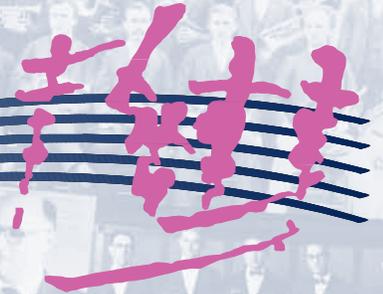


Notes



International Adventist Musicians Association

The King's Herald's

Music at Walla Walla College

Early Advent Music And Ellen White

GOD'S PECULIAR PEOPLE
THAT KEEP THE
COMMANDMENTS
AND THE
FAITH OF JESUS.
COMPILED BY
JAMES WHITE.

OSWEGO
PRINTED BY RICHARD OGIPIANT,
1891.

Pearls
OF
GOSPEL MEETINGS

J. E. WHITE,
G. W. STONE,
A. B. OWEN.

BATTLE CREEK, MICH.
BY T. E. WOOD, 711 WEST MAIN STREET,
1891.

WINTER/SRING 2007



Elsie Landon Buck

How often does one sit in the audience where a musical concert has just taken place, totally captured by the immense beauty of what has been performed, hesitant to leave—indeed, spellbound? Only a few days ago, in the Howard Performing Arts Center on the campus of Andrews University, this happened to many of us. Five young artists had just performed with the orchestra with such depth of interpretation, skill with their instruments, and sensitivity for each passage of the music that we were transported by the transcendent beauty of what we had heard.

It was at an afternoon concert that these five young people, each performing with their instrument in

hand or at the piano and assisted by the Andrews University Symphony Orchestra under the direction of Dr. Claudio Gonzales, and Marc Elysee, Assistant Director, gave us magnificent beauty in concertos for the violin, cello, clarinet, and the piano by composers Henri Wieniawski, Edward Elgar, Carl Maria von Weber, Ludwig van Beethoven, and Johannes Brahms. These were young people from Bolivia, Japan, South Korea, Romania, and Tennessee, all students from around the world who had come to continue the development of their musical talent. The results of their achievements were evident in the brilliant performance we had just heard.

I am continually amazed and deeply grateful to students and teachers alike who pursue challenges and reach heights of accomplishment that are truly significant and outstanding. And as we consider great men and women of the recent and distant past in our church who have given all of us so much to treasure and remember, we think of Wayne Hooper, one our musical giants in the past century. We remember his legacy as a singer in the King’s Heralds, his guidance at an important time for that group, and the inspiration he provided through his hymn arrangements, work with the church hymnal, and his compositions. Who of

us have not been moved by the message in his enduring hymn *We Have this Hope*? His passing in February of this year deepens our longing for the Lord’s soon return.

There is more in this issue that is so special and of great interest. Early hymns sung by members as the Seventh-day Adventist Church developed in the Northeast and spread to the West catch our interest and attention. It is fascinating to know which hymns were sung in the early days of our church’s history, in the 19th Century, and then, as the years went by, into the 20th century.

In these pages of *NOTES*, we also learn more of our musical history in the continuing series on music at our Adventist colleges and universities, and the story of how the King’s Heralds started and evolved to today’s group. And we continue to keep in touch with the work of young artists, professors, church musicians and other aspects of music in all areas of our worldwide church.

May God be with all who with their dedication to quality in music give of their best for Him and for our church.

Elsie L. Buck

President’s Message

CONTENTS

<i>President’s Message</i>	2	<i>Music in Turkey</i>	20
<i>The King’s Heralds</i>	3	<i>News</i>	22
<i>An Unutterable Sense of Glory</i>	6	<i>Personal Notes</i>	23
<i>Music at Walla Walla College</i>	8	<i>Photo Gallery</i>	26
<i>Melvin K. West</i>	19		

IAMA LOGO



IAMA’s logo, created in a few seconds with the quick movements of a writer’s quill, is a cluster of notes from Beethoven’s sketchings for his Ninth Symphony.



The King's Heralts: Don Scroggs, tenor; Russell Hospedales, baritone; Joel Borg, lead; and Jeff Perles, bass

The King's Heralts

Eighty years ago three brothers and a friend joined voices to form a quartet to sing gospel music at what is now Southwestern Adventist University, naming themselves The Lone Star Four. Within a decade they were hired by young evangelist H.M.S. Richards to assist in a radio broadcast called Tabernacle of the Air. A year later the program was renamed The Voice of Prophecy, and the quartet became The King's Heralts. After the program became a national broadcast, Richards and the quartet became a popular part of Adventist identity, one that continued throughout the 1950s and 1960s. In 1982, the quartet left the program and became the Heralds. They are now again known as The King's Heralts.

Little did the three Crane brothers, Waldo, Wesley, and Louis, and friend Ray Turner realize what they were starting when, as college students in Texas, they made those initial attempts at harmony in 1928 and named themselves The Lone Star Four. Within a decade they were singing on The Voice of

Prophecy radio broadcast as The King's Heralts, part of what would grow to be one of the most successful national and international religious broadcasts of the 20th century.

By the time of the program's first national broadcast in January 1942, four weeks after the attack on Pearl Harbor, Waldo and Louis Crane had left the quartet. A year later, Wesley left, to

be replaced by Wayne Hooper. Turner would continue as a member until 1947.

There would be a number of changes in personnel all through the 1940s, some brought about by an attempt by church leaders in Washington, D.C., who, responding to pressure from trained musicians who wanted a more



sophisticated level of music in the broadcast, hired George Greer to work with the quartet. When both Richards and the quartet resisted Greer's efforts, church leaders in Washington released three members of the quartet in early 1947 and made an attempt to replace Richards.

Finally, in the middle of that year, the situation became untenable and Greer left, to be replaced by Lon Metcalfe. Again, there were clashes and, in 1949, Metcalfe also left.

Hooper, who had been one of the three released in 1947, had just completed a music degree at Union College. He was invited to return to the VOP and agreed to do so with the understanding that he could form a new quartet and have control over what it sang.

Hooper brought back Bob Seamount, who had also been released in 1947, to sing second tenor, retained Bob Edwards as first tenor, moved Jerry Dill from baritone to bass, and placed himself as baritone. The new quartet, with its unique blend of voices, would sing together for the next 12 years.

Their choices in music, along with recent breakthroughs in sound recording and reproduction would define The King's Herald sound for millions of listeners. The advent of records and stereo enabled the quartet to release quality records that Adventists and VOP listeners eagerly purchased.

Through the years, the quartet traveled literally thousands of miles, particularly during the camp meeting season, when it was not unusual for

them to travel over 12,000 miles a summer. It was a grueling schedule with long drives over the road, last minute arrivals when delays occurred along the way, constant performing, and extended visiting after the meetings.

Seamount was the first to leave the Hooper quartet, to be replaced



The 1949-1961 King's Heralds quartet with Voice of Prophecy speakers E.R. Walde and H.M.S. Richards. Left to right: Jerry Dill, E.R. Walde, Bob Seamount, Wayne Hooper, H.M.S. Richards and Bob Edwards

with John Thurber in 1961. The following year Hooper and Dill left, replaced by Jack Veazey, baritone, and Jim McClintock, bass. These new members, along with Edwards, would sing together as a highly regarded group for the next five years.

By the end of their time together in the late 1960s, radio audiences were dwindling as more people tuned in to television. By the beginning of the 1980s, radio evangelism was relying on short two-, five-, or 15-minute programs that focused more on the message and less on music. Also, during those years, musical tastes of the radio audience were changing to a preference for more contemporary music.

These changes as well as the salaries and travel expense associated with a music group, led to the release of the quartet and its accompanist,

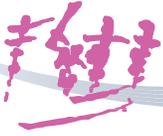
Jim Teel, in the summer of 1982. Teel and the quartet immediately formed an independent ministry called The Heralds' Ministries. The quartet, now named The Heralds, began to function on its own, inviting Teel to assist as a keyboard artist and arranger.

They began performing extensively in the U.S. and internationally on Christian television and in concerts at churches of many denominations. They also visited hospitals and prisons on a regular basis.

It was not an easy transition. Jerry Patton, one of the quartet members who had already been with the King's Heralds for 15 years, would continue with the new group for another 22 years, a record length

of service for any quartet member in its eighty years of existence. He later talked about the challenges they encountered as they established themselves as an independent entity. It was an experience that tested his faith and, in the end, made him grow stronger spiritually. Jim Ayars, another quartet member who sang during the transition, would also observe that those first few years were challenging as they sought to establish a ministry that broadened to include other venues outside the Adventist circle of churches and institutions.

In its first seven years, the quartet expanded its repertoire to include a mix of contemporary favorites, traditional hymns, and spirituals. They also always included something for the children. The group began to win Angel Awards for the excellence of their recordings, plus one for their 15-minute radio broadcast, Sounds of Praise. The



program, created for use by local pastors, was written and produced by Teel.

In 1985, they traveled to China as part of a cultural exchange program with the U.S., the first Christian group to do so. Since 2003, they have traveled annually to Africa to present both music and evangelistic sermons under the auspices of Global Evangelism.

As an independent ministry, they have had numerous opportunities to perform for other Christian groups, including the Christian Booksellers Association, the National Association of Religious Broadcasters, the Protestant Health and Welfare Association, the Greater Pittsburgh Charismatic Conference and the Baptist World Alliance. They also continue to perform for meetings scheduled by the Adventist church.

The quartet appears regularly on "Praise the Lord" on the Trinity Broadcasting Network and on "It Is Written." Additionally, they have continued to sing for patients and their families in hospitals and witness to inmates with their prison ministry.

In 2003, they reclaimed The King's Heralds name when the VOP failed to renew its copyright in a timely way. It was a controversial move, yet one that prevailed in spite of a challenge from the VOP.

The Heralds, now again the King's Heralds, have continued to receive Angel Awards for their work. Over the years, the quartet has earned a total of twenty-three Silver Angel Awards for "Excellence in Media," including six for "Best Male Vocal Group," and fourteen for "Best Album." The group received a "Gold" Angel Award in 1992 for being the oldest continuous Gospel Quartet in America.

Today the King's Heralds maintain an active concert schedule doing five-week tours and performing 40 weekends a year. In a typical year they give 175 concerts.

Including the Heralds years, twenty-nine men have sung in the quartet since its founding 80 years ago. They have recorded over 100 albums in thirty different languages in a variety of musical styles, making them a

favorite with audiences of all ages and social strata.

The tradition in blend, harmony, and balance in the quartet's a cappella singing style, a distinctive sound since 1949, has been enjoyed by millions in the United States and over 50 countries, including the islands of the Caribbean, all of Latin America, the South Pacific, Australia, Asia, and Africa. They have sung for heads of state, governors, ambassadors and other dignitaries, as well as for those in the humblest walks of life.

As they celebrate their 80th year of ministry and look to the future, they are anxious to continue and build on the rich heritage in Christian witness they have inherited from past members of the quartet.

Dan Shultz

Sources

Robert E. Edwards, *H.M.S. Richards*, 1998, Review and Herald Association.
King's Heralds Website
Interviews/conversations: Wayne Hooper, 10, 14 February 2005; Jim Teel, and Jim Ayars, February 2005. Jerry Patton, February 2005, 3 April 2007.

Singers in the King's Heralds and The Heralds

Biographies for the following quartet members and accompanists/arrangers can be found at www.iamaonline.com

Elwyn Ardourel
Al Avilla
Jim Ayars
Joel Borg
Brad Braley
George Casebeer
Louis Crane
Waldo Crane
Wesley Crane

Jerry Dill
Robert Edwards
Ben Glanzer
Wayne Hooper
Russell Hopesdales
Jim McClintock
Joe Melashanko
Jerry Patton
Jeff Pearles

Don Scroggs
Bob Seamount
Vernon Stewart
Calvin Taylor
Jim Teel
John Thurber
Beth Thurston
Ray Turner
Jack Veazey

An Unutterable Sense of Glory

Stanley D. Hickerson

Some years ago, a visitor to Ellen White's last residence, Elmshaven, asked, Did Sister White ever sing? Indeed she did! In fact music was an integral part of the early Adventist experience. Adventism's music took shape in the tension between the old singing-schools of the Revolutionary War period and the "better music" movement of Lowell Mason and his cohorts.

In his preface to the 1843 *Millennial Harp*, Joshua V. Himes addressed this tension:

We are aware of the difficulty of suiting the taste of all classes in musical and devotional compositions; the greatest possible diversity for this purpose, which is consistent with the nature of the work in which we are engaged, must therefore be allowed. Some of our hymns, which might be objected to by the more grave and intellectual, and to which we ourselves have never felt any great partiality, have been the means of reaching, for good, the hearts of those who, probably, would not otherwise have been affected; and, as our object, like that of the Apostle, is to save men, we should not hesitate to use all means lawful, that may promise to "save some."¹

Himes, who lived in a prosperous seaport city, only thinly veiled his personal preferences, but generously made room for those with less refined tastes.

James White, on the other hand, was raised in a rural environment and was personally involved in the older singing-school genre of music. The spirited singing he experienced and in which he led out, probably reflected the less

refined tastes that Himes acknowledged. James kept powerful memories of those times. Advent singing certainly inspired him. An experience from 1842 riveted itself in his mind:

In October, 1842, an Advent camp-meeting was held in Exeter, Me., which I attended. The meeting was large, tents numerous, preaching clear and powerful, and the singing of Second-Advent melodies possessed a power such as I never before witnessed in sacred songs.²

After relating the story of a meeting he commenced in Litchfield Plains by singing *You will see your Lord a-coming*, White made these comments:

The reader certainly cannot see poetic merit in the repetition of these simple lines. And if he has never heard the sweet melody to which they were attached, he will be at a loss to see how one voice could employ them so as to hold nearly a thousand persons in almost breathless silence. But it is a fact that there was in those days a power in what was called Advent singing, such as was felt in no other. It seemed to me that not a hand or foot moved in all the crowd before me till I had finished all the words of this lengthy melody. Many wept, and the state of feeling was most favorable for the introduction of the grave subject for the evening.³

The lively singing didn't always produce "breathless silence." Joseph Bates, in his autobiography remembered one early Advent camp meeting:

On Sunday, it was judged that there were ten thousand people in the camp. The clear, weighty and solemn preaching of the second coming of Christ, and the fervent prayers and

animated singing of the new Second-advent hymns, accompanied by the Spirit of the living God, sent such thrills through the camp, that many were shouting aloud for joy.⁴

But singing was not reserved just for public meetings. John Loughborough remembered, as a young man, hearing Ellen White going about her common household tasks singing.⁵ Ernest Lloyd remembered her singing as she took her morning carriage rides in the fresh air during her later years.⁶

As she led out in family worship, both morning and evening, she would read a chapter from the Bible, sing a few verses of a hymn, kneel for prayer, then sing for one-half hour.⁷ Such worship experiences were not limited to the conveniences of home. She along with her "family" of workers would sing even while on public transportation.⁸

Ellen had heard the angels sing, and those experiences became her benchmark for singing here. One warm summer evening, while attending prayer meeting at the Rural Health Retreat, now St. Helena Hospital and Center for Health, she made an interesting comment. The congregation stood and began to sing a hymn she had selected. They sang listlessly and the hymn dragged on monotonously. Ellen White held up her hand and ordered all to stop and then observed:

I have heard the angels sing. They do not sing as you are singing tonight. They sing with reverence, with meaning. Their hearts are in their expressions of song. Now, let us try again



and see if we can put our hearts into the singing of this song.⁹

The congregation began again, and sang with expression and feeling. Indeed, poor singing was painful to the experience of one who had heard the angels sing. In 1882 she shared this personal frustration, observing,

We should endeavor in our songs of praise to approach as nearly as possible to the harmony of the heavenly choirs. I have often been pained to hear untrained voices, pitched to the highest key, literally shrieking the sacred words of some hymn of praise. How inappropriate those sharp, rasping voices for the solemn, joyous worship of God.

I long to stop my ears, or flee from the place, and I rejoice when the painful exercise is ended.¹⁰

The sense of glory must have been especially powerful on those occasions when Ellen heard the angels sing. Late in her life she had the following experience one night:

I was suffering with rheumatism in my left side and could get no rest because of the pain. I turned from side to side, trying to find ease from the suffering. There was a pain in my heart that portended no good for me. At last I fell asleep.

About half past nine I attempted to turn myself, and as I did so, I became aware that my body was entirely free from pain. As I turned from side to side, and moved my hands, I experienced an extraordinary freedom and lightness that I cannot describe. The room was filled with light, a most beautiful, soft, azure light, and I seemed to be in the arms of heavenly beings.

This peculiar light I have experienced in the past in times of special blessing, but this time it was more distinct, more impressive, and I felt such peace, peace so full and abundant no words can express it. I raised myself into a sitting posture, and I saw that

I was surrounded by a bright cloud, white as snow, the edges of which were tinged with a deep pink. The softest, sweetest music was filling the air, and I recognized the music as the singing of the angels. Then a Voice spoke to me, saying: "Fear not; I am your Saviour. Holy angels are all about you."

"Then this is heaven," I said, "and now I can be at rest. I shall have no more messages to bear, no more misrepresentations to endure. Everything

John Loughborough remembered, as a young man, hearing Ellen White going about her common household tasks singing. Ernest Lloyd remembered her singing as she took her morning carriage rides in the fresh air during her later years.

will be easy now, and I shall enjoy peace and rest. Oh, what inexpressible peace fills my soul! Is this indeed heaven? Am I one of God's little children? and shall I always have this peace?"

The Voice replied: "Your work is not yet done."¹¹

As a teenager, Ellen experienced, in a vision, the glory of singing with the angels. She described it this way:

Then I was pointed to the glory of heaven, to the treasure laid up for the faithful. Everything was lovely and glorious. The angels would sing a lovely song, then they would cease singing and take their crowns from their heads and cast them glittering at the feet of the lovely Jesus, and with melodious voices cry, "Glory, Alleluia!" I joined with them in their songs of praise and honor to the Lamb, and every time I opened my mouth to praise Him, I felt an unutterable sense of the glory that surrounded me. It was a far more, an exceeding and eternal weight of glory. Said the angel, "The little remnant who love God

and keep His commandments and are faithful to the end will enjoy this glory and ever be in the presence of Jesus and sing with the holy angels."¹²

Stanley Hickerson is pastor of the Stevensville, Michigan, SDA church. He also serves as an adjunct professor in the Department of Religion and Biblical Languages at Andrews University.

A member of the board of Adventist Heritage Ministries, Hickerson serves as its historical consultant. He has been researching Adventist music and architecture since 1966.

He began his ministry in 1974, following completion of a B.A. at Pacific Union College and then served in both the Northern and Southern California Conferences. He completed an M.Div. at AU in 1977.

For additional stories of early Advent music, see Nix, James R., Early Advent Singing, Hagerstown, MD: Review and Herald Publishing Association, 1994.

¹ Himes, Joshua V., *Millennial Harp*, (Boston: Published at 14 Devonshire Street, 1843), p. 2.

² White, James, *Life Incidents*, (Battle Creek, Michigan: Steam Press of the Seventh-day Adventist Publishing Association, 1868), p. 72, 73.

³ *Ibid*, p. 94, 95.

⁴ Bates, Joseph, *The Autobiography of Elder Joseph Bates*, (Battle Creek, Michigan: Steam Press of the Seventh-day Adventist Publishing Association, 1868), p. 265

⁵ Spicer, William A. "The Spirit of Prophecy in the Advent Movement No. 1." *Review and Herald*, Vol., No. 1 115 (6 January 1938): 6.

⁶ Lloyd, Ernest, "Did She Ever Sing?," *Review and Herald*, Vol. 136, No. 32 (6 August 1959): 32.

⁷ White, Arthur L., *The Lonely Years*, (Hagerstown, MD: Review and Herald Publishing Association, 1984), pp. 378.

⁸ White, Arthur L., *The Progressive Years*, (Hagerstown, MD: Review and Herald Publishing Association, 1986), pp. 292, 293.

⁹ White, Arthur L., *The Lonely Years*, (Hagerstown, MD: Review and Herald Publishing Association, 1984), p. 384. As told to the author by A. P. Guyton, a Longtime painter at the Sanitarium, who was present.

¹⁰ White, Ellen G., "The Schools of the Prophets," *Signs of the Times*, Vol. 8, No. 24, (22 June 1882).

¹¹ White, Ellen G., *Testimonies for the Church Vol. 9*, (Mountain View, California: Pacific Press Publishing Association, 1948), pp. 65, 66

¹² White, Ellen G., *Early Writings*, (Washington, D. C.: Review and Herald Publishing Association, 1938). p. 66.

Music at Walla Walla College

Walla Walla College, second Adventist college to be started on the West Coast, from the beginning carried the name it has retained until now. Although most of its students were initially elementary and high school students, by the turn of the century it was offering four-year courses which would be equivalent to today's junior college programs. One of the first of the Adventist colleges to offer a fully accredited four-year college program, it now offers both undergraduate and graduate degrees. It will officially become known as Walla Walla University this fall.

When Walla Walla College opened its doors on December 7, 1892, just three years after Washington officially became a state, it was one of fewer than a half-dozen colleges in the region. Its location in the southeast corner of the state, three miles from Walla Walla, frontier capital of the state, was controversial, with some wanting to locate the college in Milton, Oregon, ten miles away, or in Spokane, Washington.

However, once the location had been decided by the General Conference in 1891, believers in the Northwest united to construct a commanding four-story brick structure with a bell tower that could be seen from Walla Walla. Like many of the colleges in the Northwest, it offered courses for elementary, high school, and college students, since at the time

of its founding there were only three public four-year high schools in the state and one in each of the adjoining states of Idaho and Oregon.¹

From the opening of school on that cold December day, when 101 students and six teachers gathered in an unheated chapel, music teacher Caroline Wood was present, leading the singing with a clear soprano voice. Wood, who had come to the region in 1859 at the age of 19 with her family in a caravan of oxen- and cow-driven wagons, had become known as the “Jenny Lind of the West,” because of her remarkable voice and its extended range. Although she had nine children and her husband was in ill health, she sang frequently, and in her lifetime sang for two U.S. presidents when they visited the Northwest.

Raised as Seventh-day Baptists, she and her husband became Seventh-

day Adventists when they were visiting in San Francisco in 1868.

Upon returning to Walla Walla, they led out in efforts to share their religion and, in 1874, organized the first Adventist church in the Northwest.²

Wood, with her musical background and identity as a founder of the church in the region, was a natural choice to teach music at the new college. She taught voice, piano, and reed organ for two years, before leaving because of her husband's ongoing medical problems.

Carrie Hill, a graduate from a music conservatory in Kansas, followed Wood. She organized the first choirs and in her four years at the college created a diploma course in Sacred Music. In 1898, at the end of her last year, seven students graduated from that program.³

Caroline (Carrie) Maxson Wood



When Carrie Wood arrived in the Walla Walla Valley in 1859, her family brought with them a melodian, thought to be the first musical instrument in the region. Shortly after their arrival, her father ordered a Hallet Davis piano from Boston, which was shipped by boat down the coasts of North and South America, up to Portland, and then inland by river.

Within a year of its arrival, however, the piano had to be sold to finance a trip to San Francisco, where it was hoped Wood's husband could regain his health. While there, they

attended meetings by John Loughborough and joined the church.

By the time Walla Walla College opened in 1892, Wood was 52. During its construction she and her family spent their first nights sleeping in the construction workers' shed.

When the first day of school began, Wood's twelve- and ten-year old daughters, Grace and Edith, were among the 101 students present. Ten years later, Grace would become the music teacher and the most influential person in the music program for the next two decades.



While enrollment and financial problems plagued the school in its first ten years, the importance of music was never questioned, probably because of the role it had played from the start of the school.

In addition to the voice and keyboard lessons that had been offered from the beginning and the formation of choirs in the third year, a student, George W. Miller, had started a popular cornet band at the end of the college's first year. Although the band played only marches and similar types of music, the college faculty viewed the group with concern and their rehearsals as a frivolous use of time.⁴ This was particularly true of Ernest A. Sutherland, the college's president,⁵ who viewed brass instruments with distrust and felt strongly that they and sacred music were not compatible.

His attitude is best illustrated by an incident that occurred in the spring of 1894. Miller was in his room on the fourth floor of the dormitory, a wing of the college building, on a Sabbath afternoon when, for want of something to do, he took out his cornet and started playing *Nearer My God to Thee*. His window was open and the sound could be heard all over campus.

Sutherland ran up the steps to Miller's room and pounded on the door. When Miller opened it, Sutherland, irate and out of breath, told him, "I never want to hear you playing that thing again on the Sabbath!"⁶

At that time, the only instrument considered appropriate for church services and the playing of sacred music was the reed organ. Miller was determined to change these feelings.

Shortly after this incident, he presented an essay to the faculty with evidence from the Bible and the writings of Ellen White that challenged these views. He prevailed and, in 1895, the faculty allowed his brass quartet to play for church services. The band and

the use of brass in church were firsts in the five Adventist colleges at that time.

Miller followed Hill as music teacher in 1898 and taught for four years before his health broke from overwork. At that time, the college, facing severe challenges and the possibility of becoming an academy, took several initiatives to make its offerings more attractive, one being the establishment of a School of Music that offered three and five-year programs. Carrie Wood's daughter, Grace Wood McNabb, a graduate of nearby Whitman College Conservatory of Music and an acclaimed singer, was hired.

At the end of her first year, she requested a raise from \$50 to \$75 a month, more than the president of the college was being paid. The board, not wanting to lose her, acquiesced, to the chagrin of both the president and faculty. This awkward arrangement continued for two more years until a new president, Marion Cady, arrived and adjusted salaries so that he was making \$4 more than she was.

During her second year, McNabb had become aware that her husband had been previously married and never divorced. She divorced him and offered her resignation to the board. It responded with a unanimous vote of confidence.

She continued to lead the program until the spring of 1906, when she married a student, John Reith, who had graduated from WWC a year earlier. She left with him as he continued his study to be a physician.⁷

During Cady's five years as president, he was determined to improve the academic status of the college and established four-year college courses. Although music was one of the first four-year programs to be established, a B.A. music degree would not be awarded until 1916.

Gerard Gerritson followed

Grace Reith as director of music in 1906. Gerritson, who had come from Chicago without his family because his wife had refused to move, was unable to adjust to life on his own and the food in the cafeteria.⁸ He became controversial when the band declared its independence from the college in 1907. He left the following year.

Cady had served as president of Healdsburg College, forerunner of today's Pacific Union College, before coming to WWC. He had been impressed with the work of George B. Miller, an organist who had led the music program at that school, and invited him to lead the program at WWC.⁹ Miller immediately defused the band controversy by bringing back George W. Miller to lead the group. In his three years as department head, he built the college's first pipe organ, with assistance from the carpentry class.¹⁰

Grace Wood Reith returned to the area in 1912, a year after George B. Miller left. When asked to lead the music program again, she demanded her old salary of \$75, but, in the end accepted \$65, when the board satisfied other conditions, one of which was to hire Gertrude Shaffer to teach keyboard and voice. The school purchased its first grand piano, a ten-foot Chickering, that autumn.

Reith led the department for the next six years, a period of unusual growth for both the school and music program. For three of those years, Lloyd E. Biggs, a theology student and violinist, taught strings. In 1913, he became the first person from WWC to join the Walla Walla Symphony, an organization that had started six years earlier.

In her final year as chair, Reith was assisted by three full-time teachers, including Estelle Kiehnoff, a singer with a degree from the University of Nebraska; Margaret Holden, an accomplished organist who

had graduated from WWC in 1914 with a diploma and in 1916 with the first B.A in music; and William Morey, choir director, as well as voice, and theory teacher.

Holden became chair when Reith left in 1918. In her two years in that position, a complete change in faculty happened, with experienced teachers being replaced by talented but inexperienced persons.

Blythe Owen, a precocious pianist, was hired in 1919 at age 20 and taught for the next four years. Pearl Job, a coloratura soprano with remarkable range and power who had studied in Europe and had been attending WWC at the urging of her mother, had joined the church and started to teach voice when Holden became chair. She taught for two years before marrying Titus Kurtichanov and going with him as a missionary to Russia in 1920.

Her departure, coupled with Holden's unwillingness to continue as chair, created a dilemma for the department. Desperate, the college president telegraphed Reith, who was in England with her husband preparing for mission service to Africa, to return to teach voice and calm the department. She consented, and then rejoined her husband at the end of that school year.¹¹

Reith returned to teach five years later, when the family returned from mission service. In the years since her emergency one-year return, college-age enrollment had increased more than three-fold.

The music program, which had been led by choir director Gladys Manchester Walin since 1923, was now firmly established as a collegiate program, located in a large house near the original 1892 school building. Its ensembles were popular and a third of the student body was taking music lessons.

Many of those lessons were in

piano, which was being taught by the Brown sisters, Vivian and Frances, and Kathryn Foster Meeker. Most of the music diplomas awarded during this time were in piano.

In 1927, Christopher Johnson, a minister in Portland, Oregon, offered WWC \$7,000 for the construction of a music building if additional funding could be obtained. The conference donated \$2,000 and the students raised over \$3,500 with the slogan "Money talks; teach yours to sing." Another \$3,700 was donated to purchase 2 grand and 13 upright pianos.

The new facility, a brick building with a 150-seat recital hall, classroom, 5 studios, and 10 practice rooms, was the pride of the campus. Inspired by the success of this project, the students raised another \$1,000 for a nine-rank, two-manual Reuter pipe organ, the first real organ at WWC, for the church. It was dedicated in October 1929 with a concert by former teacher Margaret Holden Rippey.¹²

When Walin left the college in 1927, Reith again led department during the following year. At the end of that year she requested part-time work and recommended that Victor Johnson, a violinist and string teacher who had been teaching in the program since 1921, be chair.

When he unexpectedly left for a position at Washington Missionary College, now Columbia Union College, that summer, the president, unable to find a replacement for Reith, asked her once again to resume leadership. Although she consented, she stepped aside that fall when it became apparent that the choir director, Lon Metcalfe, was willing and able to lead the department. Reith retired two years later.

Metcalfe, a well-known singer and choir director in the East and Midwest, led the choirs and music

program for the next three years, the last two during a time of economic uncertainty for the country and school. Within two years after his leaving in 1931, the music faculty dropped from six to two. It was a demoralizing situation that would continue until the school's fortunes improved midway through that decade.

Ruth Havstad, an outstanding voice teacher and choir director at Southern California Junior College, now La Sierra University, became choir director in 1932. She quickly established a reputation as a gifted singer and continued the a cappella choir that Metcalfe had started. She served as head of the music program during her first two years, until Victor Johnson returned to the campus in 1934.¹³

Johnson had been successful during his six years in Washington, D.C. Though his primary purpose for going there was to complete a degree in music, he ended up chairing the music area, touring extensively with his glee clubs, and conducting a band and orchestra at WMC and the Review and Herald.¹⁴

Johnson returned with a new found confidence, inspired by completion of a music degree and his success at WMC. He was appointed chair, assumed direction of the college orchestra, gave lessons, taught a number of classes, and organized an oratorio chorus in the community. He also accepted an invitation to conduct the Walla Walla Symphony.

While the opening years of the 1930's had hurt enrollment and the operation of the college, by the time of Johnson's return both the local symphony and music department were rebounding from the effects of the Great Depression. In the fall of 1934, WWC had the largest enrollment of any Adventist college.

In 1935, the college hired Stanley



Walker, a young pianist and organist to perform, give lessons, and teach theory. Both Johnson and Walker were added faculty who, working with Havstad, Edna Smith Cubely, a pianist who had started teaching at WWC in 1931, and Louis Thorpe, a part-time music teacher, started to rebuild the department.

From 1928 until 1936, Thorpe, principal of the academy and head of the education department, directed the college band and, when needed, the college orchestra. He was an accomplished woodwind player and conductor who had played professionally in Chicago and under John Philip Sousa during World War I. The first teacher at WWC to have a doctoral degree, he was a charismatic person whose band concerts were highlights of campus life.

When Thorpe left in 1936 to teach at the University of Southern California¹⁵, Johnson added direction of the band to what was already an overload, with disastrous results. By December, he fell ill and had to give up leadership of the local symphony and make other adjustments in his load.¹⁶

Harry Hadley Schyde followed Havstad as choir director when she married and left in 1937. Known for his contagious smile and outgoing personality, he had a resonant bass voice and had been a popular singer in New York City and on Boston area radio programs. He conducted for three years before leaving for graduate study. Two years later, John T. Hamilton assumed direction of the choral program.

Sterling Gernet had also come to the campus in 1937 to teach piano, woodwinds, and music theory. He was known for his incessant practicing and an extended memorized repertoire that included 11 concertos, the 24 preludes from Chopin's *Opus 28*, and numerous other works.

Gernet was the first music teacher at WWC to have a doctorate in music. Although he left in 1945 to chair the music program at Pacific Union College, he would return six years later and teach at WWC for eleven more years, until 1962.¹⁷

By the end of the 1930's the school had fully recovered from the effects of the Great Depression. In that decade WWC had also achieved accreditation for its college offerings, one of the first Adventist colleges to do so.

In spite of a devastating theological controversy in February 1938 that cost the college a highly respected president and several teachers¹⁸, it had a record enrollment when the next school year started, again the largest in Adventist colleges.

On December 7, 1941, John T. Hamilton, in his first year as voice teacher, was featured soloist for a concert given by the Walla Walla Symphony. By the time of that Sunday afternoon program, news of the Japanese attack on Pearl Harbor in the Hawaiian Islands earlier that day was creating fear across the country, and panic on the West Coast. The immediate entry by the U.S. into World War II following this attack affected every aspect of life in the country.

The immediate effect for WWC was a shift in gender balance when the ratio of men to women at one point decreased to one in four. In spite of the decline in enrollment during the war years and a decrease in men, the music department and its ensembles flourished. The school's celebration of its 50th anniversary on December 7, 1942, which coincided with the first anniversary of Pearl Harbor, was a subdued chapel service.

The return of veterans in the fall of 1945 swelled enrollment at

colleges and universities across the country. By the end of the decade, WWC had over 1300 students.

This increase in size was accompanied by a change in the atmosphere on the campus when veterans refused to live under restrictions that had been in place for years. The resulting changes would dramatically affect the campus and higher education for the rest of the century.

Two new music teachers, Virginia Gene Shankel, a young violinist, and Harold Mitzlefeldt, an experienced ensemble conductor, came to the college in the fall of 1945.

In her year at the college, Shankel soloed with the Walla Walla Symphony and premiered an oratorio she had written. Mitzlefeldt's leadership of the ensembles resulted in a band of 75, the largest yet, and an orchestra that grew to over 50 by the end of his second and last year at WWC.

When both Shankel and John T. Hamilton left in the summer of 1946, Julian Lobsien, a violinist and teacher in a nearby academy, was hired to replace Shankel. Stanley Walker, who had become chair in the fall of 1945, conducted the choirs on an interim basis for one year.¹⁹

By the end of Walker's first two years as chair, he had presided over a complete change in music faculty and a doubling in size of the music program. Thelma Johnson and Janet Miller, pianists, and Clarence Dortch, an experienced choir director, were part of that two-year transition. Dortch, who would do only sacred choral music, spent the last nine years of his career at WWC, where he was known affectionately as "Fessor of Professors."

Janet Miller was hired in 1947 to be the primary piano teacher, joining Thelma Johnson, who had been hired a year earlier as she graduated, to teach

piano after Gernet had left. A year after Johnson married Dick McCoy in 1950 and left, Gernet returned. During the next 11 years, Florence Clarambeau, Morris Taylor, and Richard Randolph would assist in teaching piano.

Two years after Mitzelfelt left, Clarence Trubey was hired to direct the band. When orchestra director Lobsien left three years later, Melvin Johnson, a talented violinist, assumed direction of the orchestra for the next four years. When both Trubey and Johnson left in 1955, John J. Hafner, who had been teaching at Pacific Union College, assumed leadership of both ensembles.

Melvin W. Davis succeeded Dortch as choir director in 1956. He immediately expanded the choir's repertoire to include secular music and formed a select 24-member College Chorale, showcasing them in programs that delighted the campus. The group's final performance in his first year was given four encores.²⁰

In 1959, Walker accepted an invitation to chair the music department at Atlantic Union College. For 24 years, he had provided a musical thread of continuity on campus, serving for 14 of those years as chair of the department.

From his arrival in 1935 when his only credential was his reputation as a good pianist and organist, Walker had obtained bachelor's and master's degrees from Northwestern University and gained recognition as a Fellow in the American Guild of Organists. In 1953, he had been honored with a yearbook dedication applauding his standards, exemplary Christian life, and service to WWC.

Melvin West, new music chair, arrived on campus in the summer of 1959 at the age of 29. He had already established a reputation at AUC as a

gifted organist and teacher. A pipe organ for the music building, a condition for his coming, was installed early that fall.

After he had assessed the curriculum, needs of the department, and the condition of the 40-year old facility, he realized that changes had to be made. By the end of his first year, he had worked with the faculty in drastically revising the curriculum and expectations for students, acquired a new grand piano and harpsichord, and started lobbying for installation of a pipe, rather than an electronic organ for a campus church that was soon to be built.

The church was the first in a series of new buildings in the 1960's that would transform the campus. By the middle of that decade, the music conservatory building had been demolished and a new Fine Arts facility, the first in a series of large comprehensive music facilities in Adventist colleges, was being constructed at that site.

When completed, the building, with its 27 practice rooms, 2 classrooms, 2 rehearsal rooms, 10 teaching studios and 300-seat auditorium, was the largest in Adventist colleges. It was fully equipped with new grand pianos, 18 new upright pianos and 2 practice pipe organs for practice rooms, and a 3-manual 36-rank pipe organ in the auditorium.

By the end of his first 8 years, West had presided over the installation of 5 pipe organs on campus, construction of the Fine Arts center, and an expansion of the music faculty from 5 to 8 members. He had also gained accreditation for the program in the National Association of Schools of Music and membership in Pi Kappa Lambda, national music honor society, both firsts for Adventist college music programs.

In those 8 years, a complete change in music faculty occurred. With the addition of several young teachers, the

average age of the music faculty by 1967 was barely over 30.

Lloyd Leno, the first of several faculty to be added under West, was hired in 1960. A 1948 WWC graduate, he had since taught at two academies and directed the band at Union College for the previous 7 years. He would direct the band for 16 of his 25 years at WWC and form a large brass choir that traveled to Europe three times under the auspices of Friendship Ambassadors.

Leno also organized a college-sponsored music festival in 1963 that continues to the present. When he completed a doctorate in 1970, his dissertation on brass playing gained national recognition.

Blythe Owen, who had started her career 42 years earlier at WWC, returned in 1961 to teach piano, theory, and composition. In those intervening years, she had completed a Ph.D. in composition at Eastman School of Music and gained national recognition as a composer. Four years later, at age 65, she went to Andrews University, where she taught until age 82.

In 1963, Marvin Robertson, a 1958 WWC graduate, joined the faculty to direct the choirs at the nearby academy and grade school and oversee the college music education program. When his choral programs flourished and became too large for one person to direct, he requested assignment to the elementary level because of his interest in children's choirs.

His college music education classes were exceptional. Students were disappointed when he left after three years to chair the music department at Southern Missionary College, now Southern Adventist University, a position he would hold for the next 33 years.

Bruce Ashton began teaching piano and theory during Robertson's



second year at WWC, just as the new Fine Arts Center was nearing completion. An honors graduate in piano performance from Capital University, he had just completed a master's degree in piano at the American Conservatory of Music. He would later observe,

I felt at the time I was starting at the top as far as the available music departments in our colleges. Walla Walla College was the place to be. It was very upbeat. There was a feeling within the music faculty of lots of horsepower under the hood.²¹

That feeling was created, in part, by the fact that during Ashton's four years at WWC, before he would leave to join Robertson at SMC in 1968, five new teachers joined the department. Harold Lickey, a tenor, who had successfully led choirs at three other Adventist colleges and worked with West at the Faith for Today television program, became choir director in 1965.

Glenn Spring, a violinist who had taught for a year at Otterbein College in Ohio, also came to WWC in 1965, to direct the string program and teach music theory. Students immediately recognized and appreciated his gifts for teaching. He started an annual Honors Concert with his string orchestra in his second year and served as concertmaster for the Walla Walla Symphony in his first 10 years.

In 1965 and 1966, Jeanette McGhee and Robert Hunter were hired to assist in piano. Hunter would teach for two years before leaving for graduate study and then return to teach from 1971 to 1977. William Murphy, a bass-baritone, was also hired in 1966 to assist in the vocal choral area.

The move into the Fine Arts Center in February 1966 and the completion of the church organ in 1967, largest pipe organ on the West Coast north of Salt

Lake City and San Francisco, closed what had been a period of dramatic change for music at the college.

Other faculty additions and replacements continued through the end of the decade. When Hunter and Ashton both left in 1968, Dan and Judi Myers, and Vinson and Anne Bushnell were hired to teach piano and assist in class instruction.²²

In 1968, Robert L. Reynolds became president of the college. A skilled and progressive administrator, he was a visionary who revolutionized the way the school operated. In his nine years, he established a shared governance model that empowered faculty to participate in all decisions affecting the school. At that time, it was a departure from the usual mode of operation at Adventist schools, where administrators operated with minimal input from their faculty.

The result was an increase in faculty morale and a greater sense of ownership and pride in their school. Although some later administrators have been uncomfortable with the arrangement, it continues today as a force on campus and a model adopted in varying ways by other Adventist colleges and universities in the U.S.

In retrospect, the changes affected by Reynolds were prescient, given what happened in the next decade. The 1970s were a turbulent time in the nation and on college campuses as traditional lines of authority were questioned and the challenges of forging a working reality in the realm of civil rights gripped the country.

Music at WWC and other Adventist colleges was changed by a generation of students that challenged the traditional restrictions on music. The uneasiness earlier students had felt over rules about acceptable music in life and worship on college and academy campuses changed to a

questioning and challenging attitude. The inevitable clashes affected music programs and changed the rules about music at Adventist schools.²³

At WWC, a tradition in presenting a number of stellar performers had started in the 1950s and continued through the 1970s. Singers Marion Anderson and Jerome Hines, organists E. Power Biggs and Virgil Fox, pianists Van Cliburn and Victor Borge, violinists Isaac Stern and Itzhak Perlman, and numerous other notables played in a high profile lyceum series.

By the mid-1970's, however, students started to lose interest in these programs and challenged and stopped the fees they were being assessed to support the series. The lyceum program shrank and then essentially ended when a fire destroyed a legendary campus auditorium in 1978.²⁴

New music faculty hired in the 1970s included Robert Tupper, an organist to assist West, and Sandra Camp, a pianist who was hired to replace a teacher who had left in 1972. Gerald Ferguson, a tenor and a 1948 graduate who had started his career at WWC, was also hired in 1972, when William Murphy left.

Sherrick S. Hiscock, III, a clarinetist and saxophonist who had played in and been a soloist with the U. S. Marine Band in Washington, D.C., was hired in 1973 to teach in the instrumental area. With his hiring, there were nine full-time music teachers, the largest faculty ever. During this decade, Hiscock, Leno, Lickey, Spring, and Camp completed doctorates.

In 1974, Lickey became chair when West, who had led the department for 15 years, the longest tenure in music leadership to that time, decided he wanted to teach full-time. Three years later, West accepted a position at the Kettering College Church as full-time minister of music.

West and Lickey had worked together in presenting numerous choral works for 12 of West's 18 years at WWC. West later observed that working with Lickey in presenting works such as the Brahms and Durufle Requiems, the Creston *Prophecy of Isaiah*, and the Poulenc *Gloria* had been some of his most satisfying experiences at WWC.

Lanny Collins followed West as organist in 1977, a position he would hold for the next 6 years. When Camp left for a position at Andrews University in 1978, Leonard Richter, who was starting graduate work at New York University and studying piano with Adele Marcus of The Juilliard School, became primary teacher in piano.

In the last years of the decade, philosophical differences over teaching methodology and course content as well as what should happen in teacher-student relationships led to tension and distrust within the faculty. Preoccupation with these differences and teachers' weaknesses rather than their strengths led to a crisis in shared confidence and respect.

Deterioration in communication and support followed, which, by the end of the decade, was apparent to music students and the rest of the campus. It was a troublesome and uncertain period for the program.²⁵

I was invited to come to WWC as music chair in the autumn of 1978. It was a difficult decision to make. I was enjoying my work as chair of the Fine Arts Department at Union College, and the problems in the WWC music department were common knowledge in the circle of Adventist colleges.

When I arrived at the college in the summer of 1979, any concerns I had about coming proved to be unwarranted. The music faculty was committed to getting past the turmoil

that had developed.

Although only 13 years old, the building had been neglected, acoustic problems had not been resolved in rehearsal areas, studios, and practice rooms, and audio equipment in studios, classrooms and the music library needed updating. That summer, the faculty worked together to bring about numerous changes by painting rooms and installing tile to reduce acoustic problems. Carpet was also installed in the studios and audio equipment was replaced throughout the building.

The office area was also completely remodeled to facilitate department business and communication between faculty and students. Sixteen new adjunct faculty were added to assist in lessons. It was a good beginning for what would prove to be some of the most enjoyable years in my career.

Marianne Scriven came to WWC that summer, succeeding Lickey, longest serving choral director at the college, who had accepted a position at the Seminary at Andrews University. Scriven had been an adjunct teacher at WWC earlier in the decade, before going to Pacific Union College, where she had taught full-time for the past 5 years. She had completed a doctorate before teaching at WWC and, while at PUC, was honored as an Alumna of Achievement by Andrews University.

In her 7 years of leadership, the choirs performed the *German Requiem* by Brahms and the *Verdi Requiem* with the Walla Walla Symphony. In 1984, her groups, accompanied by the College Orchestra, presented the Faure *Requiem* with soloists Thomas Hampson and Julie Boyd, and Rutter's *Gloria*.

Scriven took I Cantori, the select choir, to Romania and the Soviet Union in 1982, and led them in an invitational performance for the Washington Music Educators Conference in 1986. At the end of

that school year she and her husband, Charles, accepted positions at Sligo Church in Takoma Park, Maryland.

Ralph Coupland, a singer and conductor with over 20 years of experience, became director of choral activities that fall. In his three years as director he toured extensively with the choir in the Northwest and Canada.

Stephen Zork, a singer and composer as well as conductor, followed Coupland in 1989. His departure 2 years later to direct the choral program at Andrews University was a disappointment to many.

Kandice Dickinson served as interim choir conductor in the following year and then on a regular basis until 1995. A soprano, she was a frequent soloist and recitalist. In her four years at WWC, she was noted for her musicals and a series of three Opera Gala programs.

Bruce Rasmussen, a versatile singer and conductor, succeeded Dickinson and led the choirs until 2001. He presented numerous major choral works on campus and with the Walla Walla Symphony. He was also a featured soloist with the WWS and a frequent singer on campus.

During my first four years as chair at WWC, I also directed the band program. I had been surprised when 103 had joined the band in my first year and 110 in the second. Although the group decreased to 80 when we moved rehearsal time to the noon hour at the beginning of the third year, the quality and depth of talent more than compensated for the decrease in size. Working with an ensemble that was able to play the most challenging repertoire for concert band was a rewarding experience.

After four years of directing the band, teaching lessons and classes, and chairing the music program, it became apparent that a change was needed if



my goals for the department were to be accomplished. Joseph Brooks, who had served as assistant conductor while a student, and then associate conductor after he had graduated in 1982 and joined the faculty as primary woodwind teacher, became band conductor.

Sherrick Hiscock, who taught woodwinds for nine years, had left in 1982 to head the music merchandizing program at Elizabeth City University in North Carolina. During those years he had been principal clarinet and a soloist with the Walla Walla Symphony and played in and conducted the college band and woodwind ensembles.

Brooks, like Hiscock, was a former U.S. military bandsman who had been a clarinet and saxophone soloist with the United States Continental Army Band in Washington, D.C. While a student at WWC, he also developed proficiency on the oboe and flute.

From 1983 to 1987, Brooks directed the band, presenting refined performances of both challenging and traditional works for that group. He was a frequent recitalist and a player in and soloist with the Walla Walla Symphony.

Three years after Brooks was hired, Lloyd Leno, who had made a significant contribution in his work with ensembles and the teaching of brass instruments for 25 years, left to chair the music program at Antillian Union College in Puerto Rico. Leno, who had a degree in Spanish and was intrigued by the idea of mission service, found the offer from AUC attractive. When he left in 1986, he had served longer than any other music teacher since the school had started.

When Brooks left the following year, his and Leno's positions were merged. Carlyle Manous, band director at the nearby academy, who had been

serving as an adjunct brass teacher after Leno left, was chosen to fill that position and serve as band director.

Manous, an accomplished French horn performer, had completed master's and DMA degrees in horn performance at the University of Michigan while teaching earlier at Pacific Union College. During his 13 years at WWC, he played numerous recitals, soloed with the WWS and served as principal horn in that group for a number of years.

Manous, a band and brass clinician and conductor who had conducted numerous festival and music camp groups, provided enthusiastic leadership for the band and related ensembles until he retired in 2000.

Leonard Richter had been hired to teach piano the year before I became chair. A native of Czechoslovakia, he was a prize-winning pianist there before coming to Canada in 1968. He subsequently completed an M.Mus. at Andrews University in 1971, taught at Kingsway College for two years, and then completed another M.Mus. at the Manhattan School of Music in 1977. When he accepted the position at WWC in 1978, he was studying at New York University where he completed a Ph.D. in 1984.

Now in his 29th year, a record tenure in keyboard teaching at WWC, Richter has made a distinguished contribution as a performer and teacher. He has given numerous recitals and soloed with the Walla Walla Symphony four times.

Many of his students have won numerous top prizes in regional, national, and international competitions. Graduates who studied with him are now teaching at colleges and universities and have enjoyed successful careers as recitalists and soloists with orchestras.

When Gem Fitch, who had been the primary assistant in the piano area since 1975, left in 1982, three others who had been assisting in that area reached over to teach the overflow of piano students. When two of those left in 1984, Stephanie Kambitsch, a pianist with a master's degree in performance was hired.

A year earlier, a college piano preparatory division, headed by Debra Richter, had been established. A successful venture from the beginning, its growth and the success of its students quickly established her as a gifted and inspiring teacher. In 1990, students from the prep division were featured in a Concerto Gala Concert at the annual convention of the Washington Music Teachers Association hosted by WWC.

The precocious playing of orchestra-accompanied concertos by very young students amazed attendees. This event led to an enthusiastically received invitational performance of a Concerto Gala Concert three years later at the Music Teachers National Association Convention.

In addition to the success of these and other Concerto Gala Concerts, prep division students have won countless awards in regional competitions and performed often as soloists with regional orchestras. Many college piano majors have assisted in the program, under the guidance of Richter. She continues to oversee the prep division as well as perform and teach college classes and piano majors. She has soloed with the Walla Walla Symphony three times.

In 1983, when the organ position was vacated, student Kraig Scott, a gifted organist nearing completion of a performance degree at WWC, was invited to serve as organist and teacher pending completion of his

current program and a master's degree. Kenneth Rudolph, a 1971 WWC graduate in organ who had completed a Ph.D. in musicology at the University of Washington a year earlier, was hired on an interim basis.

When that appointment ended three years later in 1986, Scott began teaching at the college. In 1990 he took a graduate study leave to pursue doctoral work at Eastman School of Music.

In his absence, David Worth, a 1968 graduate who had studied under West and had since taught at Atlantic Union College, taught for one year. Kenneth Logan, an organist who had studied under Warren Becker at Andrews University and was pursuing a doctoral degree at the University of Michigan, then taught for two more years.

Scott returned in 1993, having completed an M.A. in musicology and a DMA in organ performance and having earned a coveted Performer's Certificate. Since his return, he has made a distinguished contribution as a teacher and as a performer on organ and harpsichord. Scott's playing in services and recitals at WWC and elsewhere is acclaimed for its finesse and inspiring musicality.

Glenn Spring retired in 2001, having taught for 36 years, the longest tenure in music since the school had been founded. By the time of his retirement, his perspective, insights, and wisdom had made him an important member of the faculty and a beloved teacher.

Approachable and accessible, he possessed a gratifying sense of reality and a depth of thought and expression that lent substance to his observations. This was true whether he was working with his colleagues, college age young people, or younger persons.

In addition to overseeing the string program, he had become the primary theory teacher, a composer who had

enjoyed many successful premieres, won in composer's competitions, and had had a number of commissions. These accomplishments and the performance frequency of his published music, affirmed by ASCAP, spoke to the quality of his composing.

A grade school string program that his wife, Kathleen, a violinist, started in the 1970's developed by the late 1990s into one of the largest Suzuki-based string programs in the Northwest, with 140 students and four adult assistants. Several of its students won awards in regional competitions, soloed with local orchestras, and, in some instances, are pursuing careers in music.

Ben Gish, a cellist who had assisted Spring while a student in the 1970's, returned in 1993 to assist in the program while overseeing and developing a string program at the nearby academy and giving lessons and teaching at the college.

In 1994, Cantabile, a select string orchestra, was organized and directed by the Springs and Gish. Open to all qualified string students in the region, it performed frequently with great success and toured in Europe and Canada in its six years.

During my 21 years as department chair, we instituted procedures for running the program, published *Opus*, an attractive annual departmental news magazine, and established six fully funded named scholarship endowments. We also continued to renovate the music facility, update office and teaching equipment, and purchase instruments.

The spring before I arrived, a new two-manual Dowd Harpsichord had been purchased. Twelve new pianos were added in the next two decades.

By the time I retired in 2000, it had been my good fortune to spend over half of my career at WWC,

working with gifted teachers and students whose record of achievement was extraordinary. In those years, many students brought honor to the department and a number of faculty received teaching awards.

Following my retirement, the department began a transition that continues to the present. Brandon Beck, a WWC graduate who had taught at three academies and, most recently, at Southern Adventist University, became director of bands in the fall of 2000. Now in his seventh year of leadership, his band performances are highlights in worship and musical life at the college.

When Glenn Spring retired in 2001, Maria Zlateva, a violinist and native of Bulgaria, who was working on a DMA at the University of Texas at Austin, filled the string and theory position for the next two years.

Lyn Ritz, a violinist with a DMA from the University of Kentucky who had been teaching for the past 8 years at the University of Dayton, succeeded her in 2003. In her four years at WWC, Ritz has proven to be a thorough theory teacher and an accomplished performer. She is in her second year as concertmaster of the Walla Walla Symphony.

When Rasmussen also left in 2001, Cyril Myers, who had taught at two academies and was doing graduate work at Michigan State University, where he was a teaching assistant, directed the choirs for the next two years.

In 2003, John Dennison became director of choral activities. Dennison had served as chair of the Oakwood College music program and director of its choral program in the 1980's.

More recently he had taught in the Los Angeles area and directed a church choir and the Southeast Symphony Orchestra. In addition to directing the



choirs, Dennison became director of the college orchestra in 2006.

Matthew James, a versatile musician with a DMA in vocal performance, became department chair in 2002, following two years of interim leadership by Scott and then Trina Thompson, a piano and theory teacher. James had sung in numerous opera and oratorio productions and taught for 12 years at Northern State University in South Dakota.

Most recently, he had been an adjunct faculty member at the University of Tennessee-Chattanooga and Southern Adventist University. He also plays viola and taught in UTC's Cadek Conservatory Suzuki program.

In his five years as chair, James has facilitated challenging personnel transitions and been an articulate public spokesman for the department. He is optimistic about the long-term future of the program, given its rich legacy in accomplishment and innovation.

Dan Shultz

¹ Terrie Dopp Aamodt, *Bold Venture, A History of Walla Walla College*, 1992, 1-5.

² Dan Shultz, *A Great Tradition, Music at Walla Walla College, 1892-1992*, 1992, 14-16 This book is the primary source for most of this overview.

³ Although there are no official records of their completing this course, there is a photograph of 7 graduates notated Church Music, 1898. Shultz, 16,20.

⁴ Shultz, 17-19.

⁵ The first president of the college, William Prescott, simultaneously served as president of Battle Creek, Union, and Walla Walla colleges while residing in Battle Creek. Sutherland served in his stead as "principal" from the beginning of the school until 1895, when he officially became president. Aamodt, 4, 26.

⁶ From an interview by Melvin S. Hill with Miller in the 1950s. The incident is described in Hill's dissertation, *A History of Music Education in Seventh-day Adventist Western Colleges* (1959, University of Southern California).

⁷ Shultz, 21-23.

⁸ Gerritson actually wrote a letter to the WWC Board on 6 November 1907 requesting "an expression of your opinion" and stating that "... my system has been disagreeably upset with the present diet now furnished." WWC Board Minutes, same date.

⁹ Hill, 41-45.

¹⁰ Shultz, 25-28.

¹¹ Shultz, 32-41

¹² Shultz, 53; *The Collegian* (WWC newspaper), 24 May 1928; 26 September, 3, 10, 17 October 1929; WWC Board Minutes, 14 May 1929.

¹³ Shultz, 55,56-59, 65-72

¹⁴ *The Sligionian* (WMC newspaper), 14 November 29; 13 & 20 March, 6 November 30; 5 March 31.

¹⁵ Thorpe would become nationally noted for his writings on education. See his biography at www.iamonline.com for more detail.

¹⁶ For more on Johnson's work with the WWS, see Dan Shultz, *A Dream Fulfilled, One hundred Years of the Walla Walla Symphony Orchestra*, 2006, 38, 39.

¹⁷ Shultz, *GT*, 74-77, 106, 107.

¹⁸ Aamodt, 96-107.

¹⁹ Shultz, *GT*, 83-92.

²⁰ Shultz, *GT*, 103-117.

²¹ Interview with Bruce Ashton, 13 June 1990.

²² Shultz, *GT*, "A New Era, 1959-1970" 121-160. This segment of the article is a synthesis for the most part of the listed chapter from *GT*. The chapter and the article are both based on interviews conducted by the writer from 1990 to 1992, listed in sources for *GT*, 267-270.

²³ Personal knowledge and experience.

²⁴ Shultz, *GT*, 186-191; *The Collegian*, 23 September 1971, 1 November 1973, 30 March 1978, 20 April 1978.

²⁵ This brief characterization and the more extended narrative in *GT* (193, 194) of the situation in the music program at that time are based on numerous interviews and conversations with faculty of that time.

The remainder of the article is based on personal knowledge and experience.

Additional biographical information about teachers who have taught music at WWC may be found at www.iamonline.com

MUSIC TEACHERS AT WALLA WALLA COLLEGE . . .

BIOGRAPHIES FOR THE FOLLOWING PRESENT AND FORMER WALLA WALLA COLLEGE MUSIC TEACHERS CAN BE FOUND AT WWW.IAMAONLINE.COM

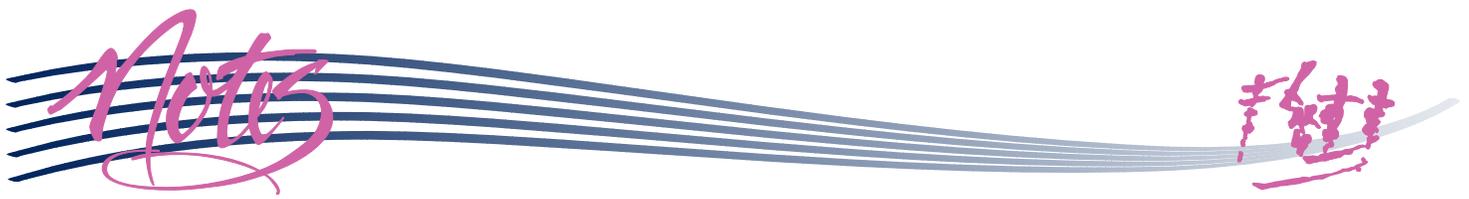
RUTH HAVSTAD
ALMANDINGER
J. BRUCE ASHTON
BRANDON BECK
Lloyd E. BIGGS
CAROLYN RHODES BISEL
JOSEPH BROOKS
VIVIAN VIRGINIA BROWN
LANNY L. COLLINS
RALPH COUPLAND
EDNA SMITH CUBELY
MELVIN W. DAVIS
JOHN T. DENNISON
CLARENCE W. DORTCH
GERALD FERQUSON

STERLING K. GERNET
MADGE GOULD
SONJA RENNINGS
GOURLEY
HAZEL GRAHAM
JOHN J. HAFNER
JOHN T. HAMILTON
JOHN HICKHAM
MATTHEW JAMES
MELVIN JOHNSON
VICTOR N. JOHNSON
ESTELLE W. KIEHNNOFF
TERESA HANSON KOCH
TERRY LEE KOCH
BRADLEY KRUEGER

H. LLOYD LENO
HAROLD LICKEY
JULIAN LOBSIEN
KENNETH LOGAN
CARLYLE MANOUS
THELM JOHNSON MCCOY
KATHRYN FOSTER
MEEKER
LON C. METCALFE
GEORGE B. MILLER
GEORGE WA MILLER
JANET MILLER
HAROLD E. MITZELFELT
WILLIAM I. MOREY
CYRIL MYERS, JR.

BLYTHE OWEN
BRUCE E. RASMUSSEN
ROSALIE RASMUSSEN
GRACE WOOD REITH
DEBRA RICHTER
LEONARD RICHTER
MARGARET HOLDEN RIPPEY
VIRGINIA-GENE SHANKEL
RITTENHOUSE
LYN RITZ
MARVIN ROBERTSON
GERTRUDE SHAFFER
ROWLAND
KENNETH RUDOLF
HENRY HADLEY SCHYDE

KRAIG S. M. SCOTT
DAN SHULTZ
GLENN SPRING
KATHLEEN SPRING
ELAINE MYERS TAYLOR
MORRIS TAYLOR
TRINA THOMPSON
LOUIS T. THORPE
CLARENCE TRUBEY
FRANCES BROWN URNER
GLADYS MANCHESTER WALIN
STANLEY E. WALKER
MELVIN K. WEST
MARIA ZLATEVA
STEPHEN P. ZORK



Walla Walla College Music Faculty

Primary Faculty

Matthew James, D.M.A.

Chairperson, Associate Professor, Voice
At WWC since 2002

Brandon Beck, M.Ed.

Associate Professor, Band, Steel Band, Brass, Woodwinds,
Music Appreciation, World Music, Conducting, orchestration
At WWC since 2000

John Dennison, D.M.A.

Associate Professor, Choirs, Orchestra, Conducting
At WWC since 2003

Debra Richter, M.A.

Associate Professor, Piano, Piano Pedagogy, Music Appreciation,
Piano Preparatory Division
At WWC since 1983

Leonard Richter, Ph.D.

Professor, Piano, Piano Pedagogy, Music Theory
At WWC since 1978

Lyn Ritz, D.M.A.

Professor, Violin, Viola, Theory & Composition,
At WWC since 2003

Kraig S. M. Scott, D.M.A.

Professor, Organ, Harpsichord, Music History
At WWC since 1986

Adjunct Faculty

Michael Agidius,
James Bennett,
William Berry
Ron Coleman,
Shirley Diamond
Linda Doria
James Durkee

Jazz Ensemble
Percussion
Trumpet
Clarinet
Saxophone
Flute
Guitar
Maya Takemoto, Violin

Benjamin Gish
Sonja Gourley
Christine Janis
Rebecca Klein
Lizbeth Locke Fry
Spencer Martin
Dan Shultz

Cello
Voice
voice
Horn
Flute
Percussion
Oboe



Melvin K. West

Mel West, noted organist and church musician, is one of a select group of six Adventist musicians who have had music buildings named after them. West, who served as Walla Walla College music department chair for 15 of the 18 years he taught at the college, launched the modern era for music at WWC with a number of initiatives.

In his first eight years he achieved accreditation for the department in the National Association of Schools of Music and gained departmental membership in the national music honor society, Pi Kappa Lambda, both firsts for SDA colleges and universities. At that same time, he brought about the construction of a large, truly adequate, fully equipped music and art facility and a comprehensive pipe organ installation. In his years at WWC, he was also active in the Northwest in the American Guild of Organists and would serve a term as president of that division.

Born in St. Paul Minnesota, West as a child was totally fascinated with music, listening to the Walter Damrosch weekly radio music program from age four and, at age six, “playing” organ on the front bumper of the family car, pretending the grill was the pipes. He started piano lessons at ten and three years later, organ studies.

When he was still young, his family moved to Lodi, California, where his mother, Thelma, sang in the choir at Lodi Central SDA church and was the primary supporting force in it for many years. Both she and West’s father, Laurence, enthusiastically supported their son’s interest in and pursuit of a music career.

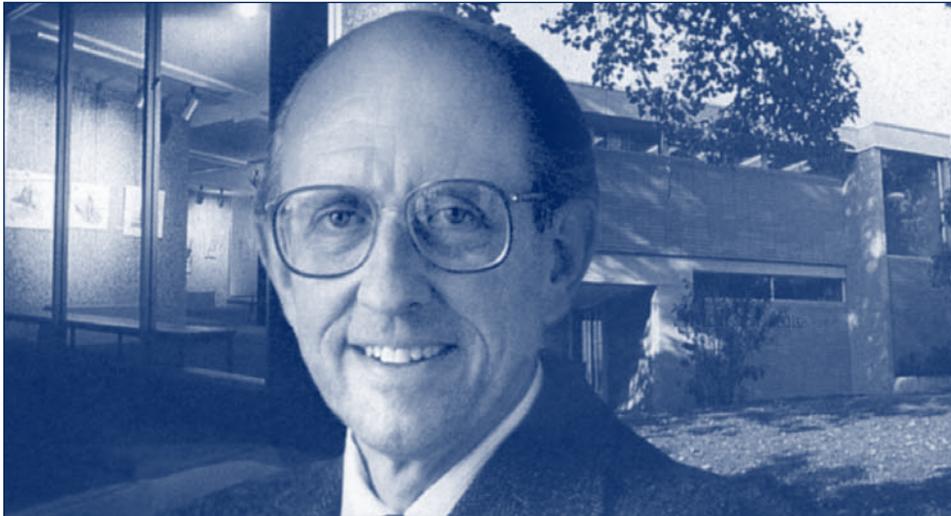
In his high school years, West studied organ under Allen Bacon of the College

of the Pacific in Stockton, California. In 1948, he began his undergraduate work at Emmanuel Missionary College, now Andrews University. While most of his study was at EMC, West spent one semester at Columbia University in New York City, where he studied with Claire Coci, famed organist and teacher.

Following graduation from EMC in 1952 with a B.A. in organ, West was immediately hired to be organist at Faith for Today, a television program based in NYC. After one year there, he accepted a position

alumni affairs and minister of music for the College View SDA Church. Beginning in 1982, he served as director of music at the Westminster Presbyterian Church in Lincoln, Nebraska.

In addition to his activities as an organist, West is a gifted arranger and composer. In the 1970’s, five of his many hymn arrangements and choral responses were published. Other unpublished music in that time included choral music and an instrumental work, *Dyptique for Trombone and Piano*.



In the 1980’s, he served on the General Conference committee for creating a new church hymnal, serving as chairman of the subcommittee on tunes. He and Wayne Hooper edited and arranged the music, with West composing five new hymn tunes. The Hymnal, which was released in 1985, includes over thirty arrangements and

at Atlantic Union College and, in the next six years, while teaching at AUC, he completed an M.Mus. at Redlands University during a one-year leave of absence, was elected to membership in Pi Kappa Lambda, became a Fellow in the American Guild of Organists, and in 1959 received a D.Mus. at Boston University. During those years he studied organ with Leslie Spelman and George Faxon and was active as an organist with Episcopal, Unitarian, and Congregational churches.

He was listed as an Outstanding Educator of America in 1977. In that same year, West left WWC to become minister of music at the Kettering, Ohio, Adventist church. Four years later he went to Union College, where he taught music and served as director of development and

hymn tunes by West, the largest contribution by any one person in those areas.

He and his wife, Betty Ann (Nilsson), retired to the Northwest in 1988 where he has continued to be active in church music. In 1996, West was honored for his work at WWC and his contribution to Adventist music when the college’s Fine Arts Center was named for him.

While West’s accomplishments are many and distinguished, in the minds of many he is best known for his gifts in teaching and performing. Through his talents and dedication, he has ennobled, enriched, and inspired the lives of countless students and worshipers.

Music in Turkey

Eurydice V. Osterman

This past year, IAMA member Eurydice Osterman traveled to Turkey to attend the Fulbright-Hayes Seminar at which she learned about the people and culture of that country, especially focusing on Islam, secularism, and women. She attended lectures by scholars at Middle East Technical University in Ankara and Ege University and Dokuz Eylul University in Izmir, attended informal meetings at cultural centers, took educational tours to major cities and townships, and interacted with the people. The following article on music of that country is an excerpt from a more extended talk she has subsequently presented about that experience.

Turkey is a most unique country in that, while surrounded by breath-taking scenes of seas and mountains, it is strategically located between two continents - Europe and Asia - and north of Syria and Iraq. The country is considered to be the home of the earliest group of settlers who drew wall paintings, some of which depict the volcanic eruption of Hansandag.

The different civilizations that are said to have existed in that country are the Paleolithic Age (cave age: hunting and gathering); Chalcolithic Age (copper and stone), Bronze Age, Neolithic (development of town life and food production), The Assyrian Age (1950-1750 A.D.), the Hittite Imperial Period (1750-1200 A.D.), the Phrygian Age (1200-700 B.C.), and on down to the present.

It is most interesting to note that there are several regions in Turkey that correspond with the names of modal scales - Dorian, Phrygian, Lydian, etc. Additionally, the first coins ever minted came from Sardis; the Turks gave the Dutch their famous tulips; the word "turquoise" means Turkish and is derived from the color of the Mediterranean Sea; and two of the seven wonders of the ancient world were located in Turkey.

Mt. Ararat, resting place of Noah's ark, is located in this country

as well as the Seven Churches mentioned in Revelation. Anatolia, Turkey, was the birthplace of many famous historic figures, including Homer, King Midas, and St. Paul.

Today, there are four levels of education (pre-elementary, elementary, secondary, and college) and two types of post-secondary public and private schools (academic or technical/vocational). Students are required to complete the primary and secondary levels. It is interesting to note that music is mandatory in the curriculum.

The music of modern Turkey can be traced back to the Ottoman Empire, when music education was implemented. Private music courses started with teachers who were sent to the palace as slaves, and were charged to provide a high quality of music education for boys and girls. After the 17th century the girls were sent to the teachers' houses for instruction. Some of the famous musicians were Kanuni Nazim, Udi Fahri, and Ali Salahi Bey.

Turkish music can be broadly divided into four categories: 1) Cultural/Folk, 2) Church, 3) Classical, and 4) Commercial/Popular.

Cultural/Folk

Turkey's cultural/folk music can be divided into three categories:

Rural, Ozan, and Kurdish. Rural music is loud dance music used primarily for celebrations (weddings, births, festivals, etc.) that can be heard some distance away. I was able to witness a wedding celebration that included this type of music.

Dances are done by segregated groups of men and women who often link arms and form long lines, each group inviting bystanders to participate. Children's songs and game songs are often characterized by dance rhythms and many times performed by gypsies, who are also the belly dancers of the country. The kemence (a three-string bowed lute) is the most popular instrument used for such occasions.

Ozan is the music of asiks (similar to European troubadours) who, since the tenth century, have been traveling around Anatolia setting poems of folk poets to music. Their issues centered around equality for men and women and intersectorian tolerance. They accompany themselves on the saz, a long-necked lute with three sets of strings that represent the trinity of their faith (Allah, Muhamad, and Ali).

Kurdish music is unique in that there is no written notation. Instead, it is performed with the help of the dengbey (bard), stanbey (popular singer), and cironkbey (a storyteller with an exceptional memory). The themes



of these songs center around love, Kurdish myths and legends, struggle for freedom, etc. The main instruments used are the blur and düdük, a fipple flute, (reeds that echo in the mountains) and the tambur and sâz (strings used in towns of the plains).

Urban music is generally considered to be that which comes from Istanbul or Izmir and is performed by musicians from ethnic or religious minorities. It is a mixture of sanat (improvised art music), fasil (gypsy-flavored urban nightclub music of vocal pieces interspersed with light orchestral pieces and solo improvisations), and Ottoman classical styles.

Church

Unlike Catholicism or Protestantism, there is no service music in traditional Moslem worship. It is simply a time in which to pray. However, the priest chants the call to prayer five times a day over loudspeakers attached to the minaret of the mosque. He chants:

God is greater than anything.
(four times)

I bear witness that there is no God but God (two times)

I bear witness that Muhammad is the messenger of God (two times)

Hasten to prayer (two times)

Hasten to salvation, bliss, prosperity
(two times)

Classical

Classical music is divided into two categories, sacred and secular. Its sonority is modal and combines elements from Arabic, Byzantine, Persian, and some non-Turkish composers. Because Mustafa Atatürk,

first president of the newly formed republic of Turkey did not like these influences in the country's music, public performances and radio and television broadcasts of both sacred and secular music were banned from 1923 -1976.

As a result, many composers migrated to Europe in order to have their works performed. Today, however, this situation has changed and public concerts, along with radio and television broadcasts can be enjoyed by the masses. In fact, one of the most famous secular concerts occurs in Istanbul. The Klâsik İcra Heyeti, is performed and broadcast live on Sunday mornings. The instruments used by classical ensembles included the tambur, ney, rebab or kemençe, keman, kanun (harp), ud (drum), and kûdüm.

A famous sacred music event is the annual Mevlâna festival held in Konya on December 17. These compositions are called ayin and the music is known as mutrip. This music has been highly regarded since the sixteenth century. The predominant instruments used are the ney and kûdüm, although some of the other instruments listed above might be used as well.

The Mevlevi order, which gave the name to Mevlevihane, was born in the 13th and 14th centuries. Atatürk banned Sufi worship as a religious practice. He later permitted the "service" to return as a form of entertainment.

Composers of this religious order produced great works that set their music on top. Mevlevihanes greatly contributed to the improvement of Ottoman music, which was established in remote areas of Anatolia, the Balkans, and Middle East states. Three anonymous works called Beste-i

Kadim were composed in terms of trilogy of ses-raks-saz (voice, dance, instrument).

Mevlevi music constituted the ultimate basis for Ottoman music. During its heyday (18th and 19th centuries), Mevlevi music reached its highest development through the support of Sultans like Selim III, Mahamud II. Some of the well known Mevlevi composers are Kœkç Dervi (Mustafa Dede (17th century), Dede Efendi (18th/19th centuries), and Rauf Yekta (19th /20th century).

Famous secular composers from the past whose music is still popular today would include Abûlkadir Mera-i (died 1435), Prince Dimitri Cantemir (17th/18th century), Sultan Selim III and Tanburi Cemil Bey (1873-1916).

Commercial/Popular

Entertainment is one of the lifelines of Turkish life and economy, from the belly dancer to the rap artist. Therefore, commercial or pop music is an essential element. Tourists are serenaded by the strains of ethnic and pop music that has been infused with Western influences. It is not uncommon to hear American pop artists frequently played on radio and television. As a result, one can find Turkish artists producing jazz, rock, rap, fusion, and a myriad of other genres, thus narrowing the chasm that separates our cultures.

Konya is the birthplace of the famous Mevlevi mystic poet, Jalal al-Din Muhammad Rumi (Ottoman Empire), who founded the Whirling Dervishes at the Mevlana Monastery of the Dervishes.

The worship service, mentioned earlier, is most impressive. At the beginning, there is a long instrumental prelude of about ten to fifteen minutes.

Afterwards the priest gives a five-minute chant that is followed by solos by each instrumentalist as the service continues.

One by one the dervishes enter dressed in long black robes that represent their worldly tombs. On the heads are tall, conical felt hats that signify the tombstones of their egos. The white robes with full skirts represent the shrouds of their egos.

At the beginning of the ceremony the black robes are removed, folded, and placed on the floor to symbolize their deliverance from the cares and attachments of this world. They each bow to the priest and to one another. The leader begins to whirl around the room and the others follow. They begin to whirl in the fashion of the planet rotating on its axis around the sun (a circle within a circle).

As the dancers go into a trance, one hand is turned up to heaven to receive the blessing and the other hand is turned down to give the blessing. When the dance is over, they put on

their robes and egress just as they entered. This essence of the dance sparked a saying by Jaial al-Din Rumi:

*Dance as if no one is watching,
Love as if you have never been hurt,
Sing as if no one hears, Work as if there is no need of money,
Live as if heaven is on earth.*

Eurydice Osterman is a professor of music at Oakwood College where she has taught since 1978. A pianist, organist, and composer, she, during her time at OC, served as chair for two years, conducted the choir for 14 years, and is the primary theory teacher. An award-winning composer, she completed a B.Mus. and M.Mus. at Andrews University and a DMA in Composition/Theory at the University of Alabama.

She has received many awards including Outstanding Teacher Award, OC, 1983; Huntsville Jaycees nomination as Outstanding Young Educator, 1983 and 1984; Zapara Excellence in Teaching Award, 1990; Outstanding Young Women of America Award, 1993; Commendation Award for Meritorious Service, OC, 1993

and 2005; and numerous awards for her compositions.

Sources

Akgün, Seçil Karal. Lecture: Secularism in Turkey. Ankara: 2006.

Ayliffe, Rosie, Dublin, Varc, and Gawthrop, John. Lecture: Turkey: The Rough Guide, 3rd Edition. London: Rough Guides, 1997.

Bakirer, Ömür. Lecture: Cultural Heritage of Anatolia. Ankara: 2006.

Boztemur, Recep. Lecture: Turkish Republic from Independence War to the Present: A Historical Perspective. Ankara: 2006

Eray, (enay. Lecture: Women's Issues in Turkey. Ankara: 2006.

Paçacı, Mehmet. Lecture: Islam and Islam in Turkey. Ankara: 2006.

News

IAMA BIOGRAPHY PROJECT

The **Adventist Musicians** listing on the navigation bar as you enter the **IAMA Website**, www.iamaonline.com, now provides access to the biographies of over 425 musicians who are or have been associated with the SDA church. If you do not see a biography for a favorite Adventist music teacher or friend, you can help us create one for him/her by forwarding names and any information you might have about them. Possible sources for biographical data could include program notes, press releases, school paper and yearbook write-ups, obituaries, etc. And don't be bashful. If your name is not yet listed or even if it is, we may need information, or an update, about you, too!

IAMA HOTLINE

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



Gem State Academy in Caldwell, Idaho, recently hosted its fifth annual Cool Ringings Bells Festival. This year's festival included more than 100 5th-8th graders who had not previously played hand bells and chimes. Ben Purvis, GSA's music teacher, working with GSA students, taught the students basic techniques and how to read music. Within 48 hours the students were able present a Sabbath afternoon concert for parents and friends.



Personal Notes

Joanne Andersson, band director at Canadian University College for the past 6 years, is retiring at the end of this semester. A 1963 graduate in music education from Union College, Andersson taught for 10 years at Ozark, Grand Ledge, and Georgia-Cumberland academies. A flutist, she completed an M.Mus. at Andrews University in 1968.



In 1973, she became band director at Kingsway College in Canada. During the next five years, her bands received the highest ratings for four consecutive years in the Kiwanis Music Festival. Following her marriage to Knut Andersson, she returned to teaching, becoming an adjunct faculty member at La Sierra University in 1981. After seven years at LSU, during which she directed the band for two years, Andersson resumed full-time teaching, directing the band programs at Eldorado Junior and Okanagan Adventist academies. She returned to KC in 1994, where she taught until 1999. She then taught at Fraser Valley Academy for two years and, in 2001, assumed leadership of the band program at Canadian University College.



Joseph Eunkwan Choi is assistant conductor of the Indiana Philharmonic and Owensboro Symphony orchestras in Indiana and Kentucky, respectively, and principal conductor of their youth orchestras, as well as the Evansville Philharmonic chorus, positions he has held since 2005. He is also an adjunct professor of music at the University of Southern Indiana, where he conducts its Chamber Choir and teaches. Additionally, he

is Music Director at the Eastminster Presbyterian Church.

Born in South Korea in 1973 to Adventist parents, Choi, who is fluent in Korean, Portuguese, English, and Spanish, is now a U.S. citizen. He became interested in music watching his mother and then sister accompany choirs for the churches his father pastored. A piano and trumpet player and a singer, he graduated from what is now Southern Adventist University in 1996. Choi completed a master's degree in orchestral conducting at Hartt School of Music at the University of Hartford in Connecticut, in 1998 and worked on a DMA in choral conducting at the University of Maryland for three years. While at UM, he was a full-scholarship graduate assistant, teaching conducting classes and serving as assistant conductor of the UM chorus and chorale.

A partial listing of prior conducting posts includes those with the Maryland Chamber Orchestra, the Asheville Symphony in North Carolina, and the Southern Adventist University

Symphony Orchestra, of which he was assistant conductor.

In 2001, Choi was invited by the Korean Conductors Association to compete in their first Conductor's Competition. In that same year he was one of eight finalists to compete in an international conductor's competition held in Portugal. More recently, he was a winner at an international conducting workshop in Macon, Georgia. As a result, he was invited to study with Yuri Temirkanov and guest conduct the St. Petersburg Philharmonic (Congress) Orchestra in Russia in 2005.

Choi has guest conducted the Phoenix and Scottsdale symphony orchestras in Arizona, the East Texas Symphony, the Price Georges High School All-County Orchestra at Kennedy Center in 2001, and the Daejeon Philharmonic Orchestra in South Korea. The performance in South Korea was sold out and enthusiastically received by both the audience and music critics. Choi was also one of two finalists for a conducting position with the U.S. Army Field Band at Fort Meade in 2003.

His major conducting teachers have included Otto-Werner-Mueller, Tsung Yeh, and Harold Faberman. He was a fellow conductor with Faberman at the Conductor's Institute in Hartford, Domaine Forget Music Festival in Canada, and Zlin's International Symphonic Workshop for Conductors in the Czech Republic.



Rudyard (Rudy) Dennis, is the new Director of Instrumental Studies at Southwestern Adventist University. He was previously at Union College, where he directed the Wind Symphony and Chamber Orchestra, coached the UC

Brass Ensemble and Woodwind Quintet, and taught conducting, music technology, and music education classes. A sought-after clinician, Dennis conducts band clinics throughout the country. A 1986 graduate of Pacific Union College, he first taught at Modesto Academy. He subsequently taught at Mother Lode Junior, Lodi, and Auburn academies.

A clarinetist, Dennis has played extensively in California and the Northwest, performing as a guest artist in the 1997 Bach Festival and Community Fine Arts Series in Sonora, California, and with the Columbia College Master Chorale. A 1995 commercially produced album featuring him as a performer on clarinet, flute, and recorder, titled Hymns and Classics, sold out. In 2001, Dennis completed an M.Mus. in clarinet performance at the University of Washington, where he studied with noted clarinet historian William McColl and served as principal clarinetist in the UW Symphony Orchestra. During that time he was a finalist in two UW Concerto Competitions.

Dennis completed a DMA in Instrumental Conducting at

Personal Notes

UW in 2003. While finishing his doctorate in music at UW, he won the prestigious Beech Memorial Conducting Scholarship.

As a teacher, Dennis has directed both instrumental and choral programs. He has taught privately at all levels and served as an adjunct performance instructor at PUC and at Columbia College in Columbia, California. He has been twice nominated for Who's Who Among American Teachers. His wife, Diem, a graduate of Union College, was a middle school special education teacher in the Lincoln Public Schools.

Bruce Kuist, band director of the OAKBOW Concert Band, an elementary school band supported jointly by The Oaks SDA and Bowman Hills Schools located in Ooltewah and Cleveland Tennessee, is retiring at the end of this school year. During his 13 years of leadership, the band has traveled to Disney World in Orlando, Florida, where for the past 8 years they successfully auditioned to perform a 30-minute concert. In that same period, Kuist also served for eight years as director at the annual conference-wide elementary band festival sponsored by the Georgia-Cumberland Conference.



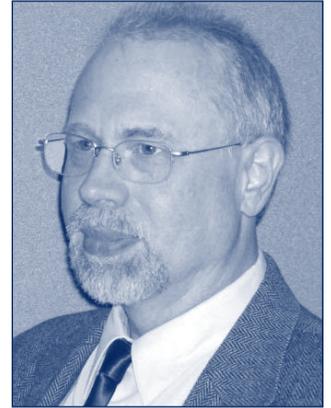
His band has been a successful venture involving grades 5 through 8, some home schoolers, and adults. They typically have learned 30 to 35 compositions a year and perform frequently. The band played at the 2005 General Conference Session in St. Louis. In this present year, 32 former members of the OCB are in the 75-member Collegedale Academy band.

Kuist started lessons on clarinet at age 12. While attending Wisconsin Academy, he decided in his junior year to pursue music as a career, inspired by the beauty of Mozart's *Clarinet Concerto*, a work he was preparing for performance under the guidance of Ellis Olson. He completed a B.Mus. at Andrews University in 1964.

He began teaching at Highland Academy in Tennessee that autumn, where he met Irene Cross, the voice, piano, and organ teacher. Following their marriage that year, they accepted an invitation to teach music at Far Eastern Academy in Singapore, positions they held for the next five years. The following year he completed his master's degree in clarinet, with additional study in double reeds and flute, at the University of South Florida, sponsored by FEA.

Kuist subsequently taught at Cedar Lake, Battle Creek, Enterprise, and Ozark academies; Canadian Union College, now Canadian University College; Napa Junior Academy in California; and Oklahoma Academy, a self-supporting Adventist school, before accepting his present position. For 10 years he served as adjunct instructor in double reeds at nearby Southern Adventist University.

Will Stuivenga is currently serving as Dean of the Olympia Chapter of the American Guild of Organists for the 2006-2007 year, having served as Secretary and Newsletter Editor for two years previously. He has held a number of church music positions since completing a B.Mus., cum laude, at Walla Walla College in 1976.



He completed an M.A. in music theory at the University of Washington in 1984 and an M.S. in library science at the University of North Texas in 1989. He studied organ with Melvin West, Walter Eichinger, Robert Tupper, and Judy Meyers and choral conducting with Abraham Kaplan, Joan Conlon, and Harold Lickey. Stuivenga currently serves as Organist/Pianist for the Olympia First Baptist Church and is co-organist at the Chehalis Seventh-day Adventist Church, where he enjoys playing the 49-rank Casavant pipe organ.

Musical activities include playing in an annual series of noon organ recitals during Holy Week at The United Churches in Olympia, Washington for the past 3 years. In September 2006, Stuivenga presented a program titled *Holy, Holy, Holy & Worthy Is the Lamb*, A Celebration of Revelation, Chapters 4 & 5, with Hymns and Organ in the 11:00 hour worship service at Chehalis Seventh-day Adventist Church. In 2002, he sang a leading role, that of Ralph (Rafe) Rackstraw, in eight performances of Gilbert & Sullivan's *H.M.S. Pinafore* in Tillamook, Oregon. Most recently, he played in an Organ Music for Holy Week noon recital series at The United Churches, Olympia.

Stuivenga has been Statewide Database Licensing Project Manager for the Washington State Library since 2004. Previously he was Computer Systems Manager for the Coastal Resource Sharing Network, a consortium of libraries located on the Oregon coast.

Jim Teel is the Worship Pastor for the Keene, Texas, SDA Church, a position he accepted last summer. Prior to that, he spent eleven years directing worship planning and music for the Marietta Adventist Church in Marietta, Georgia. There he helped transform a single traditional worship service into a multi-service format including a variety of musical styles. His musical skills and breadth of prior music experiences, coupled with his skills in writing and creating visual presentations, contributed to the success of his ministry in Marietta and in the churches he had served earlier in Southern California.



A multi-talented musician, Teel sings and is able to play



Personal Notes

piano, banjo, guitar, euphonium and trombone. Even though he completed a degree in religion at Southern Adventist University in 1973, all of his elective hours were spent in music classes. Though not a music major, he worked all four years in the music department, accompanying choirs and voice students. He also directed and arranged for various groups and assisted with almost every live campus production involving music. He was active as a composer, and his compositions were performed several times during those years. While at SMC, Teel became convicted that God was calling him to turn his "hobby," music, into a life ministry.

He completed an M.Mus. in composition at the University of Arizona (Tucson) in 1975. While there, he wrote and arranged for campus groups and local churches, and had the opportunity to join with two other music graduate students in scoring a locally-produced TV documentary.

Teel joined the staff of Mt. Pisgah Academy in 1975 where he taught classes in religion and algebra, gave private piano lessons and directed the academy choral program. He also served as worship and music minister for the academy church.

In 1977 he auditioned for and was hired by the Voice of Prophecy where he served for five years as music arranger and keyboard player. Part of his job was producing recordings of VOP artists. He subsequently produced and arranged twenty albums, including his own solo piano release in 1979.

In the summer of 1982, Teel and the members of the King's Heralds left the broadcast to form an independent ministry called The Heralds' Ministries. The quartet, known as The Heralds (it later again became The King's Heralds) with Teel as their keyboard artist and arranger, began performing extensively in the U.S. and internationally on Christian television and in concerts at churches of many denominations. They also visited hospitals and prisons on a regular basis.

He worked with the quartet for seven more years. Their concerts included a mix of contemporary favorites, traditional hymns, spirituals, and something for the children. During those years, a 15-minute radio broadcast, Sounds of Praise, a program he wrote and produced for use by local pastors won an angel award.

Starting in 1989, he served as Minister of Music and Youth Pastor for the Simi Valley Adventist Church in California. He then served as Worship Leader and Program Coordinator for Celebration Center in Colton, California. In those positions, he began to include and/or feature more contemporary praise style of music, adding the direction of praise teams and bands to his previous choral experience.

Adding to his skill on traditional musical instruments, Teel began in the late 1980's to familiarize himself with the new generation of electronic keyboard instruments. He became accomplished in the creation of music through MIDI sequencing, which led to musicians from all over the world contacting him for advice and assistance in creating background arrangements using synthesizers and samplers.



Liva Zaigalve, an active member of the café-style Adventist Church in Riga and accomplished player of the kokle, popular folk instrument in Latvia, won first prize in the 2002 national folk music competition for young musicians in Latvia, her native country. The instrument is a 30-string

member of the zither family.

Zaigalve, who is now 20, frequently performs in national music events. The café-style church is an outreach program that uses art, drama, and music to attract young people who otherwise would not be interested in conventional religious services.

Obituary

Wayne Hooper, 86, one of Adventism's most widely known musicians in the last half of the 20th century, died February 28, 2007. A singer, arranger, and composer, Hooper was associated with the Voice of Prophecy for 65 years. In those years he sang and served as music director, producer, and Trust Services Director. His composition *We Have This Hope*, written as the theme song for the 1962 General Conference Session, was also used as the theme song for the 1966, 1975, 1995, and 2000 GC Sessions. It was included in the 1984 Church Hymnal, became part of many of the church's songbooks, and was translated into numerous languages. He coordinated production of the 1984 Church Hymnal and a companion historical volume. Hooper graduated from Union College in 1949 and completed a master's in music in 1957 from Occidental College.

A more detailed biography is available at www.iamonline.com

OGDEN MUSIC COMPANY

PIANOS & ORGANS AT NEAR WHOLESALE COST,
A SERVICE TO ADVENTIST CHURCHES & SCHOOLS

503-777-2666

www.ogdenmusic.net





MUSIC CALENDAR

November 18
December 18-22

IAMA Annual Meeting The Grand America Hotel
Midwest International Band and Orchestra Clinic

Salt Lake City
Chicago

Segue

Joanne Klaasen Andersson
Rudyard (Rudy) Dennis,
Bruce Kuist
Jim Teel
Karin Thompson

Retired, Band and Instrumental program, Canadian University College
Band and Instrumental Program, Southwestern Adventist University
Retired, Oakbow Concert Band, Ooltewah and Cleveland, Tennessee
Worship Pastor, Keene, Texas, Church
Chair, Music Department, Atlantic Union College

New Members

Elaine Badiere
Ulrich Bauman
Alma M. Blackmon
Stanley D. Hickerson

Fort Collins, Colorado
Berrien Springs, Michigan
Retired, Asst.Prof of Music, Aeolians director, Oakwood College
Pastor, Stevensville, Michigan, SDA Church; Adjunct Professor of
Religion and Biblical Languages, Andrews University
Pastor, Frankfort, Illinois
Allentown, Pennsylvania
Elwood, Indiana
Professor of Piano and Theory, Walla Walla College

John Lomacang
Mrs Kelley Moore
Ruth Ann Plue
Leonard Richter

Back Cover Photograph

Front, left to right: Debra Richter, Kraig Scott, Lyn Ritz, John Dennison;
back, left to right: Matthew James, Brandon Beck, Leonard Richter.

IAMA Website

<http://www.iamaonline.com>

The IAMA Hotline! To register: iamahotline@charter.net

Contributors 2006-2007

Elsie and Edwin Buck
Barbara Favorito
Gary Fresk
James Hanson
Felix A. Lorenz, Jr.
Joan Ogden
Wayne Patriquin
Marvin Robertson
Kenneth E. Rudolf
Dan and Carolyn Shultz
Bruce Toews

Photo Gallery

(Opposite Page)

Sibusiso Zvandasara
of Zimbabwe,
a member of the
Andrews University
Journey Choir, sings
I'm Free
at a concert at AU in
November 2004.

Photograph by
Kenneth Logan

THE INTERNATIONAL ADVENTIST MUSICIANS ASSOCIATION

is a professional organization committed to facilitating
communication throughout the total spectrum of
Seventh-day Adventist musicians.

President	Elsie Landon Buck
Vice President	Jeffry Kaatz
Secretary Treasurer	Terri Koch
Publications Editor	Dan Shultz

**All inquiries and submissions for publication
should be forwarded to:**

IAMA
PO Box 476
College Place, WA 99324

E-mail: iamahotline@charter.net
Website: <http://www.iamaonline.com>

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 expressed are those of the writers and not
necessarily those of **IAMA**.

Editor/Layout	Dan Shultz
Copy Editor	Carolyn Shultz
Typography	Matthew McVane
Logo	Tom Emmerson

Photograph Credits:

Cover collage: Selected photos from features in this issue, photos from A Great Tradition,
Music at Walla Walla College 1892-1992, and photocopied covers of early SDA songbooks;
Eric Ashley, page 28, (back cover); Ray Dabrowski, page 25; Caroline Wood Eros, WWC
music files, page 8; King's Heralds website, page 3; Bruce Kuist, page 24; Kenneth Logan,
page 27; Will Stuiivenga, page 24; Jim Teel, page 24; Unknown, page 22 and 23; Voice of
Prophecy, IAMA files, page 4; Walla Walla College Archives, page 19.

Deadlines:
September 30, February 15



*The Walla Walla College Music Faculty
See pages 8-19 for more about the WWC music program*

Notes

*International Adventist Musicians Association
P.O. Box 476 College Place, WA 99324*