

Notes

International Adventist Musicians Association



WASHINGTON ADVENTIST UNIVERSITY BEGINS CONSTRUCTION OF NEW MUSIC BUILDING

The construction of a new music building at WAU (formerly Columbia Union College) will begin following an April 9 groundbreaking ceremony during the school's annual homecoming weekend. When completed, the two-phase project will satisfy a half-century need and dream for adequate facilities to house the music program.

The first phase of the project, which will cost six million dollars, will be a three-story building constructed on the site of the present primary building for the department, which now conducts its program in four different buildings. Although at street level it will appear to be two stories, the building site is on the crest of a hill that drops sharply and facilitates a third basement-level floor with full daylight exposure and walk-in access.

The building will include five teaching studios, a large two-story

instrumental rehearsal area for band and orchestra, a large classroom, two large practice rooms suitable for chamber music ensembles, three medium-sized practice rooms, and a percussion studio/practice room. Other features include a music library and three ensemble libraries, a chair's office, administrative offices for the music program, a robing room, and storage for private and university instruments.

The choir will continue to rehearse at an atrium located in nearby Sligo Church. The atrium, which seats 150 and can be expanded for overflow audiences, is conveniently located diagonally across the street from the present music building. An aesthetically attractive setting with marble surfaces, excellent acoustics, and a grand piano, it will continue to serve as a recital hall until phase two

of the music building is completed. The recital hall in the phase-two building, which will be located adjacent to the phase-one building, will include a pipe organ and serve as the choral rehearsal area.

Placing the new building at the location of the present music building provides easy access to a nearby large parking area that will provide adequate parking for students, faculty, and concertgoers who attend programs in the present atrium and the future recital hall.

The building, designed by the architect firm Imai Keller Moore in Boston, draws minimally on preliminary architectural plans from past work (size of rooms, scope of the project) done by another architectural firm in the late 1990s. IKM's principal architect for the project, Martha Ondras, who is

Continued on page 3

Notes

President's Message



C. Lynn Wheeler

We as Adventists believe our time on this earth is short—often ignoring the Lord's admonition to "occupy until I come." Quite a few years ago my uncle told me a story about when he first became an Adventist and was planting an orchard. A dear brother came to him saying, "Brother, you should not be planting an orchard now. Show faith. The time is so short that you will never harvest anything from your efforts." My uncle continued by stating that the

orchard grew up, had many harvests, had grown old, and had been replaced by other crops.

It is difficult to believe, but most of our Adventist schools are well over a century old. The facilities and equipment have aged and in many cases are in need of renewal. Renewal is something that is ongoing and will always be something that will need to be done.

We have the blessed hope that the Lord is returning soon, but we must keep current with what is happening in our world today. Our young people deserve the very best musical education that we can offer. As you read this issue you will be encouraged to see the exciting upgrade efforts that are happening.

I want to thank those who responded to my invitation in the last issue of *Notes* to contribute to IAMA. As you will note on page ten, three times more members than

usual contributed, some as a small addition to the required dues or as a separate gift. These gifts enabled us to expand our publication to twelve pages.

Please note the announcement on the Bulletin Board about the IAMA biography project and the deadline for its ending. Once published, this biographical resource of musicians associated with the SDA church will be an important reference book, the first of its kind.

I am sure there are other musicians who should be included in this listing of biographies. Is your biography there and is it current? How about your fellow musicians, students, or colleagues?

Thank you for your many efforts in music and your continued support of and participation in IAMA projects.

C. Lynn Wheeler

CONTENTS

<i>Washington Adventist University's new music building</i>	<i>1, 3</i>	<i>Music majors in SDA colleges today</i>	<i>10</i>
<i>Piano projects at SDA colleges & universities</i>	<i>5</i>	<i>Personal Notes</i>	<i>11</i>
<i>What's in a name?</i>	<i>7</i>	<i>IAMA biography project update</i>	<i>12</i>
<i>News</i>	<i>8</i>	<i>IAMA Bulletin Board</i>	<i>12</i>

International Adventist Musicians Association

IAMA is a professional organization committed to facilitating communication among all musicians associated with the Seventh-day Adventist church.

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IAMA LOGO



IAMA's Logo, created in a few seconds with the quick movements of a writer's quill, is a cluster of notes from Beethoven's sketchings for Symphony No. 9.

IAMA Notes

Notes is a compilation of articles, news and information contributed in part by IAMA members. Accuracy of submitted material is the responsibility of the contributor. Viewpoints are those of the contributor and not necessarily those of IAMA.

Editor Dan Shultz

Proofreader Carolyn Shultz

WAU . . .

married to Martin Pearlman, founder and director of the Boston Baroque, an international known early music ensemble, is intimately aware of the concerns of musicians and the requirements associated with music facilities.

Funding for the new building is coming from two sources. The state of Maryland is providing 2.5 million with the understanding that the school will match that amount and it will be completed within a year. The university board voted that amount and an additional million. Although initially half a million dollars was to be used for purchase of instruments and furnishings, it was decided to use the full allotment of funds to gain additional space and cover increasing construction costs.

As the first new building in thirty years and hopefully the first of several needed to upgrade the campus and its facilities, the music project is creating excitement and optimism at the

university about the future. In the 1970s and 1980s, there were serious questions about the school's survival because of enrollment declines and its location, which led to an actual proposal to merge CUC with Atlantic Union College and relocate to another area.

Changes in college and music leadership in the 1990s, however, led to a renewal of commitment as the school celebrated its centennial in 2003 and 2004, with music playing a major role in improving the school's image in those years and in celebrating that important milestone

In this current year, a 47% increase in the freshman class and a 19%

A CULTURAL ADVANTAGE . . .

Washington Adventist University, founded in 1904, was the ninth college to be established in America by the Seventh-day Adventist church. Initially named Washington Training College, it was renamed Washington Foreign Mission Seminary in 1907, and, in 1914, Washington Missionary College. The name was changed in 1961 to Columbia Union College and its present name was adopted in 2009.

From the beginning, even with a program meant specifically to train persons for mission service, the importance of music was stressed. By the time the school was reorganized in 1914 as Washington Missionary College and began offering college level work, music had become a popular area of study.

That fact and the cultural offerings in the Washington area, easily reached with a five-cent trolley car ride, were listed in promotional articles about the school. The school's location led to an enviable ongoing cultural advantage that has benefited the college's music program for over a century. Today the music ensembles at WAU have become an important part of musical life in the nation's capital, frequently performing in the most distinguished venues in the city.

MUSIC FACILITIES AT WASHINGTON ADVENTIST UNIVERSITY THROUGH THE YEARS

In its beginnings, music at what is now Washington Adventist University afforded limited opportunities in keyboard, group experiences, and music instruction. As the program evolved, it was finally given a home in 1919 in a building called the "Sunshine Cottage," a small, noisy building on the far edge of campus. Ensembles rehearsed in the auditorium of Columbia Hall, the main college building located on the other side of campus. In the 1927-28 school year, the basement of Central Hall, a large wooden building in the center of

the campus, was renovated to include a rehearsal and classroom area, studios, and practice rooms.

This arrangement continued for two decades, until a Music Studio Annex became the building for music, with the choir rehearsing in nearby Sligo church, finished three years earlier, in 1944. The Annex, later called the Music Hall, has been in use for more than 60 years. It, with a former residence now known as the Music Annex, an atrium in Sligo church, and a wing of the men's dormitory house the music program.



The Music Hall

Notes

increase in overall enrollment, the largest ever at WAU and the

largest this year within the circle of Adventist colleges and

universities, have energized the school.
Dan Shultz



The Washington Adventist University choir and orchestra in a recent performance

THE CHORAL TRADITION AT WAU

From the beginning of the WAU music program in the first decade of the 20th century, choirs have played a critical role, providing a thread of continuity in music for over a century. That role will be celebrated during this year's alumni weekend when members of past choirs return to join with the present choir to form an ensemble directed by three of its most recent directors. The following persons have directed the primary choral groups at the university.

Clemen Hamer*	1908-17	Oliver S. Beltz*	1946-52	Larry Otto*	1977-79
Frances Perce Stratton	1917-19	Minnie Iverson-Wood*	1952-55	Robert Young	1979-84
James W. Osborn*	1920-28	Elmer Testerman*	1955-58	Leland Tetz	1984-90
Victor Johnson*	1928-34	Glenn Cole	1958-62	Jon Gilbertson	1990-92
Williard F. Shadel*	1934-37	Paul Hill*	1962-70	Paul Hill*	1992-94
George W. Greer*	1937-43	Lyle Jewell*	1970-74	James Bingham*	1994-
Minnie Iverson-Wood*	1943-46	Leland Tetz	1974-77		

*biographies at www.iamonline.com

INSTRUMENTAL MUSIC AT WAU

Although instrumental music offerings at the WAU have varied and had an uneven history in the past century, they have played an important role in the music program. The following is a listing of key persons in instrumental leadership at WAU.

BAND & ORCHESTRA

Victor Johnson*	1928-34
Williard F. Shadel*	1934-37

ORCHESTRA

Raymond Casey*	1938-40
George Wargo*	1942-55
Jane Summerour Ralls*	1955-61
Edward Lindquist	1961-63
Edith Eckenroth Gates*	1963-71
Robert Walters*	1971-74

Edith Eckenroth Gates*	1974-
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BAND

Minor Day Plumb*	1951-57
Norman Krogstad*	1957-62
Frederick L. Lorenz	1962-65
Adell Haughey Claypool*	1965-78
Robert Tennyson	1985-93
David Workman	1994-97
Bruce Wilson*	1998-

ORCHESTRA

New England Youth Ensemble
New England Symphonic Ensemble
1994-
Virginia-Gene Rittenhouse* & Preston Hawes*
Conductors

*biographies at www.iamonline.com

Piano projects enhance keyboard offerings at Adventist universities and colleges . . .

The quality of the pianos available to faculty and students is critical to any music program. Whether used as the solo instrument or in an accompanying role, nothing substitutes for a well-maintained first class instrument. Within the last three years, Canadian University College, La Sierra University, Oakwood University, Pacific Union College, and Southern Adventist University, have all launched campaigns to replace and/or significantly upgrade pianos in their facilities. The following is a summary of how each school is doing in the midst of what are unusually difficult times in the world economy.

Canadian University College launched a two-phase program in 2008 to upgrade its pianos which, when completed, will result in the addition of six Steinway grand and nine Boston upright pianos to its "fleet" of pianos. Phase one, now completed, includes the acquisition of a nine-foot grand for the auditorium in the administration building and a seven-foot grand for the choir room, both Steinways, and five upright pianos.

Fundraising for the project is being done on a dollar-for-dollar matching basis with the school providing the matching funds. When completed, the project will also provide an endowment to fund the maintenance of the instruments in perpetuity.

This is the latest in a series of renovations and upgrades for music at CUC that have included the initial installation of a 45-rank Casavant pipe organ in 1997, fully completed in 2005; purchase of a French-style double harpsichord in 2007; and an extensive renovation of the music facility that created a large band and orchestra rehearsal area, also usable for chamber music programs.

La Sierra University launched a fundraising campaign three years ago called "88 keys to Success"

which has led to the acquisition of two Steinway concert grand pianos and a model B grand. With these additions, the department now has four concert grand pianos. As a result of these upgrades Shanghai Conservatory Keyboard Division has chosen LSU as the host of their summer festival for the past two years and again for this summer. The festival is co-sponsored by Steinway and has featured clinicians from Eastman School of Music, the San Francisco Conservatory, Northwestern University, and LSU.

Oakwood University has expanded its piano holdings in the past three years with the purchase of five Charles R. Walter upright practice pianos, a nine-foot Kawai concert grand, and two Yamaha Clavinos for use by music ed. students and vocalists. Other upgrades in the department include the addition of ten Mac computers with studio production software to the music technology lab to facilitate a new B.Mus. in music composition and recording arts.

Pacific Union College is presently engaged in a multi-phase 1.2 million dollar project that, when completed, will fund the purchase of 24 pianos and renovate seventeen practice

rooms and classrooms. Twelve of the pianos have been fully funded and several practice rooms have been renovated. The practice room uprights are made by Kawai and the grand pianos include a nine-foot Steinway on permanent loan to the college.

Lynn Wheeler, a pianist and chair of the college music program, is delighted with these upgrades to the pianos in Paulin Hall, music facility at PUC. The goal is to replace 90 percent of the instruments that were purchased more than 30 years ago.

Southern Adventist University launched a "Keys to Excellence" campaign in 2009 when it was realized that 30 of its 36 pianos could not meet adequate "pedagogical and artistic standards." Less than a year later, all thirty pianos had been replaced by Steinway instruments, purchased at savings of more than \$250,000. At completion of its campaign, SAU achieved the distinction of being the 100th All-Steinway School in the U.S. and the only one in the region.

The department celebrated the end of its campaign and the Steinway recognition with a concert by Grammy award-winning pianist Yefim Bronfman, in November 2009. The program, presented to a full house in Ackerman Auditorium, ended with several encores and standing ovations.

Other keyboard projects south of the border . . .

Beginning in 1995 and continuing for a decade, Orland and Joan Ogden, owners of Ogden Music company in Portland, Oregon, donated \$1,000,000 worth of keyboard instruments to four Adventist universities in Central and South America. These included over thirty pianos, three of which were nine-foot concert grands.

The University of Montemorelos in Mexico and River Plate University in Argentina were the primary recipients, receiving a enough keyboard instruments to totally transform their music programs. The gifts to RPU were particularly meaningful to the Ogdens because of the pioneering missionary work done there by Orland's parents a century ago.

The Ogdens were given the Global Award in Adventist Education in 2001 for the outstanding support they have provided for music programs in Adventist schools. Following Orland's death in 2002, at age 94, Mrs. Ogden has continued to run the business and complete arrangements for committed gifts.

Piano Evolution

A Brief Chronology

1698 - 1700s

Bartolomeo Cristofori develops and builds keyboard string instruments that produce varying levels of sound by striking the string rather than plucking it like a harpsichord. Unlike the harpsichord and clavichord, his instruments are capable of playing loud and soft by varying the force used in pressing the key. Although there are attempts to simplify the complex design of his key mechanism, by the end of the 1700s, his design prevails. The keyboard is increased in range from four to six octaves (1794). Leg or hand levers control muting and sustaining effects.

1800s

By mid-century, hammers are made from compressed felt instead of leather. Development of larger and heavier hammers requires the design of a more complex key mechanism that evolves by the end of the century to resemble today's key action. The range expands to seven + octaves and foot pedals replace hand and leg levers. White natural and black sharp keys become the standard.

The cast-iron frame with over-stringing is patented in 1825 in Boston by Alpheus Babcock. Refined versions are introduced by Jonas Chickering in the 1840s, and Steinway and sons in the 1850s. The modern grand piano shape, made by Chickering, Steinway, and others from the 1860s on begins to replace the square (actually rectangular) piano and, by the end of the century, it is the preferred instrument.

1900s

Steinway introduces its "Diaphragmatic" soundboard (tapered from the center to its edges) and its "Accelerated" key action in the 1930s. Stronger multi-ply pin-blocks evolve from processes developed during World War II, when piano manufacturing was suspended to conserve materials, such as iron, needed in the war effort. Baldwin introduces its 41-ply pin-block following the war, and in the 1960s Steinway introduces its "hexagrip" pin-block. Both help the instrument better retain its tuning.

Sources: *The New Harvard Dictionary of Music*, 1986, 629-635; *The New Grove Dictionary of Music*, Volume 14, 704-707, Macmillan, 1995; *The New Oxford Companion to Music*, Volume 2, Oxford University Press, 1996, 1420-1438; Steinway.com.

American Influence in Piano Making

While in the late 1800s most pianos were being made in Europe, by the end of the first decade in the 20th century, America was out-producing European makers by almost two to one, making nearly 400,000 pianos a year. The difference stemmed from greater efficiencies in production that had been pioneered in America in the earlier part of the 1800s, changes that Europe eventually adapted.

Prior to this time, piano makers handmade all of the parts for their instruments, an expensive and time-consuming process. The development of makers of parts such as soundboards, complete key mechanisms, cast-iron frames, pre-cut lumber, pin-blocks, and other smaller parts which could be purchased by any piano maker, revolutionized and lowered the cost of making their instruments.

In the 1867 Paris Exhibition, two of the four gold medals awarded for pianos by a conservative panel of judges were awarded to American-made pianos. A decade later at a Viennese competition, European pianos made by using the greater efficiencies of the "American system" were clear winners.

The idea of a "piano in every parlor" that swept America in the late 1800s and early 1900s became a mantra that led to ever-greater efficiencies and, unfortunately, in some instances, shortcuts in production. The result was prices that many more families could afford, even though quality suffered. Although some of these manufactured pianos were inferior, there were American makers such as Steinway, Chickering, Mason & Hamlin, Knabe, and others that took an entirely different route and produced pianos that were equal to the best in Europe.

Source: *The New Grove Dictionary of Music*, Volume 14, 704-707, Macmillan, 1995.

What's in a Name?

While in today's world the Steinway name has come to mean ultimate quality and is the instrument of choice for most of the world's leading performers, there were other makers that were highly regarded in the 20th century. The following is a partial listing of those who enjoyed good reputations in the U.S. during the past century.

Chickering

At the beginning of the 20th century, Chickering as well as Steinway was one of the makers of choice. The fact that the first significant piano purchased by Walla Walla College, now university, in 1912, was a Chickering ten-foot grand was a source of pride to the school.

Their point of reference was the fact that nearby Whitman Conservatory, one of the best music schools on the West Coast at that time, was proudly claiming to be an all-Chickering school, having just two years earlier furnished its newly completed building with those instruments. That piano was eventually placed in the new college church sanctuary when it was completed fifty years later and continued there until 1995, when it was replaced by a Bosendorfer Imperial Grand.

Canadian University College's first significant grand piano was also a Chickering, purchased in 1926. Rescued from a calamitous fire four years later, it was used more recently as the piano in the rehearsal room, until replaced by a seven-foot Steinway grand.

Although a Chickering grand was considered by some pianists to be second to none until the time of World War II because of its sound in the low register, especially the bass, Steinway and Mason & Hamlin had by that time become *the* maker's of pianos to be reckoned with. Most recently, Chickering pianos were made by a guitar company that also made Baldwin pianos, another piano that had been highly regarded at mid-century.

Baldwin

At one time the biggest U.S. piano maker, by the mid-1950s, it enjoyed a good reputation, and its grand and upright pianos were found in many music schools. Although it purchased the C. Bechstein Piano company, a highly regarded European company, in the 1960s in an attempt to burnish its name, its prolific production of uprights of varying quality (over a million from 1965 to 1975) led to a decline in its reputation. Its preoccupation with making money led to an expansion into other areas of business and in 1983 the largest bankruptcy ever to that point in the business world.

Knabe

The Knabe piano was started by German immigrant William Knabe in the early 1800s. While the piano was initially popular in the South, following the Civil War, his son, Ernest, successfully promoted it in the Midwest and North. By the beginning of the 20th century, Knabe had become an important maker, held in high regard by composer and performer Camille Saint-Saens.

Mason & Hamlin

In its beginning years, the Mason and Hamlin piano gained a reputation as one of America's most prestigious instruments, equal to the best in Europe. At the beginning of the 20th century, leading musicians of the time in America and Europe endorsed it as an ultimate instrument, including Sergei Rachmaninoff and composer/pianist Maurice Ravel. Yehudi Menuhin, leading violinist in the 1920s and 1930s, at one time had five of these pianos in his home. The firm changed hands in 1930 and later, in the 1980s and 1990s, was owned by successive owners, the last declaring bankruptcy in 1995.

Yamaha

When the first Yamaha pianos were introduced to America in the 1960s, they became quite the rage, with major music schools buying them because of the maker's attention to detail and quality, aspects of production that other American makers had become careless about at that time. It was among the first of the Asian piano makers to have significant sales in America. Its success enabled later Asian pianos such as Kwai, Samick, and others, to compete successfully with American made instruments.

Sources: Online sources, including Mason and Hamlin.com; Kenneth B. Brewer Antique Pianos; Lindeblad Piano Restorer; Yamaha Corporation; Wikipedia; personal knowledge and experience.

Notes

News



The **Andrews University** Brass Ensemble, directed by Alan Mitchel, toured in Germany in March. The ten-day tour included performances in Heilbronn, Munich, Dresden, and Friedensau. They also visited in Rotenberg, Nurnberg, Berlin, and the Sachsenhausen Concentration Camp.

Avondale College choral groups, under the direction of Robb Dennis, received high ratings in the Macquarie Choral Festival at Warners Bay this past August. Both the Avondale Singers, which took top honors, and The Promise vocal ensemble were praised for their dynamic control and vocal solo work.

In this past year, the Singers also performed in the Sydney Opera House (see facing page) as part of an international music festival, singing gospel and folk selections by American and Australian composers, and were featured in the City of Newcastle's 60th anniversary celebration of the founding of the United Nations.

Dennis, who also serves as head of the music program, was interviewed on ABC television's affiliate 2NUR in

Newcastle in January. The appearance, which included him singing a solo from *La Traviata*, was broadcast six times.

Collegedale Academy's band, under the direction of Richard Hickam, will be playing the national anthem at an American League baseball game in Atlanta during the General Conference Session. If you attend the GC Session and want to take a break for some baseball and music, this is your chance. The Atlanta Braves and Detroit Tigers will play each other on June 27 at 1 p.m. at Turner Field.

La Sierra University's Wind Ensemble, under the direction of Ken Narducci, was one of nine university bands chosen to play at the College Band Director's National Association (CBDNA) West/Northwest convention at the University of Nevada, Reno, in March. The decision to invite the LSU band was based on a CD recording of the group submitted by Narducci last May. The other eight bands performing at the conference included those from Brigham Young University and the Universities of Idaho, Montana, Utah, Redlands, Alberta (Canada), Nevada, and California State at Long Beach.

The LSU band gave the initial concert of the conference at 1 p.m. on March 11. The hour-long performance featured Stephen Melillo's *Godspeed*, Timothy Mahr's introspective *Imagine if you will . . .*, David Maslanka's *Give Us this Day*, and Andrew Boyson's *December Dance*. As a warm-up for this performance, the band gave the concert three times, at the Loma Linda University Church, Immanuel Lutheran Church in Riverside, and the LSU church.

This was Narducci's second appearance with his band at a CBDNA conference, the first being with the Pacific Union College Wind Ensemble in 1996. He recently observed, "For me, it's one of those mountaintop experiences and a tremendous sense of accomplishment blended with a certain amount of risk. Getting accepted was a huge honor. Now we have to come up with the goods. I've given it to the Lord and He has pretty much taken over."



Ken Narducci and the La Sierra University Wind Ensemble

News

Les Cahiers, a Swiss music organization under the leadership of Joelle Gouel, provides information in French about Adventist music in Europe and aspects of hymnody through its publications. More recently, Gouel has been posting short articles and photos on Facebook. She has also developed a blog related to hymnody, psalmody, and liturgy. Another one on the organization itself is planned in the near future. The following links will connect you to these internet sites:

<http://notrecoeurliturgique.wordpress.com> and
<http://www.facebook.com/home.php?#!/notes.php?id=1639901122>

The Loma Linda Academy concert band, under the direction of Giovanni Santos, toured in Boston this past year and will tour to New York this year. LLA offers a band program that spans grades 5-12 and includes over 300 musicians. Ensembles include the concert bands, a junior high wind ensemble, high school symphonic band, big bands, and chamber ensembles for every instrumental family. Santos has been at LLA for the past two years. A biography for Santos can be found at www.iamaonline.com.

University of Montemorelos music school's recent activities have included a two-week conducting workshop with Elena Godunova from Zaoksky Theological Seminary in Russia. The success of that experience led to an invitation for her to return for two weeks in May to do another workshop. UM will host its annual music festival for choir and orchestra in April. This has been a rewarding event for both UM students and their guests, enhanced by the fact that it is held in the university church, a beautiful and acoustically superb sanctuary. The UM 70-member orchestra will be performing at the General Conference Session in Atlanta.

Oakwood University will be launching a comprehensive string program this coming school year under the direction of Jared Ballance, a recent DMA graduate in cello performance from the Eastman School of Music. Ballance, who is also an accomplished player on violin and viola, has an M.Mus. in theory from Eastman and is a Dalcroze Eurhythmics specialist. He will be presenting two sessions on DE at the 14th Biennial Suzuki Association of the Americas Conference in Minneapolis at the end of May. See page eleven for more information about Ballance.

The Oakwood University Academy choir and its conductor, J. Philip Williams, joined with other member directors and choirs of the Madison County Choral Conductors Association to present a memorial concert on February 23. Although originally scheduled a year ago as a joint concert to feature Faure's *Requiem*, its purpose changed when a middle school student and three University of Alabama professors were slain in that community in the three weeks prior to the concert. In addition to the requiem, OUA and the other two participating high schools performed individual numbers. Williams, who also serves as Chaplain and Bible teacher at OUA, is serving this year as president of MCCA, an organization that includes choir directors of public and private high schools in that county except for the public schools in Huntsville, Alabama, which have their own organization.

Union College recently finished presenting *That's What Makes Them Pirates*, an original musical comedy written and composed by Mike Mennard, an English and communications



The Avondale College Singers perform in the Sydney Opera House . . . see facing page

Notes

News

professor at UC. The play, which opened February 25, concluded in the first week of April after several showings.

The play unfolds aboard the ship *Jolly Nostril*. As described in a press release by Priscilla Jones: "The notorious Captain RapsCALLION and crew, searching for adventure, revenge, and sword fights, are beset by the infamous Captain Blake, who RapsCALLION believes killed her husband. Throughout the dancing, avenging, and romancing of the pirates, the audience will be asked to participate in this musical comedy for all ages."

Mark Robison, professor of English, and Dan Lynn, professor of music, assisted Mennard in production of the play. Mennard, who has been named "Nebraska's Poet Laureate of Silliness" by the local newspaper and is referred to as the "Renaissance man for kids," is known for his promotion of literacy through music and his efforts in getting students to participate in the arts. He has released five CDs with titles such as *When Mother Goose Laid an Egg*, *Night at Whaler's Inn*, and *Pirates Do the Darnedest Things*, and has won awards and accolades as a poet, folklorist, songwriter, speaker, and storyteller. This musical comedy, his first attempt in this art form, is based on his CD *Pirates do the Darnedest Things*.



The Walla Walla University brass quintet toured in Spain, Italy, Switzerland, and France during the last two weeks in March. In addition to concerts in several Catholic churches and at Adventist colleges in France, Italy, and Spain, the ensemble, its director, Brandon Beck and his wife, Karrlayn, and Kraig Scott, organist and director of choral activities at WWU, visited noteworthy sites in all four countries.



Photograph Credits

Cover, Imai Keller Moore, architects, Boston; page 2, Lynn Wheeler, Linda Philpott; page 3, 1957 *Golden Memories*, WAU yearbook, Thomas Mc cauley or Henry Adams; page 4, Ajith Abraham; page 8, top, unknown; page 8, lower, Larry Becker; page 9, Ann Stafford; page 10, top, Karrylan Beck; lower, Chris Drake; page 11, Ruth Marie Balance; Wall, unknown.

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Spring

Walla Walla University hosted the 45th annual North Pacific Union music festival in January. The festival, which was started by H. Lloyd Leno in 1966 and has continued without break to the present, features band and choir/orchestra in alternate years. This year 174 academy students participated in the choir and 49 academy students in the orchestra. David Rayl, director of the choral program and dean for graduate studies at Michigan State University, directed the choir; and Benjamin Gish, director of the string program at nearby Walla Walla Valley Academy, conducted the orchestra.

SDA College and University Undergraduate Music Majors

2009-2010

Performance Area Distribution

Voice 34%

Piano 30%

Organ 3%

String Instruments 17%

Wind Instruments 12%

Percussion 1%

Theory 3%

Music Education Degree 42%

Schools in North and Central America and Australia:
465 undergraduate students

Personal Notes

Jared Ballance will be joining the music faculty at Oakwood University next school year, where he will be conducting the orchestra and establishing a comprehensive string program. A 2009 DMA graduate in cello performance and literature from Eastman School of Music, he also plays violin, viola, viola da gamba, and piano.



During his four years at Eastman, he also completed all requirements for an MA in music theory pedagogy. Additionally, From 2005 to 2009, he taught theory to undergraduate music majors and cello to non-music majors and, starting in 2007, Dalcroze Eurhythmics classes.

Ballance was born in Salem, Oregon, one of three children. Music was a primary activity in the home, and he and his two siblings started lessons on violin at an early age. They were home-schooled from grade school through high school. He also studied piano and viola until he was in the tenth grade. During his high school years, he studied cello with Hamilton Cheifetz and Mark Votapek and played in the Portland Youth Philharmonic. He maintained a private cello and violin studio from 1992 until 1998.

During his high school years, Ballance decided to pursue music as a career and continued his music study at the Cleveland Institute of Music, where he completed a B.Mus., with academic honors, in cello performance in 2004. He also studied viola, viola da gamba, and Dalcroze Eurhythmics. He continued his study in the latter at the Juilliard School and the Longy School of Music. He holds the Dalcroze Certificate from Juilliard.

While at CIM, Ballance performed in its orchestra for five years in many positions, including principal chair. In 1998 and from 2001-2003, he participated in The Quartet Program, a seven-week chamber music summer program taught by nationally renowned cello teachers, members of major professional string quartets, and celebrated professional chamber music coaches. In 2002 he also attended The Quartet Program in Vienna, an intensive three-week summer chamber music program in Vienna, Austria, at which he studied with prominent European teachers and chamber music performers.

Ballance continued graduate study in cello performance for another year at CIM, completing an M.Mus. in 2005. From 2004 to 2006, he served in the summers as a teaching assistant at the Encore School for Strings, a school he had first attended as a student in 1997 and 1998.

Ballance has performed extensively as a recitalist and soloist and is a member of a number of chamber music groups. He is married to Ruth Marie Bridge, a professional violinist, and concertizes with her as the Ballance Duet. They also perform with Coleen Hood, a pianist, as the Brandywine Trio.

Heidi Cerna, a pianist and singer, will be starting a music program at Central Philippine Adventist College, starting with their school year in June. The college plans to offer a music degree within the first year.

Cerna has served as music department chair at the Adventist University of the Philippines and coordinator of its music building project for the past five years. She was also active in community outreach projects and health and work-study programs at AUP.

Cerna, known for her musical talents, commitment to Adventist music, and personal organization, completed an M.Mus. in choral conducting at Andrews University and a D.M.A in piano at Claremont Graduate School in California. She has released a CD, *Jesus, My Song*, which features her piano arrangements and playing of familiar hymns.

John Neumann, retired choral director with 35 years of experience, has been serving as a mentor for beginning teachers this year. He enjoys this work and has been able to make a difference in helping those new to the profession be successful. He can be reached at jwnuemann45@hotmail.com.



Jonathan Wall is the new director of choral and vocal activities at Southwestern Adventist University. He is a 2005 and 2008 graduate from Andrews University, where he completed a B.Mus.Ed. and a master's in choral conducting, respectively. While completing his graduate work, Wall assisted Steve Zork, director of choral activities at AU. Beginning in 2007, he also served as minister of music at the Berrien Springs, Michigan, SDA Village Church and as associate director of music at the First Congregational Church in nearby St. Joseph.

Wall was born in Stoneham, Massachusetts, and spent his childhood in Vermont, where his parents, who were teachers, founded Central Vermont Academy. He started his music training in the third grade on trumpet and became proficient enough to play first trumpet in academy and music festivals he attended. He was inspired to pursue a career in music by his choir director, Laurie Redmer Minner, while attending Greater Boston Academy.

In 1998, under her leadership, and in 2000 during his senior year at GBA, when he was invited to sing on a tour by Pro Musica, select choir at Columbia Union College directed by James Bingham, Wall toured to Europe and Russia. He met Steve Zork during a conference festival in New England during his senior year then attended AU, where he was mentored by both Zork and Peter Cooper. While at AU, he was a section leader in and baritone soloist with the Andrew University Singers, traveling with them on tours to Africa, the Bahamas, Chile, and Bermuda.

Wall's wife, Marcela, a native of Prague, the Republic of Czechoslovakia, is director of the SWAU bookstore.

Segue

Jared Ballance Orchestra, Oakwood University
Huntsville, Alabama

Brandon Beck Orchestra, Walla Walla University
College Place, Washington

Heidi Cerna Chair, Music Program,
Central Philippine Adventist College

Kraig Scott Choral Program, Walla Walla
University

Kathleen Spring Lamont School of Music,
University of Denver

Jonathan Wall Choral Program, Southwestern
Adventist University, Keene, Texas

New Members

Leo Sanker, Choir Director and Voice teacher,
Kirkland, Washington

Obituary

Roger Thiesen 1935 - 2010

Biography at www.iamaonline.com

Last Call . . .

2110 General Conference Session Brass Choir

If you are you interested in playing in the 2010 General Conference Session's 2nd International Brass Choir, a college-level/professional brass ensemble that will perform on June 26, in the Georgia Dome in Atlanta, Georgia, contact Dean Kravig, director, immediately: dlkravigs@gmail.com. Voicing for the Brass Choir will be 3 trumpets, 4 horns, 3 trombones, euphonium BC or TC, and tuba, and percussion. Players must provide their own transportation and lodging.

CD/Book Listings

James Bingham, *Christmas Music for Harp and Ladies Choir*, music by Rutter, Bingham, and Britten

James Bingham, *Requiem*, Columbia Collegiate Chorale,
Spencerville Sanctuary Choir, Maryland Consort of Instruments

Both CDs available from:

Musicantus Press, PO Box 67, Spencerville, MD 20868

Louise Kneller, light classics and older popular piano numbers (2 CDs); organ and piano sacred music (2 CDs) mkneller@shaw.ca

Juanita McElwain,

This book can be ordered or downloaded for free at
lulu.com/JuanitaMcElwain

Biography Project Update

The deadline for inclusion in the biography project is September 1 . . .

Although new submissions will not be accepted after that time, revisions of biographies of living musicians who are listed at that time will continue through the time of publication of a reference book in another year. If you have not yet responded by providing information for yourself, a member of your family, a friend, or a favorite teacher, we urge you to do so now. Nearly 900 musicians and their biographies will have been listed by the end of April.

Contact Dan Shultz for additional information and forms needed to be included in this project:
shulda@charter.net Box 476, College place, WA 99324

New biographies at the Website

(a partial listing)

www.iamaonline.com

Beatrice Oster-Axford
Laddie P. Bell
Holly Blackwelder
Vasthi Almeida Cheddar
Victor Coo

Tim Crosby
Jo Ann Davidson
Gwen Foster
Jeremy Francisco
Ellen Ashton Francisco
Edith Eckenroth Gates
Louis M. Hamel
M. G. Hamel
Blanche Hunter
Eiven Keyn
Ardyce Hanson Koobs

Derwin Landis
Anka Marie Moravek
Cristina Piccardi
Leo A. Sanker
Gary Swinyar
Jonathon Wall
Carroll Leonard
Westermeyer
Adrian Westney, Jr.
Mark Willey
Eleanor Wright

Updated and/or expanded biographies

Jared Ballance
Lyle Q. Hamel
Paul E. Hamel
Travis Hatton
Eloise Sager Kneller
Kathleen Klein Spring
Roger Thiesen
Allen Foster
Kenneth Narducci