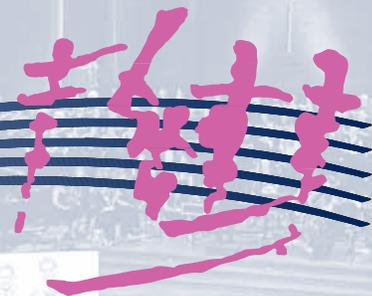


Notes



International Adventist Musicians Association

Music at Avondale College

Maestro Herbert Blomstedt Honored at Andrews University

30 Years of Music at The University of Montemorelos

WINTER/Spring 2008



Elsie Landon Buck

It was a great privilege this past November to be present on the campus of Andrews University when Maestro Herbert Blomstedt was honored for his career as one of the great Conductors of the Century. Conductor Laureate of the San Francisco Symphony Orchestra, he is highly regarded both in this country and in Europe. The list of orchestras he has directed includes the most prestigious in the world.

As guest of the university, he was feted at a dinner to which Edwin and I were invited. It was a wonderful opportunity to become acquainted with this man, a Christian with a deep commitment to faith and to the Seventh-day Adventist Church. It was inspiring to

hear him tell of his experience in various situations where his faith and trust in God served him well.

Friday night, Maestro Blomstedt shared his thoughts on the meaning of music and its purpose during a Vespers Service at the Howard Performing Arts Center. "Music can be so many things," he said. As to its purpose, Blomstedt stated that "all music is for the refreshment of mind and soul and for the glory of God".

Sabbath afternoon, he spoke in the Seminary Chapel about Hymnology and Worship. He had a genuine understanding of the subject which he shared with the audience and then discussed with them following his remarks.

That evening there was a Birthday Tribute Concert in his honor, with the University Symphony Orchestra under the direction of Claudio Gonzalez. The reception following the concert provided a marvelous opportunity to visit with him. For all present it was a time of great significance, a chance to express gratitude for a life that has touched so many.

In this issue of *NOTES* you will read about many others who have also given their best in music as teachers, performers, music directors, and student-musicians, wherever they might be. In our continuing series on you will learn about the music programs in both Australia and Mexico, the first a century in the making and the

last the flowering of a program set in motion just three decades ago by Olga Schmidt, assisted by Carlos Flores.

Now chair of the Andrews University music program, Flores earned both his undergraduate and master's degrees at AU. He subsequently completed a Ph.D. in music theory at the University of North Texas. His role in the start of the music program at the University of Montemorelos and now at his alma mater, AU, is greatly appreciated.

You will also learn about Alan Thrift, head of the music program at Avondale College in Australia for 34 years, a record in music department leadership in Adventist higher education. He continues to provide a wonderful witness for our church in that country, even in his retirement years.

Musical talent belongs to many - the challenge is in developing that talent and then using it in a way that brings blessings to the countless persons who listen and benefit from this very special gift from God to humanity. May God help all of us as we seek to give of our best to uplift mankind, doing it always to the honor and glory of God.

Elsie L. Buck

President's Message

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IAMA LOGO



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



Andrew's University Honors Herbert Blomstedt

Dan Shultz

For two days in November this past autumn, Herbert Blomstedt, the church's most celebrated musician, was guest of honor at Andrews

University in a series of events honoring his 80th birthday. Highlights of the world famous maestro's life along with his insights on the arts and spirituality were featured in a public

schedule that started with a lecture in the Howard Performing Arts Center at Friday vespers and ended with a Birthday Tribute Concert the following evening by the AU orchestra.

As a preliminary to that weekend, on the previous Wednesday Claudio Gonzales, conductor of the AU orchestra, gave a talk about Blomstedt and his career. AU Music Librarian Linda Mack then joined Gonzales in discussing the music planned for the concert on Saturday evening.

Blomstedt's interaction with the students and faculty started the following evening, when he attended the two-and-a-half-hour orchestra dress rehearsal for the concert. At his request he had been given scores of the music, which he assiduously followed, making notations which he then shared with conductor Gonzales after the rehearsal, along with insightful observations about his conducting. Additionally, during the rehearsal he sat with AU President and longtime friend Niels-Erik Andreasen, quietly making informative comments about the music.

The following morning, Blomstedt met with AU music students and talked about his life, sharing many personal experiences. These included details

about his childhood and what it was like growing up in an Adventist home with a father who was a minister and a mother and brother who were musicians. He also shared with them what his training and education as a musician had been like, how he had chosen his career and how it had unfolded, how music had shaped his life, and how he had been able to witness for his faith. At the end of his talk, he answered students' questions.

Following this meeting, Blomstedt met with the music faculty for an informal lunch and discussion about a number of music issues among them the current situation in church worship music. He listened closely and responded in a personal and engaging manner.

The dinner that evening in the Seminary Commons was a prelude to the first public event, an address by Blomstedt for vespers entitled "Music and Spirituality." The talk was the

centerpiece in a program at the Howard Performing Arts Center that opened with the singing of a hymn by a larger than usual audience. After the playing of a final movement from a Schumann string quartet, the AU Singers, conducted by Steven Zork, sang three choral works, ending with *Caritas et Amor* by Z. Randall Stroope. Carlos Flores, music department chairman, then introduced Blomstedt, who gave a scholarly and thought-provoking address about the effect of music on a person's spiritual experience. The evening ended with the AU brass quintet playing two works.

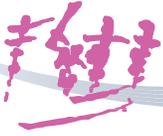
Sabbath activities included a live interview by head church pastor Dwight Nelson in one of the morning worship services. Nelson queried Blomstedt about how an Adventist musician handles success outside the church environment.

That afternoon, Blomstedt gave a final talk in the Seminary Chapel about "Hymnology and Worship."



Above: Blomstedt speaks about "Music and Spirituality" at the Friday evening vespers. Right: The vespers program also included music by the AU Singers, Steven Zork, conductor, and a string quartet and brass sextet.





Most of his address was about hymn singing, and he led the large audience in the singing of several hymns, assisted by AU organist Kenneth Logan.

He made detailed observations about the inherent musical value of different hymns, with specific illustrations of those he regarded as good or inferior, talking specifically about words, meter, vocal range, and more abstract musical considerations.

The Concert Saturday night began with "Jubilee," the opening movement in *Symphonic Suite* by George Chadwick, an American composer of the late 19th and early 20th centuries. The program continued with Franz Liszt's *Concerto for Piano and Orchestra No. 2 in A minor*, performed by piano soloist AU professor Teona Martiashvili.

At the end of the intermission, the program resumed with music chair Flores and President Andreasen

inviting Blomstedt to the stage. Flores then talked about the maestro's career highlights and Andreasen followed with additional comments, before presenting him with the John Nevins Andrews Medallion. Blomstedt had been awarded an honorary doctorate by AU on a previous occasion. The



AU President Niels-Erik Andreasen presents the John Nevins Andrews Medallion to Blomstedt at the Orchestra Concert.

concert concluded with Mendelssohn's *Reformation Symphony*.



The AU Orchestra, directed by Claudio Gonzales, presented an evening of music in celebration of Maestro Blomstedt's 80th Birthday.

Blomstedt was greeted by a long line of well-wishers and friends in a festive post-concert reception in the lobby. He gave CDs to selected friends and graciously visited with every person who congratulated him on his career and eight decades of life, staying for an extended time and accommodating the many who wanted a photograph taken with him.

The AU Visit

Blomstedt's four days at Andrews University happened within a busy two-week schedule that had started with a five-day visit at Indiana University, where he had conducted a workshop for students in their orchestral conducting program. By coincidence, three of the students selected to participate as conductors in that workshop were Adventists.

Immediately following the four days at AU, Blomstedt traveled to Cleveland, Ohio, where he guest conducted its famous orchestra in two concerts during that week.



Blomstedt affirms longtime family friend Rae Holman at the reception following the concert as AU Music chairman Carlos Flores enjoys the moment.

Herbert Blomstedt

1927 -

Herbert Blomstedt, internationally acclaimed orchestra conductor, has enjoyed an illustrious career conducting many of the world's premiere orchestras. While most of his conducting posts have been in Europe, he distinguished himself in the U.S. as guest conductor of its five most famous orchestras and as conductor of the San Francisco Orchestra from 1985 to 1995. He continues as Conductor Laureate with the SFS and as Honorary Conductor of four more major European orchestras.

Blomstedt was born in Springfield, Massachusetts. His father, a Seventh-day Adventist minister, returned to his native country, Sweden, when Blomstedt was two. Herbert began piano study at age six and violin at nine.

After completing Abitur, the Swedish equivalent to a U.S. high school, he was undecided about whether to pursue theology, medicine, or music.

He entered the Stockholm Conservatory, and following five years there, made his decision. While studying conducting for the next two years, he also took musicology at the University of Uppsala from Carl-Allan Moberg, founding father of Swedish musicology and a former student of Alban Berg. Blomstedt then traveled to Stockholm where he continued his studies in conducting at the Royal College of Music.

Additional study in Salzburg,

Vienna, and at the Schola Cantorum in Basel followed. During this time he spent five summers in workshops with Igor Markevitch in Salzburg, a challenging experience regarded by Blomstedt as pivotal in his development as a conductor.

In the fall of 1952, he attended the New England Conservatory in Boston briefly, funded by a fellowship from the Swedish-American Foundation, before transferring to the Juilliard School in



New York. He had opportunity during his year in the U.S. to observe noted conductors, Charles Munch, Bruno Walter, and Arturo Toscanini, in rehearsal, and became acquainted with Leonard Bernstein, who arranged for him to attend the Berkshire Festival at Tanglewood on scholarship.

Blomstedt's work at Tanglewood in the summer of 1953, where he ended up conducting the student orchestra by default, earned him the Koussevitzky Prize. His success at Tanglewood was noted in Sweden, and as he returned home, he was invited to conduct the Stockholm Philharmonic in a program in February 1954.

His success with that concert opened doors and by 1962 he was conducting the Oslo Philharmonic. The Danish Radio Symphony followed in 1968 and in 1977 he became conductor of the Swedish Radio Orchestra.

Blomstedt's frequent guest conducting in Europe led to an offer to for him to conduct the Staatskapelle in Dresden in 1982. Following his acceptance of an invitation to conduct the San Francisco Orchestra in 1985, he continued to conduct in Dresden on a limited basis.

The SFS in his decade of leadership earned renown as a world-class orchestra. They toured to Europe, performing in noted venues and at festivals in Scotland, Austria, Germany, and France to critical acclaim. Their recordings earned two Grammys, and France's Grand Prix du disque and Britain's Gramophone awards. When he left in 1995, he was honored with

the position of Conductor Laureate. He frequently returns as conductor of the SFS and is a frequent guest conductor with other leading orchestras.

Noted for his musicianship and unusual rapport with orchestra members, Blomstedt has received a number of honorary doctorates, and knighthood in Denmark and Sweden. He was awarded Columbia University's *Ditson Award* for distinguished service to American music in 1992, Austria's *Anton Bruckner Award* in 2001, and Denmark's *Carl Nielsen Prize* in 2002.

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Music and Spirituality

Herbert Blomstedt

Excerpts from the talk given at Andrews University in November 2007.

Music is a genuinely spiritual phenomenon, the most spiritual of all the arts. You cannot lay hands on it. You cannot see it, except when it is performed. It exists in the material world only as mysterious dots and lines on paper, symbols charged with meaning for the insiders, but utterly meaningless for all others. It springs up in the mind of the composer, transmits to the performer and reaches the listener as a ray of light from outer space.

All good music is thus in a way spiritual music. For me, at least, there is no other music than spiritual music. It is a matter of definition: In the narrow sense, only spiritual music is worth the name of "music".

The realm of the *spiritual* is the eternal dimension of human life, as opposed to the temporal joys and woes of every day life. It looks for the eternal values, the view *sub speciae aeternitatis*. I remember my father, who was an Adventist pastor, always had this advice for his sons when making decisions: "Ask yourself: Does it have any eternal value?"

But it is here and now that we have to make those decisions. We live in time. And there is tension between the two, between time and eternity. What seems good now may lose value in eternity. And what seems ideal for eternity may feel irrelevant today.

Aldous Huxley, the great English novelist who came to Los Angeles in 1937, and who was neither a musician nor a Christian, remarked that the music coming out of the radios in Southern California was like sewage. What would he have said today? The abyss between sacred and secular has never been greater than today. Those who do not smell the stench of the rotten pop culture, already have it in their own nostrils. Today's rock music is the very opposite of spiritual music. It is music that kills the spirit.

Standing with the Giants

Herbert Blomstedt

In March 1997, Melinda Smith, a senior English major at Pacific Union College interviewed Herbert Blomstedt for an article she wrote for Viewpoint, PUC's Alumni Magazine. The following observations by Blomstedt, excerpted from that article which was subsequently published in Notes, provide insight about the maestro's thinking in a number of areas.

Artistic expression is very important for society. The monuments, the artistic products that remain from past eras are limited. Gothic cathedrals, Gregorian chant, Renaissance music - that is what is left of these epochs. They are the business cards the epoch left of itself before it vanished, and so these products are extremely important to us for an understanding of the past.

Contemporary art must express something of the situation we live in today. And music is a very splendid form of art, combining both the creative art, which is what composers do, and the performing arts. Both of them need to be expressed in a contemporary setting.

We have to have music composed that reveals our

situation today. All the things that impress us and frighten us - the scare of the atomic bomb, the knowledge of two world wars, pollution, AIDS, as well as the positive things that have developed in our century, the equality of men - all this has to be expressed in art. And if there will be another century, or two or three centuries, it might be that these art works will be the only thing left from our time from which future people can learn.

The performers of today must also play their music in a way that demonstrates our situation. They must have a message and technique of their own. The public wants to see a reflection of what they are experiencing.

We can try to play Bach the way we think he was played during his time, and we can do it fairly accurately, but then we don't play for Bach's ears. The people in those times had other experiences. They had different joys and different sufferings, and so they heard music with other ears. We have to play for the ears of today, the hearts and the minds of today - a terrific challenge.



Christianity has so permeated our culture that it is part of common sense. Those who don't think of themselves as Christians at all are in reality enjoying the nice by-products of two thousand years of Christian civilization.

Until 1700, practically all art in Western culture was religiously oriented. Its development is completely unthinkable without the role of the church. We can thank the church for something as simple as polyphony.

You don't live a day or an hour - not a minute - without being aware that you are in God's hands and that you have a special responsibility because you are a being created by God. And of course that applies to music. How could it not? It colors and decides the personality.

It is impossible to be precise and say, "If you are a Christian you will play this note longer." Or, "You will play faster if you are a non-Christian and slower if you are a Christian." But I think that any Christian who is really living in a personal relationship with God can be recognized. I certainly think that I can recognize it.

Christians are not necessarily holier or better or more thoughtful than others, but I can see their Christianity in the dedication that they put into their efforts, and in the absence of the trivial and the vulgar that permeates our society and so often clings to our feet like mud. In the performing arts it is evident in the way a musician interprets a piece. Listeners who go to concerts notice this. They comment upon it.

I cannot imagine myself not being a Christian. I am happy with it. I am not as good a Christian as I would like to be, but I try to live my religion through every day. It helps me both in difficulties and when I have success. It's a wonderful moderator.

Artists are lonely people because they must interpret and create on their own. Otherwise they are not artists; they are art students. You can run and ask your teacher, "How should I play this? How should I paint this?" But sooner or later, you have to decide on your own. An artist must develop a language of his own, and this makes him a very lonely person. Artists try to compensate for their loneliness in many ways. Some turn to wild lifestyles just to get out of this feeling of separation.

As a Christian, you are never really lonely. A personal relationship with God is like a shadow that follows you everywhere, a companion that is always there.

It is hard to draw the line between secular and sacred art. They are so intertwined. But it is easy to distinguish between the low and the elevated. My father was a pastor, and my mother was a pianist, trained with the best teachers in America. So I grew up in an atmosphere of reverence, not only for God, but also for music.

I was greatly annoyed by the discrepancy between what was expressed through the Bible stories that were the background of my spiritual world and the music that was performed in church. It didn't make sense. The words were elevated; yet the music was trivial. It was like attending a wedding dressed in jeans, or perhaps putting on your best clothes to swim at the beach. It is important to know that all who sing and play, or at least most of them, are really honest people. When they sing that they love Jesus, they mean it, even if the music is trivial. They just don't know that they have on the wrong tie for their shirt.

We all need time to grow, but I think that the problem today is that nobody tells anybody that anything is wrong. The message is that everything is all right, but we all have the need to develop, to be elevated.

Don't be comfortable with anything less than the very best. Why would you devote yourself to second rate music, when Bach and Beethoven are around, when there is Mahler? I don't think it is wrong to play trivial music sometimes. Music has so many functions. Music can be fun. You can play around with a ditty and make something joyful out of it. But to restrict yourself to ditties, to trivialities, is to push down your personality.

So many of us are content to hide behind the giants. We have such reverence for the leaders of the past that we don't build on their efforts. But we shouldn't hide behind these authorities.

We do have the responsibility to study the indisputable giants of art, to learn from them. But this doesn't mean that we should remain conservative all our lives and simply copy the classics. They must be our base, because those who do not revere the old are not worthy of the new. But we must appreciate the view they have given us and then look beyond. We must stand on the shoulders of giants and then go farther.



THE UNIVERSITY OF MONTEMORELOS CELEBRATES THIRTY YEARS OF MUSIC

In November 2007, Montemorelos University in Mexico celebrated its 65th anniversary and the 30th anniversary of its music degree program. These thirty years, which started with minimal resources and produced today's flourishing multi-faceted program, were celebrated with enthusiasm, an abundance of music, and an honoring of its leaders, teachers, and students.

With the sound of voices, strings, bells, brass, and keyboards echoing in praise, the University of Montemorelos musicians, both past and present, united to celebrate three decades of music on their campus this past November. While the primary events happened in the beautiful spacious sanctuary of

the UM church on Sabbath, there were numerous other activities leading up to that day, the first being a campus-wide convocation Wednesday evening that launched the celebration of the 65th anniversary of the school.

Music activities started the next morning with a meeting of music alumni, past and present faculty, and students at which the music directors were honored. All former directors and present director Norka Castillo spoke and were then given plaques honoring them for their service at UM. This was followed by a piano workshop led by Evelyn Mariani and Kent Stearman,

former teachers who had returned for this occasion, with Stearman coming from Korea where he now teaches



Evelyn Mariani and students at the piano workshop

English. Immediately following the workshop there was a another meeting

in the music auditorium of music students and teachers with returning music alumni and former teachers.

Alumni talked about their careers and recalled what it was like to be music students in the earliest years, when the "department" was nothing more than an old painted green piano. That afternoon, Hector Flores, former music and choir director, held a workshop on how to work with high school choirs. Flores, guest conductor for the Sabbath morning music, also rehearsed the choir for its part in that service and later in the day worked with the forty-member orchestra in the church sanctuary.

That evening, a well-attended and received program featured two string ensembles, the Violin Consort and the Sonare orchestra, a small

group of younger string students, plus a recital in the music auditorium by former faculty members Olga Schmidt, organist, and Evelyn Mariani, pianist, with former student Ruth Urdiales, violinist. During the first part of the program, former teacher Julian Lobsien, who had

taught in the department in it earliest years for eight years at two different times, was remembered and honored.



The Sonare orchestra plays in the newly renovated music auditorium on Thursday evening



After the end of the program an informal social occasion was held at a reception room in a nearby hotel. It was attended by a large gathering of former students, faculty, and present teachers.

Friday morning, a workshop for elementary school teachers on how to teach music elements to young students was given by Martha Martinez, while one for band was conducted at the same time by David Aguilar, UM band director.

Olga Schmidt, founder and first music director of the music department, was honored in a meeting following the workshops. She was recognized for her vision, spirit, and “the quality of her unselfish service as founder of the School of Music.” Francisco Stout then made a presentation on “Praise and Adoration in Music.” That afternoon, Flores again rehearsed the choir and orchestra for the following morning.

A Friday evening band concert preceded the consecration vespers service commemorating the school’s 65th anniversary. Emanuel, a small choral group conducted by Laura Ortiz, former student and now a member of the music department, presented a concert immediately following the vespers.

This popular group, which sings lighter quality sacred music and hymn arrangements, was also celebrating its 30th anniversary, having been started by Julio Avila, a music major from Venezuela, in the same year the department was founded. Now a physician in California, Avila was present for this occasion.

The Sabbath morning worship hour, a high point for the anniversary celebration, started with the overflow congregation singing hymns, continued with four choral numbers

accompanied by orchestra and brass, and ended with the spirited singing of the Hallelujah chorus from Handel’s *Messiah* by both the choir and congregation, assisted by the orchestra. Choral works sung during the service included *Just Imagine* by Cindy Beary, *There is Hope* and *Everlasting God* by Tom Fettka, all accompanied by a full orchestra, and *A Call to Celebration* by Joseph Martin, which included a children’s choir and brass.

Music alumni and the Emanuel choir gave a concert that afternoon featuring soloists, duets, handbells, and keyboard music. Vespers, the final meeting for the weekend, started as the afternoon program ended. It included hymn singing, some accompanied by the orchestra, and ended with Wayne Hooper’s *We Have this Hope*, a longstanding favorite at the university which is sung every Sabbath.

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The UM choir and orchestra, with guest conductor Hector Flores, perform during the worship hour



THREE DECADES OF MUSIC

AT THE UNIVERSITY OF MONTEMORELOS

Thirty years ago this past Fall, the University of Montemorelos department of music started its first year of operation. For the 35-year-old school, a recently renamed university with an enrollment of only 499 college age students, it was a bold but important move. In the three decades since, the growth at the university and the music department is one of the great success stories in Adventist higher education. Today, there are over 1,600 college students at the university and more than thirty music majors as well as a conservatory (preparatory) program with over 350 students.

A key person in starting the program was Olga Schmidt, an accomplished pianist and organist, who arrived on the campus of Montemorelos Vocational and Professional College in the fall of 1971 to teach music. She quickly reviewed what resources were available and discovered a desperate situation. There were no facilities or instruments for teaching music; a small baby grand piano in the seminary was off-limits and the two remaining pianos were woefully inadequate, one being infested with spiders and other insects.

Not to be deterred, Schmidt started giving piano lessons on her upright piano in her home. Within a short while, she was teaching 40 to 50 students. During that time, someone sent her a grand piano, which she then used for her lessons. She also taught art at the college.

The interest in piano study increased, becoming greater than she could handle. At one point, she had four student teachers who, tutored by her each Sunday on how and what they should teach, then gave lessons to as many as 25 students each in the following week.

Among the outstanding students in those early years was Hector Flores. He and his brother Carlos would become influential music teachers at Montemorelos and later at other schools. Although Carlos had grown up near the campus, he had left to study at Andrews University the year Schmidt came to the campus. He returned four years later to assist her in the rapidly growing program, having just completed a B.Mus. at AU.

They talked about the need for a more complete program in music, especially since the school had just become a university two years earlier, and discussed and developed some ideas together. Finally, when Schmidt and her husband were on leave during the 1976-1977 school year, he prepared a proposal for a bachelor's degree program and submitted it to administration and the board. It was approved, and when Schmidt returned in 1977, she led the new department beginning that autumn.

In 1979, Hector Flores, who had completed a B.Mus. degree at Andrews University that year, also returned to teach, direct the choral program, and start the first orchestra. Three years later, when Schmidt returned to the U.S., he became

director of music, a position he held for seven years, until he left to teach at Antillian College, now University, in Puerto Rico in 1989, where Carlos had become chair a year earlier.

In that same decade, the year before Schmidt had left, Evelyn Mariani had been hired to teach piano. An outstanding performer and teacher, she inspired both her students and colleagues in her eight years at the school. Mariani was honored by the university as Outstanding Professor of the year in 1989, when she left to accept a position in the U.S.

Ruth Ann Wade, a talented pianist and organist who had been at UM since 1984, became director of music in 1989, when both Hector and Mariani left. A music graduate of Union College, she had completed an M.Mus. at AU in 1979. During her time as chair, she made important contacts in the U.S. that led to the addition of needed keyboard instrument resources. She also started a review of the curriculum and explored ways in which to improve the department's operation.

Many teachers have assisted in the music program at the university. In addition to numerous persons from Central and South America who have made outstanding contributions, several have also come from North America. These include Wade, David Holder, wind instruments; Minden Angel and Julian Lobsien, violinists; Lucille Taylor, violist; and Kent Stearman, organ and



piano - all from the U.S. - and Edward Simanton, brass, from Canada.

More recently, others from Russia and the Ukraine have included Elena Bulgakova (now Abel), Elena Kolokolova (now Quiyono), and Oksana Lesyshyn (now Jacobo), pianists; and husband and wife Pavel Semanivsky and Natalia Semanivska, flutist and violinist. These, along with others, have assisted full-time, while some have served for shorter periods as visiting teachers. In every instance, when those persons coming from outside the country have left, they were inspired by what they had observed during their time on campus.

In 1995, Norka Harper de Castillo became director following an interim semester of leadership by Pedro Sánchez. Castillo, who had been running the school's large and highly successful conservatory program, was chosen when school leaders decided that the university and conservatory programs be merged.

A pianist, she had been one of those four student teachers who had taught under Schmidt in the early years of music at UM. During her tenure as director she has made a number of curriculum revisions, updated music resources, and refined the music degree.

One of those initiatives was the offering of a master's degree through an extension program with Andrews University, beginning in 1999. AU visiting professors Carlos Flores, Stephen Zork, and Lilianne Doukhan taught in the program, which was offered only in the summers. Fifteen students, including music director Castillo,

completed AU master's degrees at MU before the program ended in 2005.

The department in its early years was housed in Sabbath school rooms at the university church, with recitals being given in what had been the first church on campus, a



Olga Schmidt, founder and first director of the music department at UM, and present director, Norka Castillo, during the department's 30th anniversary celebration

small building with limited seating. In 1981, the music program was relocated to a building constructed for that purpose on the other side of campus.



The Music Building at the University of Montemorelos in the 1980s and 1990s

Funds for constructing that building were earned in part by Olga Schmidt and by four young girls, one of them being present chair Castillo, who traveled with a staff member and

his wife on a 6,000 mile marimba tour in the U.S. Later, another building was built nearby for art, with both programs and buildings being identified as the fine arts department. During that time, Hector Flores, who was serving as director of music, served in an expanded role as director of fine arts.

In 1999, music vacated that building and moved back to what had been its first location, near a newly constructed university church, the third to be built on campus. The second church, now vacated, became the music auditorium. It was completely renovated this past summer.

That newly renovated building and its former Sabbath school rooms and new construction, which includes fifteen practice rooms, four teachers' studios, two classrooms, a music office, a music library, and a recording studio, have been the initial phases of what will be an extensive music complex. It is being completed as funds are available.

Located as it is in a mild climate, the facility embodies architecture that combines the best elements of both enclosed and open areas. When fully realized, it will include more teaching studios, and classrooms, rehearsal areas, and a recital hall. Its location near the new church is ideal since the church serves as a focal point for many music activities.

In the last fifteen years, keyboard resources have also been expanded and updated. The new university church was given a four-manual Johannus 485 organ with 85 stops



and an Estonia nine-foot concert grand piano, both gifts from Orland and Joan Ogden. The Ogdens also donated several upright pianos for use in teaching studios and practice rooms, as well as two more grand pianos for use in Sabbath school and the theology department chapel plus a Rogers electric organ which is used in the music auditorium.

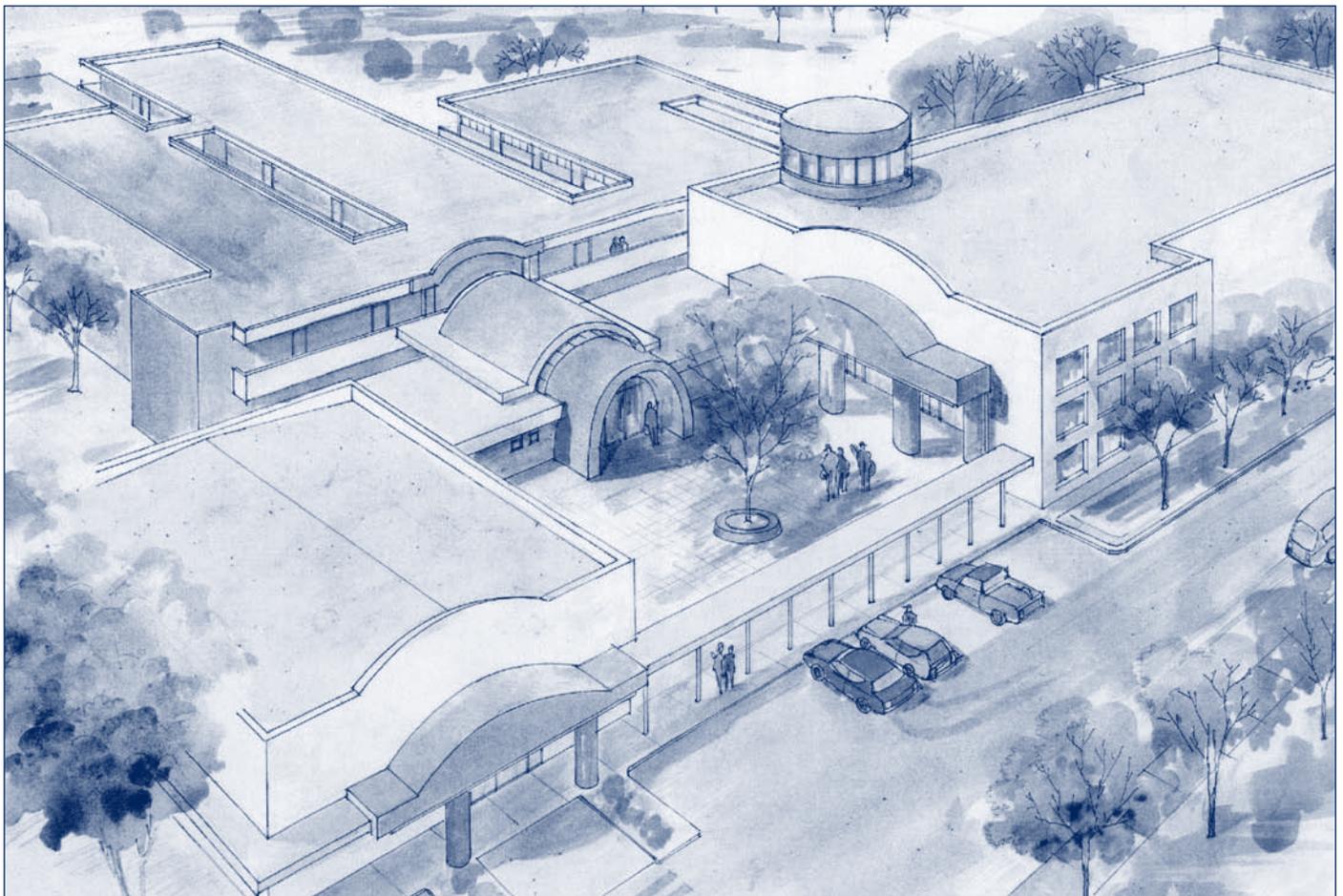
Other acquisitions during that time have included additional acoustic and electric pianos and computer and other music resources for the music library, which is a satellite of the university library. All MU music majors are expected to become computer literate and be able to work with music-related software before completing the music degree program.

The school offers numerous ensemble opportunities to students in both the university and conservatory programs. These include four orchestras, three bands, eight choirs, a brass choir, a handbell choir and string ensembles and marimba groups as needed. There are also a number of vocal ensembles on campus that function independently of the music program.

The orchestra is an example of how a number of teachers and good decisions have led to today's thriving string program and outstanding university orchestra. From those first orchestras, which were staffed with older students and other players with limited experience, to today's ensemble, in which many of its members have been taking lessons

since they were in grade school, there have been obvious improvements in the musicianship, intonation, and accuracy of the group. Minden Angel and Julian Lobsien, two of the earliest string teachers, started many students during their stays on campus. Lucille Taylor also contributed to the growth of interest in strings, inspiring many with both her playing and teaching during her years at the school.

As important as these teachers were in starting the string program, however, the efforts of Timoteo Montealegre in working with students in the conservatory program have probably contributed most to the quality of players in today's orchestra. Montealegre came to UM to study music as an older student with a very limited musical background.



An artist's rendering of the new music facility at the University of Montemorelos

When he completed the program, he was assigned to teach violin in the conservatory, where his careful work with the children endeared him to the students and inspired them to achieve at a remarkable level. Many of the players in today's orchestra are students he started. Their playing, guided by present director Pavel Semanivsky, has led to an orchestra that is the pride of the campus.

UM music students and groups figure prominently in the church services and are an important part of campus life, often playing and singing in the university worship services. The ensembles not only tour widely in Mexico but also regularly perform in regional churches. Graduates from the music program now play important roles in the

church's work in Central and South America and elsewhere.

Today's music program is light years removed from where it was just thirty years ago. It is a remarkable achievement and a prelude for even greater accomplishment as a new decade in music begins.

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This article is based on interviews with Julian Lobsein, June 1990; and with Olga Schmidt, Carlos and Hector Flores, Evelyn Mariani, and Ruth Ann Wade, all in February 2008.



The University of Montemorelos collegiate and conservatory music faculty

Front Row, left to right: Olivia Michel de Del Valle, Martha Díaz de Martínez, Oksana de Jacobo, María Elena Pazos de Sánchez, Ruth Ann Wade, Natalia Semanivska, Norka Harper de Castillo, Coordinator of the Conservatory, Laura Ortiz de Murillo, Roxana Valladares de Moreno, Secretaria. Second Row, Left to right: Pavel Semanivsky, Saúl Pitti, David Aguilar, Pedro Sánchez, Francisco Stout

TEACHERS AT THE UNIVERSITY OF MONTEMORELOS

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

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CARLOS FLORES
HECTOR FLORES

OKSANA LESYSHYN DE JACOBO
JULIAN LOBSIEN
EVELYN MARIANI
MARTHA DIAZ DE MARTINEZ
LAURA ORTIZ DE MURILLO
SAÚL PITTÍ

BLYTHE OWEN
MARÍA ELENA SÁNCHEZ
PEDRO SÁNCHEZ
OLGA SCHMIDT
NATALIA SEMANIVSKA
PAVEL SEMANIVSKY

FRANCISCO STOUT
LUCILLE TAYLOR
OLIVIA MICHAL DE DEL VALLE
RUTH ANN WADE
STEPHEN ZORK



Music at Avondale College

Avondale College, located in Australia, was founded in 1897, the end result of efforts to establish a training school for converts to the Seventh-day Adventist church that had started in 1892. Known initially as the Avondale School for Christian Workers, its name was changed to Australasian Missionary College in 1911 and to Avondale College in 1964.

Seven years after the 1885 arrival of missionaries in Australia, leaders of its newly converted 1000 members established a training school in St. Kilda, Melbourne. Because of the problems encountered in the United States by the first Seventh-day Adventist school located in the city of Battle Creek, Michigan, the school in Melbourne was regarded as temporary, pending the finding of a country site for a school.

Cooranbong, then an isolated rural village in the state of New South Wales, an unlikely choice, became that site, principally because it was what the church could afford. The goal was to create a self-sufficient institution to prepare workers for the church, one that would provide work for students who would help farm the land, grow needed produce, and sell the surplus for income to operate the school.

Although there were questions about the location, quality of the soil, and access to the area, as well as reservations on the part of church leaders in America and differing opinions within the Australian membership, the land was purchased in 1895. Two years later, the school opened after the first building was completed, a faculty had been chosen, and a curriculum was in place.

Ellen White was deeply involved in all of those formative decisions. She championed the purchase of the land, and challenged decisions about the buildings, choice of faculty, and

what would be taught. She also led out in the opening ceremonies of what was named the Avondale School for Christian Workers, a subdued event with few in attendance.

Since the curriculum had been chosen by Adventist American educators, it did not align with that taught in Australian schools. It was a compromised offering shaped by a conflict that was raging in Adventist circles in America between those who wanted to offer a traditional classical education and those who believed that classes should be practical and prepare students to serve the evangelistic mission of the church.¹

In spite of this uneasy beginning, music was taught from the opening of the school, the first teacher being acting-principal in the first month of school, 26-year-old Herbert Camden Lacey who had been born in England and raised in India and Tasmania, an Australian island state located off the southern coast of the mainland.

Ten years earlier, his family had joined the church while residing in Tasmania. Lacey had then traveled to the United States to study at Healdsburg College, forerunner of Pacific Union College, where he completed the ministerial program.

He next enrolled at Battle Creek College and graduated from the classical course in 1895, at age 24. BCC's classical program at that time required two years of voice study with Edwin Barnes, a highly trained musician from England. Given his training at BCC, Lacey's music

teaching at the new Australian school likely consisted of giving music lessons in voice.²

Oswin Morse was hired to teach both vocal and instrumental music for the second year. Although he was trained in a Canadian conservatory in Toronto and capable of teaching instrumental and vocal music, his stay at the school was brief.

Jessie Creamer Paap, wife of a science faculty member, became music teacher in 1900. She had taught instrumental music at Healdsburg College in California for four years before meeting John Paap, a New Zealander who had come to study at HC. Following their marriage and his teaching at HC for two years, they joined the faculty at the new school in Australia.

For the next eleven years, she played an important role in establishing a respected program in keyboard and voice instruction. Additionally, she launched the beginning of a choral tradition at the school by starting and directing a Choral Society that presented an annual concert at the end of each school year.

Her husband also taught some music in addition to teaching science classes and running the farm. During the Papps' stay at the college, a band of mostly brass players was started. It is unclear whether one of the Papps or someone else started the group, which played a role in the 1904 graduation and is pictured in a photograph taken in the early years of the school.³



In 1911, the school's offerings and status began to change when it was renamed Australasian Missionary College. The primary reason for the new name appears to have been a desire to gain greater credibility within the Australian educational system, which was being upgraded, and to raise the level of academic offerings and rigor on campus.

All of this coincided with a change in the music program. When the Papps had left at the end of the previous school year to return to California, Charles Schowe, a native Australian, was appointed to chair the music program. A versatile and talented person who had been teaching Greek and history classes for a year, he was asked now to conduct an orchestra and choir and teach voice, piano, and violin lessons.

The new principal who had arrived at the time of this change, Benjamin F. Machlan, was intent on having greater control over what was happening academically. He also wanted to oversee music activity on campus. A music committee was appointed to review and approve what musicians and groups, including the choir, orchestra, and band, could present.

Schowe, who was a violinist and had music degrees, encouraged music students to take the exams necessary to gain diplomas and certificates from Trinity College in London and the Sydney Conservatorium. With the heightened interest at the college for credibility, the success of AMC students in achieving this recognition had to

be gratifying. Although Schowe also developed a four-year music program that went into effect in 1913, only four students would complete the program.⁴

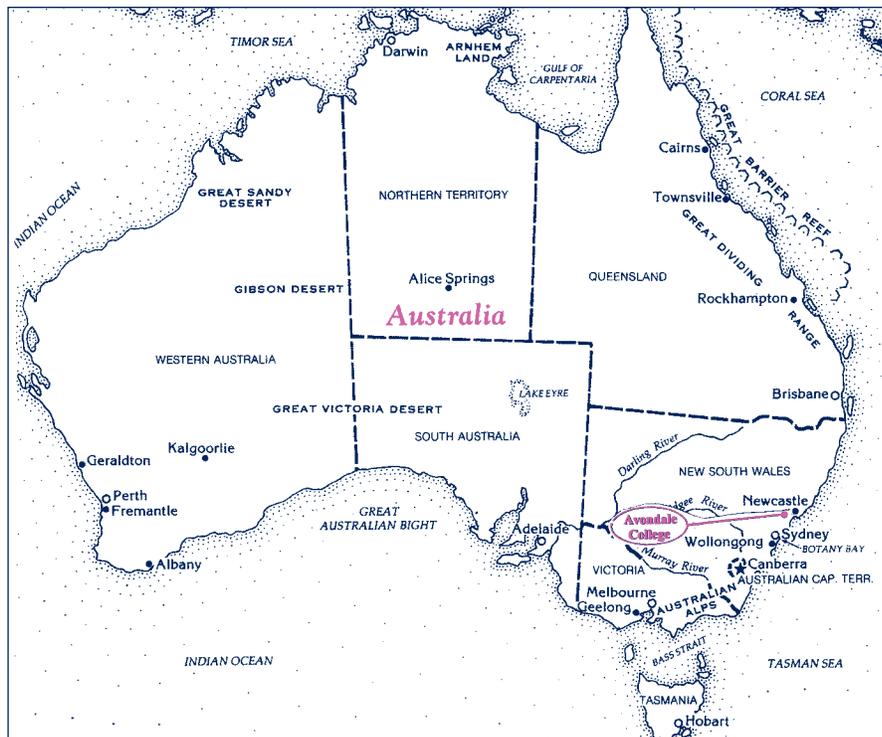
While the second decade in the 20th century started with efforts to improve the academic program, by the time the 1920s started, standards had dramatically eroded. Several well-intentioned but poorly qualified principals, acting in concert with the

last year at AMC, he led the choir in a presentation of portions of Handel's *Messiah*, a first for the college.⁵

The appointment of Lynn Wood as principal in 1922 would have far reaching implications for music. A believer in the importance of fine arts, he brought Arthur Martin to the campus in 1923 to serve as music teacher. The following year, construction was started on a music building, the first brick structure on

campus, that was completed and furnished with four American made Poole pianos a year later, in 1925.⁶

For six years, the department, with a building of its own and Martin as its full-time music teacher, prospered. When he left at the end of the 1928 school year, he was honored for his service after he conducted the traditional cantata on graduation weekend.



board, succeeded in eviscerating the academic program. As the decade continued, some of the better teachers left, including Schowe and his wife, who both resigned in 1918 in protest over proposed changes.

Two years earlier, Schowe's administrative responsibilities on campus had been expanded, and aspects of the music program, including lessons and the band and orchestra, were parceled out to private teachers. The Choral Society, however, had continued under his leadership. At the end of his

In the next two years, as the effects of an economic depression spread and student enrollment dropped to below 200, music was taught on a part-time basis by three teachers, one being former teacher Schowe, who conducted the band. Then Robert William Johnson, a talented and versatile musician, was hired.⁷

For a decade, Johnson provided outstanding musical leadership. He raised the performance level of the choir, band, and orchestra and



expanded the curriculum to include conducting classes. He conducted the choir in presentations of major choral works such as the *Messiah* and Haydn's *Creation* and led the band in more refined performances of carefully chosen music. Both his piano and voice students distinguished themselves in off-campus examinations.

In every way, Johnson provided outstanding and loyal service. When his use of non-Adventist soloists in choral productions was questioned and then halted, he cooperated. He personally continued to study music and improve his credentials.⁸

Tragically, Johnson was summarily released in 1939 when a fabricated love letter supposedly from him to his chorus pianist, which had been written and planted by two male students, was found. Years later, Milton Hook, author of the college's centennial history, wrote

Arguably, Johnson was one of the best and most versatile music teachers the college ever employed. In retrospect it seems that there was a clear lack of justice in his case, he being discarded with such undue haste.⁹

From then until the end of World War II in 1945, when low enrollment almost closed the school,¹⁰ eight different teachers taught in the music department, the longest serving being Leonard Harvey, an alumnus of the college.

In 1947, George Greer arrived from America, following Ian Wilmoth, who had been teaching for three years. Greer was a venerated choral director who had taught at Pacific Union College and Washington Missionary College, now Columbia Union College, in Washington, D.C.

While he had enjoyed spectacular success at both schools, becoming noted

for his choir tours, radio broadcasts of performances, and presentations of major choral works such as the *Messiah* and the *Elijah*, his most recent association with the Voice of Prophecy radio broadcast had been troubling.

Greer, whose wife's uncle was General Conference President J. L. McElhane, had joined with other choir directors in criticizing music on the broadcast. In 1943, he was sent by church leadership to the VOP to upgrade its music.

When he attempted to follow what he felt was his mandate, an intense conflict developed between Greer and H.M.S. Richards and the Voice of Prophecy quartet. In the next four years, three quartet members were fired for not supporting and cooperating with him, and Richards almost lost his job.¹¹

The invitation in 1947 to go to Avondale Missionary College provided a gracious way to end the conflict and allow Greer to resume his choral work. After what had happened to him at the VOP, the challenge of again developing another choral program had to be invigorating.

He immediately started auditioning students when he arrived, even though school was in recess. By the end of his first school year, he had established the Avondale Symphonic Choir, a sixty-member group that was singing eight-part and twelve-part a cappella sacred music from memory. In that first year, they sang every week in church, toured, placed third in a choral competition, and made their first 78 RPM record.¹²

Greer also formed an Oratorio Chorus, which included his Symphonic Choir and as many as 70 additional voices, and started the tradition of performing the *Messiah* annually, along with another oratorio each school year.¹³

An Australian Lexicon

Seasons

Australians, living in the Southern Hemisphere, are used to seasons that are reversed from those in the Northern Hemisphere.

School Year

Because of the seasonal differences, their two-semester school year begins with the onset of autumn in late February, and ends at the end of November, in late spring. Because of this, their school year occurs within one calendar year.

Academic Titles & Rank

The president of Avondale College was known for many years as the principal.

The position of College Principal at Avondale College was comparable to that of college or university president in the U.S. Academic standing for teachers begins with Lecturer II and continues through Lecturer I, Senior Lecturer I and ends with Senior Lecturer II.

Qualifications

A.Mus.A.

A certificate from the Australian Music Examination Board, obtained by audition after completing eight grade levels of standards. Minimum required to teach privately.

Dip.Mus.

Three- to four-year diploma program, not awarded by AC but can be earned while attending AC.

Dip.Teach.

Designated as Secondary followed by area of study, awarded by AC.

B.Ed.

Bachelor of Education, four-year degree program, listed with a specialty, such as music.

B.A.

Bachelor of Arts degree, same designation as used in the U.S.

Greer had come as chair of the music program. He immediately created an expanded music program that graduated its first students in 1950 and lobbied successfully for students to be able to use music electives to satisfy degree requirements in other programs. Greer's conducting and singing classes became a requirement for ministerial students as well as music students. Within two years of his arrival, 200 students were enrolled in the music program.

He hired assistants to help teach instrument and voice lessons, and conduct the orchestra. One of these, Yvonne Caro Howard, a native New Zealander and accomplished pianist, was brought from Washington Missionary College, where he had worked with her earlier. Others who would assist him during his five years at the college included John Hurn; Ian Wilmoth, Greer's immediate predecessor; Yvonne Zanotti; Winsome Lambert; and Alan Thrift.¹⁴

The success of the choir and increased interest in music by college students had an energizing effect on campus and in the field. Within Greer's first two years, an impressed administration and College Board responded positively to requests for a grand piano, acoustic treatment for the practice rooms, and an addition to enlarge the rehearsal room in the music building. In spite of the fact that the school was having financial difficulties, they also voted to proceed with a redesign and enlargement of the chapel, create a new stage with a concert shell, and install new theater-type seats.¹⁵

Greer's concept of sound had been shaped by his exposure to the sound of the noted Glasgow Orpheus Choir and

the richness and close harmony of Russian choral works. He worked to obtain a rich balanced sound, paying close attention to detail, dynamics and tonal coloring. His repertoire was exclusively sacred music, including anthems, sections from oratorios and cantatas, spirituals, and arrangements of hymns and gospel songs.¹⁶ By the time Greer left in 1952, the choir, with its extensive touring all over the continent and release of records that were being played on Australian radio, had gained national recognition for excellence.¹⁷

Additionally, a series of four articles about those tours and one on the college in the *Youth's Instructor* in 1952, a widely read SDA magazine in America, created a mystique about Greer, the choir, and the college.¹⁸ Although the choir's tours were a public relations bonanza for the school, they also created controversial debt at a time when the school was having increasing financial difficulty. Even so, when Greer suddenly left in September 1952, his accomplishments were already being viewed as legendary, a perception that persists to the present in the minds of many.

His abrupt departure before the end of the AC school year was done to facilitate acceptance of a position at Atlantic Union College in the U.S., where the school year was just beginning. Although he had enjoyed remarkable success at three Adventist colleges, his tastes in music and unwillingness to include secular music in his repertoire led to a confrontation with the president of the college during his second year at AUC. Greer left and for the next two years lived in the Washington, D.C., area. He accepted an invitation to return to PUC in 1956, where he worked with distinction until he retired four years later, at age 65, an honored faculty member and emeritus professor.¹⁹

As stunning as the choir's success at AMC had been, the focus on that group and choral and vocal music had held back other aspects of the overall program. It was Greer's stated belief that "the ideal music department should stress vocal music, for through this medium souls are won . . ."²⁰

The post-World War II years had been an opportune time for music programs in Adventist higher education to broaden their offerings to include all aspects of music. In many of the Adventist colleges, band and orchestra programs were developed that complemented traditional choral and keyboard offerings.²¹

Additionally, there was an increasing openness to expand the choral repertoire to include secular works and make choir participation more appealing to a larger group of students. Greer's preoccupation with the choral program and its total focus on sacred music worked against the nurturing of instrumental ensembles and developing a multi-faceted music program with depth and appeal to the expanding musical interests of the young.

In spite of this neglect, Greer's work at AMC set a standard in choral excellence and achievement that continues to the present. It was a turning point in music at the college.

The transition after Greer left was facilitated by the appointment of a talented musician, Noel Clapham, AMC history and geography teacher. He served as head of the music department and director of the Symphonic Choir during the next four years. Lessons were taught by Romney King and Zelma Harris, pianists, and Jean Kilroy, a contralto and frequent soloist in campus concerts.

Other aspects of the music program improved, in spite of several changes in personnel during that period. There



was renewed interest in maintaining a balance between choral and instrumental music and some of the music classes introduced by Greer were dropped to create a more focused program.

During Clapham's time as director, the first onsite LP recording of the choir was produced. The more natural sound of live acoustics, coupled with the vastly improving fidelity of the newer LP records yielded a more accurate and pleasing result than with previous records.²²

Alan Thrift, who had assisted with piano lessons while still a student and sung in Greer's choir, was invited to lead the department, teach piano, and direct the Symphonic Choir, beginning in 1957. It was the beginning of an association with the college by Thrift and his wife, formerly Yvonne Zanotti, also a pianist and singer, that would span more than forty years.

Thrift, who had completed an A.Mus.A. in piano in 1947 and Dip.Mus. while at AMC in 1951, had continued his studies and obtained two teaching certificates in the interim. He had started conducting in 1954 as an employee of the music branch of the Victoria Education Department and had distinguished himself when he led 1200 children in a well-received performance for the Governor General. More recently, he had served as Music Director of the Western Australian Conference for two years.

Within a year of his arrival, he conducted the Symphonic choir in the first telecast of a choral group in Sydney. It would be the first of several telecasts of his choral programs by the Australian Broadcasting Company.

In spite of a teaching load that included piano and organ lessons and classes in music history, theory, conducting, and music appreciation, Thrift continued and built on the choral tradition that had been started

by Greer. Major choral works, including the *Messiah*, Haydn's *The Creation*, Mendelssohn's *Elijah*, John Stainer's *The Crucifixion*, and others, were performed each year.²³

Annual interstate tours by the choir in Australia were broadened to include three trips to New Zealand and two to the U.S., in 1983 and 1990. The second tour in the U.S. included performances from coast to coast, in nine states, and an appearance at the General Conference Session in Indianapolis. Critics and audiences praised the choir for its finesse and quality of sound.²⁴

In the 1960s, Thrift's first full decade at the college, A number of changes transformed both the appearance and identity of the school. A new classroom, library, and administrative classroom complex was completed in 1961. In 1964, the school's name was changed to Avondale College and a year later the entrance to the college was upgraded.

A new men's residence hall opened in 1965, followed by a new cafeteria in 1967. These new buildings were highlights in a decade filled with renovations, the building of faculty homes, and other improvements, an era that ended with an enrollment in 1969 of 547, a new high for the school.²⁵

Throughout the years, attempts had been made to validate aspects of the school's academic program by entities outside the school. At first those attempts were resisted because they ran counter to the notion prevalent in early Adventist schools that an insular program with minimal interaction with the world was best. One of the earliest attempts at AMC to do otherwise had happened in 1911, when music students had been encouraged by music teacher Schowe to gain recognition by earning diplomas and certificates from Trinity College in London.

In the 1950s, this interest in

upgrading aspects of the college's program led to affiliations with Pacific Union College and the University of London. Although the affiliation with UL was short-lived, the arrangement with PUC in the granting of B.A. degrees continued in some areas until the 1990s.

In 1974, the college's first government sanctioned baccalaureate degree program was authorized, a Bachelor of Education in secondary sciences. Within a decade, degree programs for business and education in other secondary areas, including music in 1981, had been authorized. With this change, students could now receive scholarships from the government.²⁶

During his 41 years at the college, Thrift moved from performing only sacred choral music to including secular music. Beginning in the 1960s, he formed a smaller vocal ensemble of sixteen from within the larger choir that performed madrigals and other secular works.

This change in repertoire was more fully implemented with the full group in the next decade, in part because of the experience he had when attending Andrews University in the U.S. from 1969 to 1971. In those two years, while completing both a B.Mus. and an M.Mus., Thrift immersed himself in the AU choral program, serving as the accompanist for the University Singers, the select choir, in his final year.

Inspired by this experience, upon return home he changed the name of the Avondale Symphonic Choir to the Avondale Singers, reduced its size to facilitate travel arrangements, and started programming both sacred and secular music. This renamed ensemble took its first tour to Tasmania in September 1972.²⁷

In 1981, the choir, which had sung every week for church services since the time of Greer in the late 1940s, began to sing only as requested. Also,



the tradition of the Oratorio Chorus presenting an oratorio at graduation ended midway through that decade because of an increasingly complex schedule for that weekend event.²⁸

The campus was shaken during this decade by the residual fallout from the controversy at the end of the 1970s over the influence and theological beliefs of theology lecturer Desmond Ford, a native Australian. The finding against Ford in 1980 by the General Conference was a crushing blow to many on campus and acted as a catalyst in accelerating the breaking down of a family-like closeness that had been a hallmark at AC for years. It seriously damaged the credibility of the theology department in the minds of some Australians and led to a sharp drop in an enrollment that had crested at 600 in 1981.²⁹

Student attendance at music programs and other campus activities dropped dramatically throughout the 1980s and into the 1990s.³⁰ All of these changes, a result of rapid societal changes and shifts in students' attitudes, mirrored those also occurring in the U.S. at other Adventist schools.

In spite of these troubling developments, constructive changes in these years included an expanded degree program college-wide, an increase in library holdings, and the wearing of academic regalia by the faculty for the first time in 1983 at graduation. The campus was also given a lift with the construction of a new women's dormitory, physical education center, and an architecturally striking campus church.³¹

When Thrift had traveled to the U.S. to study at AU, David Clark directed the Symphonic Choir and the smaller vocal ensemble Thrift had recently started. Clark had joined the music faculty a year earlier, in 1969, to assist Thrift. A pianist and organist, he had

completed a B.A., B.Mus., and Dip. Ed. at Melbourne University.

In those two years of interim leadership, Clark formed a women's choir from within the larger ensemble that won the choral championship in the city of Sydney in 1971. When Thrift returned, Clark served as accompanist for the choir and, during its tours, performed as organ soloist.

CClark worked and studied abroad on several occasions. In 1972, he served as Music Director at the New Gallery in London, where he organized its first concert series. Bevan Greive, a talented bass singer, taught voice at the college and directed a choir during that year and then, following Clark's return, for two more years, resulting in a full-time staff of three during that time.

In 1983, Clark traveled to the U.S. to attend Andrews University and complete an M.A. in music history and literature in 1984. In 1985, he went to Japan to study Suzuki pedagogy with Shinichi Suzuki and Haruko Kataoka. He founded and directed the Suzuki Piano School at AC and then served as Regional Coordinator for an annual Suzuki Professional Conference hosted by AC.³²

In his 25 years at the college, Clark taught musicology, performed widely as a soloist, recitalist, and church musician, and continued to study piano and organ in Australia, London, and the U.S. Many of his students have also pursued graduate study overseas in organ performance, organ building, piano, and church music.

In 1986, Barry Walmsley, a talented pianist, was hired upon graduation from AC to teach piano and theory, and accompany the Avondale Singers. He continued in that position for four years, until 1990. In that year, Thrift retired, the longest serving leader of an Adventist school music program in the church.

Ian Irvine, an experienced

educator, was hired to serve as chair, direct the Singers, and teach music theory and music education. Eminently qualified, he had graduated from the Sydney Conservatorium of Music with a Dip. Mus. Ed. and completed a B.A. in philosophy at Macquarie University. He completed an M.Mus. at SCM two years after coming to AC.

While Irvine was serving as chair it was necessary to totally gut the 1925 music building, due in part to termite infestation. The subsequent renovation included refurbishing and air conditioning the choral rehearsal room and creating additional office space, although the latter necessitated decreasing the number of practice rooms.

CClark was appointed music chair in 1996. Unfortunately, even though campus enrollment again had passed 600 in 1992,³³ there had been a drop in music enrollment and by 1996 administration proposed closing the program. Irvine and music enthusiast Howard Fisher, Chair of Humanities and geography lecturer, along with other music supporters, prepared a response that Clark presented to the AC Board of Governors, who then rejected the closure proposal. Irvine resigned the following year.³⁴

Also, in his first year as chair, Clark, working with three former members of the Avondale Community Orchestra, facilitated the establishment of the first music scholarship at AC as a memorial to Noel Clapham. Clapham, chair of the music program following Greer's departure, had in the late 1980s and 1990s conducted the orchestra. Following his death, inactive ACO funds, plus money raised subsequently by Clark and others, were transferred to the Avondale Foundation in 2005, which now administers this award and other scholarships that enhance the music program.



When Thrift had retired in 1990, he and Clark had worked together for 21 years. This collaboration resumed in 1997 and would continue for seven more years, as Thrift came out of retirement to direct the Singers and assist in piano.

Beginning in 1998, Clark founded and directed the Avondale Chamber Orchestra, which then toured locally and nationally and to New Zealand with the Avondale Singers. A highlight for both groups occurred in 2001 when The New England Youth Ensemble and Columbia Collegiate Chorale, conducted by Virginia-Gene Rittenhouse and James Bingham, respectively, joined forces with the AC groups and their conductors for three weeks, performing throughout Australia. Recordings of the combined groups made in St. Mary's Cathedral in Sydney and at AC were preserved on a CD for the participants.

In 2003 Clark directed a second European music study tour, a repeat of one he had taken in 1997. This enhancement to the program has since been repeated as part of the curriculum.

When Clark retired and Thrift retired for a second time in 2004, they toured together with the Singers and the Chamber Orchestra to New Zealand. It was a memorable and nostalgic trip for both men and their students. They were honored for their long and distinguished service during a farewell concert on graduation weekend.

The formation of the chamber orchestra in 1998 by Clark coincided with the first real attempt to establish a concert band at AC by Sharon Tolhurst, newly hired teacher of wind and percussion instruments and lecturer in music theory, conducting, and music education. While there had been numerous brass bands in the British

tradition from the earliest years at the school, Tolhurst formed the Avondale Wind Ensemble with woodwinds, brass, and percussion in ratios that conformed to a band instrumentation that had evolved internationally throughout the 20th century.

In the last seven years, she has developed a feeder program in surrounding high schools, and her college music education program that has led to an ensemble of about thirty players. She also conducts the Avondale Brass Band, a community group in the older tradition.

Recruited from De La Salle College in Melbourne, Tolhurst received her training at AC, earning a diploma in 1983 through Pacific Union College, at that time affiliated with AC. Two years later, she completed an M.Mus. in music education at Andrews University, then taught in England for two years before returning to Australia to teach at De La Salle College.

During her time at AC she has pursued a doctorate at Deakin University, scheduled to be completed this year. While doing summer graduate work, she established contacts which led to concerts at the college in 2007 by the Georgia Tech Concert Band and the New York Metropolitan Youth Orchestra.

Robb Dennis, new Head of Music, was present and introduced at the commencement ceremonies honoring Clark and Thrift in 2004. An award-winning singer with twenty years of experience, he was a 1984 graduate of Pacific Union College.

Dennis had subsequently completed a master's degree at La Sierra University in 1992 and a DMA in vocal performance at Claremont Graduate University in 1998. He also took additional study in choral conducting at Arizona State University

Avondale College The 21st Century

Howard Fisher

At the beginning of a new century, in keeping with its university status aspirations, Avondale changed some of its terminology and restructured the departments. Some departments were combined, all of the departments were renamed as faculties, and chairs or heads of departments became deans.

The music department became part of the Faculty of Arts, since it was too small to exist as a stand-alone faculty and did not award its own degree. In 2001 the music major was added to the college's government-accredited BA degree, having been available only within education degrees until that time.

The old B.Ed. degree was superseded by a double degree, the B.A./B.Tch., in which music was also available. A college-wide degree restructuring was implemented in 2005, with music available as a major and as an expanded major (termed a specialization) in both the B.A. and B.A./B.Tch. degrees.

Significant growth in music enrollment could ultimately provide a basis for the establishment of a four-year B.Mus. degree and the emergence of a separate Faculty of Music.

Howard Fisher, Ph.D., is Dean of the Faculty of Arts, and Senior Lecturer in Geography at Avondale College

and at the University of Oregon. A conductor of professional choral groups as well as school ensembles, Dennis received a National Leadership Award in 2002 for his work with the Moreno Valley Master Chorale in California.

As he arrived on campus for the 2005 school year, Dennis in his role as music head as well as conductor of the Avondale Singers and Chamber Orchestra, and Senior Lecturer in voice and conducting, initiated and completed renovations of the voice studio and the choir room. Although the Music Hall had been enlarged since it had been built 80 years earlier, and been renovated in the 1990s, it included only three teaching studios; two classrooms, one of which was also used for rehearsals and recitals; three practice rooms; and a kitchenette.

Within two years, Dennis was presiding over a music program that had grown to include more general students. That growth, coupled with the needs of over 30 majors, the result of an increase that had started with the introduction of a music degree in 2001, plus the fact that there were only three practice rooms led to problems. Practice started early in the morning and continued late into the evening, creating a cascade of unrelenting sound heard all over the campus, much to the chagrin of other teachers and students.

When Greer Hall, a building near the Music Hall, was vacated in 2006, Dennis was able to secure all of it for department use, effectively doubling the space for music. Although some of the building had been used by music in an earlier time, more recently another department had occupied it.

Renovation of the annex, completed in 2007, provided a number of new practice rooms and, for the first time, a dedicated rehearsal and storage area for the Wind Ensemble and instrumental ensembles. Later that year,

a music lab was outfitted with eight flat-screen computers, Korg keyboards, and Finale 2008 software. A new practice piano was purchased, and budgeting was established to add a piano a year until that area is totally updated.

Since that original purchase of four pianos for the new music building in 1925, a number of other keyboard resources had been added, including grand pianos in key performing areas on campus and in the music studios, as well as upright pianos for practice and classroom use. In 2002, a new state-of-the-art digital organ was installed in the college church. The instrument, a Johannus Rembrandt 3900, was made possible by a grant from Orland and Joan Ogden and other donations secured through the efforts of Senior Lecturer in mathematics Wilf Pinchin. The instrument was provided and installed by a dealer in Australia.³⁵

In his first year, Dennis formed The Promise, an eight-member vocal ensemble that has enjoyed considerable success and toured extensively. He also joined with Clark in taking another European tour similar to those taken earlier. Dennis has planned a fourth tour for 2008.

The People's Messiah, a community sing-a-long of the *Messiah* that included the audience, Avondale Singers, the church choir, and soloists, along with the Avondale Orchestra, introduced by Thrift in the previous decade, was also presented again that year and the next. A taping of the event led to a DVD and an airing on the Hope Channel, 3ABN, and the Anglican Network in that and the following year.

Dennis, who had been a regional finalist in the Metropolitan Opera Auditions in the U.S., performed two recitals at Newcastle Conservatory, one of which was performed on radio six times. His success in those recitals

led to an appearance in 2007 as a soloist in an opera concert for the Hunter Performing Arts Society. He sang in a production of *La Boheme* by Opera hunter at Prince Edward Park in Newcastle in March 2008.

College enrollment had started to climb at the turn of the century and by 2005 exceeded 1000 for the first time. This past year it increased to over 1100.

Because of the growth on campus and in the music program, Cherie Watters-Cowan joined the faculty during the last school year as Sessional Lecturer (part-time or adjunct) in harmony, composition, and piano. Watters-Cowan has a doctorate and is an expert on noted Australian composer Margaret Sutherland.

More than a century has passed since Adventist pioneers, guided by Ellen White, established a school in rural Australia near the small village of Cooranbong. Today that community is a suburb of Lake Macquarie, a city of 400,000. That isolated and struggling school of fewer than 100 is now a robust college within an hour's drive of Sydney, a city of four million that provides many cultural opportunities.

As another school year begins, Dennis is enthusiastic about the future for music at Avondale. He is proud to be part of a music program that claims a great tradition, one that is planning and working in a progressive way to build on that legacy with an eye to the future.

Dan Shultz and Robb Dennis

¹ This brief summary introduction of Avondale College's founding is based on Milton Hook's centennial history *Avondale: Experiment on the Dora*. A significant portion of this overview of music at the college is based on his narrative, which was printed in 1998 by the Avondale Academic Press.

² Hook, 31, 38, 47; Review and Herald, obituary for Lacey, 25 January 1951; 1894 *Battle Creek College Calender*; IAMA website biography for Edwin Barnes.

³ Hook, 47, 48, 61, 67, 69; Although Hook refers to the group as a brass band in his book, the band in the photograph, which has a bass drum with the name Avondale Students Brass Band and the date 1908, includes two woodwind players. Jessie Creamer and her dates



of service, 1899-1893 are listed in a Faculty Directory published in a history of Pacific Union College, which was printed in its 1957 yearbook, *Diogenes Lantern*.

⁴ Hook, 91-94, 101.

⁵ Ibid, 100-110, 120, 121.

⁶ Ibid, 132, 133, 138.

⁷ Ibid, 152, 153, 162.

⁸ Ibid, 153, 171, 172.

⁹ Ibid, 172

¹⁰ Ibid, 163.

¹¹ PUC work: Melvin S. Hill, Doctoral Dissertation, *A history of Music Education in SDA Western Colleges, 1959, 77-79*. WMC school paper, *The Sligionian*, and yearbook, *Golden Memories, 1937-1943*. VOP Experience: Interviews, Wayne Hooper, 10,14 February 2005; Robert E. Edwards, *H.M.S. Richards*, Review and Herald Publishing, 1998, 193-198,201-205.

¹² Hook, 205,206; Louise Crosdale, A paper presented for Research Seminar in Music on the choral tradition at Avondale College, 2 September 2003, 6.

¹³ Crosdale, 4-6.

¹⁴ Hook, 206; A faculty listing from *Hail Washington!*, a manuscript history of WMC's first forty years by Theofield Weis shows a one year overlap for Greer and Howard.

¹⁵ Ibid, 207,208.

¹⁶ Crosdale, 6.

¹⁷ Hook, 208, 209; Crosdale, 6,7.

¹⁸ Hazel McElhane Greer, "On Tour with the Avondale Symphonic Choir," *The Youth's Instructor*, 11, 18, 25 March and 8 April 1952;

W. G. Murdoch, "The Australasian Missionary College," *TYI*, 1 April 1952.

¹⁹ Interview, 13 March 2003, Ellsworth Judy, chair music department, 1953-1959, Atlantic Union College; Atlantic Union College newspaper *Lancastrian* clippings (Greer's time at AUC)Personal Knowledge.

²⁰ Crosdale, Interview with Greer by Ian Wilmoth, *Avondale Far and Near*, May 1947, 4.

²¹ Personal Knowledge.

²² Crosdale, 12. LP (long-playing) records, 33 1/3 RPM, 22 min./side

²³ Ibid, 8.

²⁴ Alan Thrift, Personal Resume and IAMA biography prepared by Dan Shultz in consultation with Thrift in 2007; Personal Knowledge.

²⁵ Hook, 247-255

²⁶ Ibid, 277; Crosdale; 10.

²⁷ Crosdale, 9

²⁸ Ibid, 10.

²⁹ Hook, 277, 289-296, 301-303.

³⁰ Ibid, 281.

³¹ Ibid, 304, 305,314, 315.

³² Information about David Clark is drawn primarily from an IAMA biography written jointly by Clark and Dan Shultz in 2007.

³³ Hook, 277.

³⁴ Howard Fisher, notes provided in response to drafts of this overview, 3, 4, 6, 11-13 February 2008; Robb Dennis, *Music at Avondale College, 1990-2007*, a chronological summary prepared by Dennis, drawn from his personal knowledge and interviews with Alan Thrift, David Clark, and Sharon Tolhurst in October 2007. This and an IAMA

website biography of Dennis prepared in consultation with Shultz, are the primary sources for the rest of this overview.

³⁵ *Avondale Reflections*, December 2002; "New Organ No Longer a Pipe Dream," an article from an unknown source.

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Avondale College Music Faculty

Robb Dennis, D.M.A.

Head of Music, Senior Lecturer, Director of Choral Studies, Music History, Ethnomusicology, Voice, Conducting
Music Director, Avondale Singers, Orchestra, Promise
At Avondale College since 2005

Sharon Tolhurst M.A.

Lecturer, Director of Instrumental Studies, Music Theory
Conducting, Music Education
At Avondale College since 2000

Cherie Watters-Cowan Ph.D.

Sessional Lecturer, Theory & Composition, Organ, Piano
Music Technology, Accompanist
At Avondale College since 2007

Adjunct Faculty

David Clark, M.A. Piano, Organ, Accompanist

Sue Hart, M.Mus.

Voice

Natasha Knopper, B.Mus.(Hons) Piano, Accompanist

Corinne Knopper

Brass, Music Technology

ALAN GEORGE THRIFT

1930 -

Alan Thrift was Senior Lecturer, choir director, and chair of the music department at Avondale College in Australia for 34 years, a record in music department leadership at Seventh-day Adventist schools. He started teaching at Australasian Missionary College, now Avondale, in 1957; and although he retired in 1990, returned to conduct the Avondale Singers again for seven years, from 1998 to 2004.

Thrift was born in Quirindi, New South Wales, Australia. He entered AMC in 1946 and completed an A.Mus.A in 1947 and a Mus.Dip. at AMC in 1951. While attending AMC, he met and married Yvonne Zanotti, a singer and pianist, who had been born in Tasmania, an Australian island state off the southern coast of the mainland. He then continued his education, receiving a Trained Primary Teacher Certificate at Melbourne Teacher's College in 1952, and a Singing Teacher Primary Certificate from the Victorian Education Department in 1953.

In 1954, Thrift started his conducting career as an employee of the music branch in the Victoria Education Department. He distinguished himself during that first teaching experience when he prepared and led 1200 children in a performance for the Governor General when he visited Ballarat, Victoria, that year. He then served as Music Director of the Western Australian Seventh-day Adventist Conference in 1955 and 1956.

Thrift, who while still a student had assisted with piano lessons and sung in George Greer's choir at AMC, was invited to lead the music department at AMC, teach piano and music subjects, and direct the Symphonic Choir, beginning in 1957. He and his wife would teach at the college for the next four decades.

Within a year of his arrival at the



Yvonne and Alan Thrift in 1976

school as Music Director and teacher, he conducted the AMC choir in the first telecast of a choral program in Sydney. It would be the first of several telecasts of his choral programs over the years by the Australian Broadcasting Company.

Thrift continued and built on the tradition of choral excellence and touring at AMC that had started with Greer in the previous decade. In his years at the college, he would take acclaimed tours with its choral groups

throughout Australia and to New Zealand and the United States. Two tours were taken to the U.S., in 1983 and 1990; the latter included performances from coast to coast, in nine states, and an appearance at the General Conference Session in Indianapolis.

During his 41 years at the college, Thrift moved from performing only sacred choral music to including secular music. Beginning in the 1960s, he formed a smaller group from within the choir that performed madrigals and other secular works. This change was more fully implemented with the full group in the next decade, in part because of the experience he had when attending Andrews University in the U.S. from 1969 to 1971. In those two years, while completing both a B.Mus. and an M.Mus., Thrift immersed himself in the AU choral program, directing The Good News Singers, a male chorus, and serving as the accompanist for the University Singers, the select choir, in his final year.

Inspired by this experience, upon returning home he changed the name of the Avondale Symphonic Choir to the Avondale Singers, reduced its size to facilitate travel arrangements, and started programming both sacred and secular music. This renamed ensemble took its first tour to Tasmania, in September 1972.

Thrift and his choirs worked closely with David Clark, an organist who had started teaching at AC in 1969 when Thrift was in the U.S. After Thrift's return, Clark traveled with the choir, accompanying and playing as a soloist. They toured throughout



Australia and internationally until Thrift retired for the first time in 1990. When Thrift returned to direct the choir in 1998, they again worked together before he fully retired, along with Clark, in 2004.

During their final year at AC, they toured to New Zealand with the Singers and a chamber orchestra conducted by Clark. Both men were honored for their service during a concert presented by these groups during the 2004 graduation weekend.

In 1976, the Avondale College yearbook, *Jacaranda*, was dedicated to both Thrift and his wife, Yvonne. They were praised for their music ministry, leadership, friendliness, and untiring devotion. He became Senior Lecturer at AC in 1977 and Senior Lecturer II in 1983.

While still teaching at AC, Thrift founded the Lake Macquair City Ladies Choir



in 1981, a group he still conducts. At the time of his first retirement in

1990, he was invited to become Musical Director of the Sydney Male Choir, a noted ensemble with an extensive and varied repertoire that was founded in 1913. The SMC under his direction has performed before enthusiastic audiences in Australia and toured with acclaim to New Zealand in 1992 and England, Ireland, and Wales in 1998. In 2005, they took a highly praised tour to Tasmania, singing before sold-out crowds. Thrift continues to direct this 85-member group.

Following the death of his wife, Yvonne, in 1996, Alan assumed direction of the Avondale Memorial Church Choir, which she had started five years earlier. He also still leads that choir.

ds

OTHER TEACHERS AT AVONDALE COLLEGE . . .

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

NOEL CLAPHAM
DAVID CLARK
ROBB DENNIS
GEORGE GREER

YVONNE CARO HOWARD
IAN IRVINE
ROBERT WILLIAM JOHNSON
JEAN KILROY

CORINNE KNOPPER
NATASHA KNOPPER
HERBERT CAMDEN LACEY
ARTHUR MARTIN

ORWIN MORSE
JESSIE CREAMER PAAP
JOHN PAAP
CHARLES SCHOWE

YVONNE ZANOTTI THRIFT
SHARON TOLHURST
BARRY WALMSLEY
IAN WILMOTH

News

Important!

IAMA BIOGRAPHY PROJECT

Our biography project is nearing conclusion. Over 625 biographies are presently listed at the IAMA Website, www.iamaonline.com, and another 100 are in process. When the project concludes a year from now, existing website biographies at that time will be given a final edit and placed in a reference book titled *SDA Musicians, a Biographical Resource*. The number of biographies will be determined by those available at the time of printing. Living musicians included in the listings are responsible for updating their biographies. A decision will be made

prior to that time about including photographs. The present inclination is to include them if they are available. If you are presently listed and would like to forward a photograph, send it to IAMA's mailbox or send an efile photograph to iama@charter.net. If you, a musician friend, or a favorite teacher are not presently listed, complete the enclosed bio sheet with the needed information and return as soon as possible.

Adventist Heritage Ministry offers several early Adventist music products that may be of interest to IAMA members. Two CDs, one by the Andrews University Singers and the other by Christian Edition Men's Chorus,

News

featuring hymns from the early years are available, as well as four songbooks. Send inquiries for additional information and ordering instructions to Jstoltz@tds.net or call 269-965-5600.



Battle Creek Academy's biannual Band Together festival was held in the February. In spite of an unexpected snowfall that closed regular classes on Friday, the BCA band and guests from two other academies met and rehearsed as scheduled. Michele Stark, band director at

BCA, organized the event, arranged for the guest director, obtained funding, and created keepsake t-shirts for what proved to be a rewarding experience for the 84 participants. The number of students has varied over the years with more than 100 attending in some years.



The **Canadian University College** Choral Union will travel to China this summer as one of two choirs from Canada invited to join with others from around the world to sing in a choral salute to the XXIX Olympics in Beijing. The 70 members from the Choral Union's 128 members who are going will be part of a mass choir that will join with the Shanghai Orchestra in performances of Beethoven's *Symphony No. 9* in both Beijing and



The Rogers Adventist School Singing Scholars performed this past November with the Walla Walla Symphony under the direction of Yaacov Bergman, Musical Director, in a concert celebrating the orchestra's centennial. Voices in Song, a work by Gwyneth Walker that had been commissioned by the orchestra, featured American hymns and gospel songs chosen by the composer with input from RAS music director Terry Koch. The nearly 160 students from grades three to six who are members of the Singing Scholars started learning the music at the beginning of the school year. They performed the work with the orchestra three times, twice for two children's concerts, and once at a Family Concert. Walker, as well as American Symphony Orchestra League President Henry Fogel, was present for the performance. Koch has prepared children's choirs for Walla Walla Symphony concerts for nearly two decades.



News

Shanghai. It is part of a series of concerts that has been described as a “Perform in Harmony-with Olympic Spirit” countdown cultural program. The CUC choral program, under the direction of Wendy Pazitka-Munroe for the past 31 years, has gained an outstanding reputation for professionalism and achievement. Her choirs have traveled widely throughout Canada and beyond, including to Bermuda, Central Europe, Great Britain, Mexico, and the United States. They have performed twice with the Sinfonia Orchestra of Vancouver, in 2003 and 2005, and at Carnegie Hall, under the direction of John Rutter. In 1988, the choir was a finalist in the Canadian Broadcasting Corporation’s competition for youth choirs, and in 2007 it placed second in provincial competition.

Chile Adventist University donated the complete catalogue of 6,000 concert manuscripts used by Chile’s most famous pianist, Claudio Arrau, to a museum in Chillan which honors his life and work. The catalogue was prepared by CAU’s School of Music chair Carlos Larrando. Chilean leaders hailed the collection, which includes notes and an electronic search program, as a significant addition to the interactive museum. Adventist News Network

The **Georgia-Cumberland Conference** held its annual Elementary Chorale Festival at Georgia Cumberland Academy in November. Jeffrey Lauritzen, director of the choral program at Collegedale Academy, conducted the festival choir, which included over 160 students from six schools. The event, which is organized jointly by the academy and conference, started thirty years ago, in 1978, and has been held every year except in 2004 and 2005.

Southwestern Adventist University held its ninth A Night at Myerson concert in mid-February. The event, named for the concert hall in which it is held, started as a centennial celebration event for the school in 1993. It continued as a bi-annual event until this past year when it was changed to an annual event beginning this year.

The concert is the culmination of a music festival for all of the junior and senior academy and home school music students in the Southwestern Union. Not only does the concert include a performance by the festival groups, but it also showcases university ensembles. While this year’s festival featured a massed band, choir, and orchestra as well as a guitar ensemble, it also included four numbers on the large pipe organ at Myerson, played by John Boyd.



The 2008 Southwestern Adventist University Night at Myerson

One of these, *Fantasia: an Ode to Joy*, was written by Boyd. He also performed two numbers with the band and one with the choir.

North American Adventist College and University Enrollments* Autumn 2007

<i>Andrews University</i>	<i>Pacific Union College</i>
2,298	1,360
<i>Atlantic Union College</i>	<i>Southern Adventist University</i>
424	2,212
<i>Canadian University College</i>	<i>Southwestern Adventist University</i>
308	760
<i>Columbia Union College</i>	<i>Union College</i>
787	927
<i>La Sierra University</i>	<i>Walla Walla University</i>
1,504	1,709
<i>Oakwood University</i>	<i>Total North American Enrollment</i>
1,723	14,012

**Full-time Equivalents*

Source: Office of Education, North American Division

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Personal Notes



Melissa Anderson is the new choir director, voice teacher, and music chair at Shenandoah Valley Academy in Virginia. She is the latest member of that family to teach music in Adventist academies. Her father, Clinton, teaches at Wisconsin Academy; an uncle, Curtis, teaches at Upper Columbia Academy; and an Aunt, Kim, teaches at Maplewood Academy. Melissa was born in Bemidji, Minnesota. Following graduation from Maplewood

Academy in 2002, she studied music at Union College for two years before transferring to Andrews University, where she completed a B.Mus.Ed. in 2007. Although Anderson is primarily a singer, she also plays piano and trombone. She studied piano with Ryan Wells and voice with Dan Lynn and Stephen Zork. While at AU, she was a member of the select choral group, the AU Singers, and traveled with them when they toured to Chile in 2005.

Robert Anderson retired this past year, following 42 years of teaching in Adventist schools. A trumpet player, Anderson taught at ten academies and two colleges during his career. A 1965 Union College B.S. music education graduate, he began his teaching career that year at Madison Academy in Tennessee. He subsequently taught at Highland View, Maplewood, Andrews, and Thunderbird academies, before serving as band director at Southern College of Seventh-day Adventists, now Southern Adventist University, from 1979 to 1982.



Eight years later, after teaching at Adelpian and Chisholm Trail academies, Anderson accepted leadership of the band program at Southwestern Adventist University, where he taught for the next thirteen years, until 1998. During the last six of those years, he was chair of the SWAU Fine Arts/Music department.

From 1998 until 2000, he taught at Shenandoah Valley Academy in Virginia and then served as band director for the next five years at La Sierra Adventist Academy. He also conducted the junior high and grades 5 and 6 bands while at LSAA. He taught for two years at Great Lakes Adventist Academy in Michigan, until he retired in 2007.

Following graduate study at the University of Nebraska and at Andrews University, Anderson completed a master's degree at AU in 1972. Doctoral study was taken at the University of

North Texas in 1996-97. He studied trumpet with Bill Kneivitt and Claude Gordon.

While at SVA, Anderson's band won first place in Class C and third place overall (A,B, and C divisions) in a regional competition. Through the years, Anderson often taught in the elementary schools associated with his academy band programs. He was guest director of a number of academy and elementary festival bands.



Byron K. Graves is the new instrumental director at Great Lakes Adventist Academy in Michigan. He had previously taught at Union Springs Academy in New York and Ruth Murdoch Elementary in Berrien Springs, Michigan. An accomplished clarinetist, Graves is a 2007 B.Mus. Ed. graduate of Andrews University, where he was a J.N. Andrews Scholar, inducted into membership in Pi Lambda Theta,

a national honor society, and listed in *Who's Who Among American College Students*.

Lucy Lewis, violinist and 2007 B.Mus.Perf. graduate of Andrews University, is spending this year working as a student teacher under Roberta Guaspari, famous string teacher in Harlem, whose work with the young was featured in the film *Music of the Heart*. Guaspari's violin classes in the Harlem schools, slated to be cut because of budgetary problems, were rescued by a fundraising program at Carnegie Hall which included her violin students and noted violinists Itzhak Perlman and Isaac Stern.



The proceeds and recognition for her teaching that came from that event saved the program and led to an expansion of it to six different New York City public schools. Lewis, who is presently completing another degree in music education at AU, has found this experience to be "totally inspiring."

Harlen Miller is the new choir director and Spanish teacher at Napa Christian Campus of Education, formerly Napa Junior Academy, in California. He will also conduct the Harlen Miller Chorale, an independent ensemble known previously as the Norman Skeels Chorale, and will serve as music director of the Napa Valley Lutheran Church.

Miller, born in Puerto Rico to missionary parents, sang in his father's choirs and played piano all through childhood. When he attended Newbury Park Academy in 1962, he continued study on piano and sang in the academy choir under the direction of



Personal Notes



Carolyn Rhodes Brummett.

Following graduation from NPA in 1966, Miller attended Pacific Union College for a year and then spent a year at Montemorelos University in Mexico. Because there wasn't a choir at MU, he organized and directed one that became an important part of life in his year at the school. The pleasure and fulfillment he found in directing that group led to a decision to pursue a career in choral music. He enrolled at Walla Walla

College in 1968 as a music major and studied voice with Harold Lickey and William Murphy. He majored in theory, studying under Glenn Spring and Mel West, and continued study on piano with Jeanette McGhee. He also completed a minor in Spanish.

Miller's first position was at Antillian Union College in Puerto Rico, where he taught for four years. On his return to the States in the summer of 1976, he enrolled at Westminster Choir College, starting work on a master's degree that summer and continuing through the end of the next summer. He accepted a position as choir director at Indiana Academy in 1977, and while there completed an M.A. in conducting at Ball State University in 1979.

That fall, Miller began teaching at Orangewood Academy in California, where he taught for the next three years. He then taught music at East Brazil Academy, conducting four choirs and teaching lessons and music classes from 1982 to 1987. Miller later described his time there as an "incredible experience, the richest I have ever had."

Upon his return to the U.S., Miller directed the choral program at Rio Lindo Academy in California for the next eight years. During that time, he served as an adjunct teacher at Santa Rosa Community College for a semester in the 1993-1994 school year, when its choir director was on sabbatical. He enjoyed the experience of directing SRCC's two choirs and the community choir that was usually conducted by the college's director.

In 1996, Miller became director of choirs, strings, and orchestra at Shenandoah Valley Academy in Virginia, staying there for a decade. He traveled widely, touring with his academy groups in the U.S. and Europe. He also served as conductor/artistic director of the Masterworks Chorus of Shenandoah Valley.

Throughout his career, Miller has been active as a church choir director on Sundays, serving in several denominations. Additionally, he has served as a guest conductor and presenter in choral workshops in the U.S. and internationally.

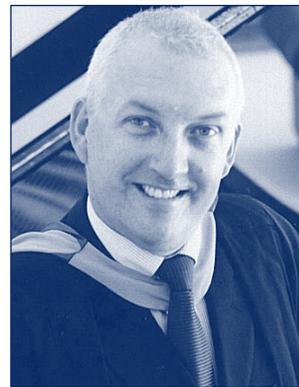
Natasha Hildebran Perez, a singer, recently won second place in a contest sponsored by Christian radio station WMIT in Black Mountain, North Carolina. The contest, which attracted almost 300

entrants and generated more than a half-million votes, was for an opportunity for the winner to sing with the popular group Avalon. Although she placed second, she was voted as the favorite of the audience.

Natasha's voice was "discovered" at Mt. Pisgah Academy where she was a frequent soloist. Since the contest, she has sung often in several churches in the area and at different functions.



Barry Walmsley, lecturer in piano and voice at Avondale College from 1986 to 1990, is known for and has been honored on two different occasions for his work on behalf of Trinity College (London) in Australia. The first honor occurred when HRH The Duke of Kent, at a ceremony in London's Wigmore Hall in 1995, awarded Walmsley and three other persons Honorary Membership in Trinity College, London. He was the only honoree from outside the UK and was cited for his "significant contribution to the development of Trinity College in Australia and to excellence in music education and performance."



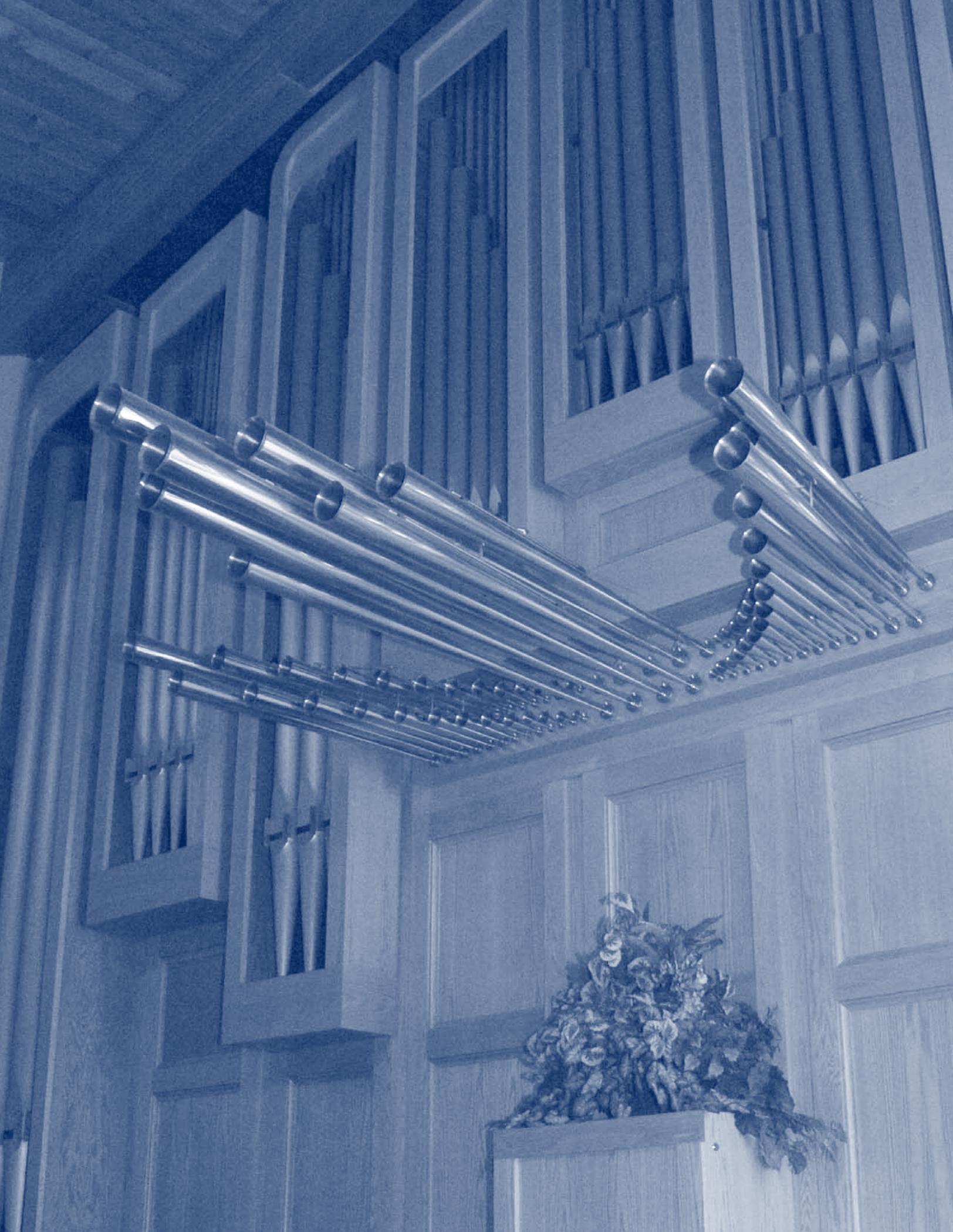
At that time he had been working for TC in Australia since 1990. In 1998, Walmsley was appointed TCL State Manager, and in 2000 he became National Manager. He was honored again in 2002 in London, when he received The Chairman's Award from Lord Geddes, Chair of the Board of Governors.

Walmsley is well known in Australia as a music educator, conductor, pianist, voice teacher, adjudicator, speaker, writer, administrator, and onetime music critic for the *Newcastle Herald*, Australia's largest daily regional newspaper. He has served as musical director for a number of productions and events. Most recently, he was music director for the 2004 production of *Jekyll and Hyde* and for a Tsunami Benefit Concert.

Walmsley was music director for the Southport School in Queensland's Gold Coast for nearly five years. He was appointed Director of Music at the King's School, Sydney (Australia's oldest independent school) in 2005.

He completed a DSCM in piano with Sharon Raschke, Eunice Gardiner, and Gordon Watson, and in organ with Robert Ampt through the New South Wales Conservatorium.

Walmsley is a member of several professional organizations, including the Australian Society for Music Education; Music Teachers' Association of NSW; Guild of Church Musicians (United Kingdom, Australian Advisory Council), Royal School of Church Music; and the Australian National Choral Association. He is a Fellow of the Australian Institute of Management and a member of both the Australian College of Educators and the Australian Council of Educational Leaders.





MUSIC CALENDAR

December 16-20

Midwest International Band and Orchestra Clinic

Chicago

Segue

Melissa Anderson
Robert Anderson

Music, Shenandoah Valley Academy, New Market, Virginia
Retired, former band director at Southern Adventist and Southwestern Adventist universities and several academies

John Gilley

Band Director, Pacific Union College Preparatory School, Angwin, California (since 2003)

Byron K. Graves

Band, Instruments, Great Lakes Adventist Academy, Cedar Lake, Michigan

Harlan Miller

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Photo Gallery

(Opposite Page)

The chamade trumpets of the Canadian University College Casavant Freres organ represent the proclamation of the three angels' message in Rev. 14. The CUC pipe organ is one of over 20 in North American SDA universities and colleges.

Photograph by
J. R. Ferrer

Back Cover Photograph

Back, left to right: Natasha Knopper, Tereena Tew, Sharon Tolhurst, Corinne Knopper
Front, left to right: David Clark, Robb Dennis

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THE INTERNATIONAL ADVENTIST MUSICIANS ASSOCIATION

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

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Deadlines:
September 30, February 15



The Avondale College Music Faculty

See pages 15-25 for an historical overview of the music program at AC

Notes

International Adventist Musicians Association

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