



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.

With 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.¹

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.²

In 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,³ 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.

While 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.⁴

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.⁵

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.⁶

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."⁷ Jerome, who was the printing teacher, had been associated with CJA since 1909.

David 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.⁸ 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.⁹

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.

In 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.¹⁰ 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.

Verne 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.

For 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.

Even 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.

Roy 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 50th 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.¹¹

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 2007.¹²

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.¹³

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.¹⁴



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.¹⁵

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,¹⁶ 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.¹⁷

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.¹⁸

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.¹⁹

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 2008.²⁰

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.²¹ 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.²²

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 20th 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.²³

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.²⁴

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.²⁵ 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.²⁶

The 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.

After 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.²⁷

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.²⁸

Improvements 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.

Kenneth 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.²⁹

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.³⁰

Wendy 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.

When Curtis Wolfe retired in 1996, the year 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.

Jacqueline Schafer (later Zuill), who had undergraduate and graduate degrees in both violin and piano, succeeded Wolfe in 1996. An accomplished performer, she taught both instruments and music theory 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.

In 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.

Debra 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.

Other 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 14.³¹

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.³²

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.³³

As 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

- ¹ 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.
- ² 1907-1908 and 1909-1910 *Announcements of Alberta Industrial Academy*, 6 and 12, respectively.
- ³ 1987 *Aurora Borealis*, 69.
- ⁴ 1916-1917 *Annual Announcement of the Alberta Academy*, 23.
- ⁵ 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.
- ⁶ 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.
- ⁷ Fitch and Herr, 26. This same conditional phrase is also found in the 1923-1924 Canadian Junior College Calendar.
- ⁸ *Ibid*, 41.
- ⁹ 1929 *Aurora Borealis*; 1929-1930 *Annual Announcement of Canadian Junior College*, 60.
- ¹⁰ Fitch and Herr, 47; See Glanzer biography at www.iamaonline.com
- ¹¹ Fitch and Herr, 102 (biographical detail); 1964 *Aurora Borealis*.
- ¹² 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.

¹³ 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.

¹⁴ Fitch and Herr, 111-121, 128; Obradovic, 43, 44.

¹⁵ 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.

¹⁶ Fitch and Herr, 131, 132.

¹⁷ Obradovic, 29-47; Fitch and Herr, 131, 132; CaUC website, "A Brief History of CUC."

¹⁸ 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.

¹⁹ Interview with Frost by writer for website biography in 2008.

²⁰ Interview with Kuist by writer for website biography, 2008.

²¹ Interview with Pierce by writer in 2008 for website biography.

²² Charles Pierce, "Campus News," *The IAMA Journal*, Spring 1985, 27.

²³ CaUC website biography; Glen Graham, "A quarter Century of Musical Excellence at CUC," *Canadian Union Messenger*, July 2003, 18, 19; Personal knowledge.

²⁴ Fitch and Herr, 154; historical overview in the 1987 *Aurora Borealis*, 92.

²⁵ The Division of Arts at CaUC includes art, English, French, German, history, journalism, music, philosophy, political science, religious studies, and speech.

²⁶ Personal knowledge.

²⁷ Fitch and Herr, 174; personal visit in 1993 to CaUC as a music evaluator in the application process for the 4-year degree.

²⁸ 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.

²⁹ Kenneth Logan, "A New Pipe Organ? But That Takes Money!," *IAMA Notes*, winter 1997, 4.

³⁰ Logan, "OrganVision: Odyssey of a Nonfundraiser," *IAMA Notes*, Spring 1997, 12; Fitch and Herr, 182-184.

³¹ *IAMA Notes*, Summer/Autumn 2005, 20.

³² CaUC website.

³³ CaUC website.

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Edith Fitch and Denise Dick Herr, *Changing Lives, The Hilltop Story, 1907-2007*, Canadian University College centennial book, 2007.

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

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Other sources as detailed in Endnotes

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

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