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Music at Central Washington University With Emphasis on the Years 1891-2000

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Music at Central Washington University

With Emphasis on the Years 1891-2000

by

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Introduction

Born in 1950, Ken Levine is the award-winning screenwriter for television shows including M*A*S*H, Simpsons, Cheers and many more. As a rabid and knowledgeable baseball fan he also was part of the Seattle Mariners play-by-play announcers for a couple seasons in two different decades.

Quite the clever and witty man, he is famous for the baseball axiom *A leadoff base on balls always comes around to score... unless it doesn't.*

Pun intended, this history of Central music strikes me similarly. *Nobody is interested in the history of CWU Music... until they are.*

This document is for those few.

Forward

This history is an open-ended ongoing project. It will be subject to additions, corrections and deletions as new information arrives. What I had guessed would require three years has stretched to 12. There is no clear end in sight. New boxes of ephemera, photographs, and elderly scrapbooks surface routinely. Each new discovery results in re-writes of department history, sometimes significant re-writes.

I wasn't particularly surprised to learn there is no known official written history of the Central Washington University Department of Music. It has always been one of the most busy departments on campus, with no tasked historian.

The 125th anniversary of Central's founding has come and gone. In my capacity as *Unofficial Self-Appointed Keeper of CWU Music Legend, Lore, and Mythology*, creation of such a chronicle is within my purvey. If not Norm, then who?

Pathetic as that may be, in a sense I am perhaps the best qualified person available. Nobody on current music faculty has Central experience predating me. I was an incoming freshman in music at Central in the Fall of 1972, graduated with two BA's in 1976, taught music one year for the Seattle schools, and returned to get my MA in 1978. After that I taught music 10 years with the Yakima Schools. I was a regular campus and concert visitor. Even teaching 22 years after that in Tumwater I was in frequent contact with the department. I returned to Ellensburg in the Fall of 2010. I was delighted at the invitation to join the Central music faculty in a very small adjunct guest lecturer capacity.

Long-time Director of Bands from 1981-2015 Larry Gookin has retired. Gookin has far more Central continuous experience, as do several other current faculty. Hopefully he and others can be convinced to add more perspective and detail. None of these people predate me in 1972. None have much motivation or time to do research.

Central has a stunning amount of music lore and mythology. It was time to separate the fact from the fiction.

When did music at Central begin? Who were the people involved? What interesting things happened, and when? How could we find some answers?

Much of the history here was written by others. This document simply collects their numerous music articles, photographs, and writings into a single location. Nearly all this information is available online in CWU Archives and Special Collections. As a result, the clips are 3rd-generation screen shots of PDFs of the originals. Cleaner versions can be found at Central in the originals themselves.

The Archives staff digitizes old documents and photographs nonstop, which is difficult and time consuming. The truly challenging aspect is identifying the people places and events based on virtually no surviving documentation.

Scope

This history deals primarily with the period before the year 2000. Only four professors on current faculty predate 2000. Most of those four are scheduled to retire by 2025. I trust one or more are willing to write a detailed history of their years at Central. Other than the bound and on-line books of concert programs there is very little available information after 1998. They must rely primarily on memory. It is very difficult to write anything about CWU Music in this century because so little written documentation is available. (See "Sources")

Former Director of Bands Larry Gookin is retired and living in Ellensburg. Who better than Gookin and these few professors to chronicle their many years of combined experience?

Concert Programs

Concert and recital programs are by far the best source of information on day to day department activities. The programs are in many cases the only complete record of who conducted or performed what, the names of graduate assistants, plus the comings and goings of various tenured faculty, non-tenured, adjuncts, guest lecturers and students.

Dating to at least 1938, copies of all concert and recital programs were saved in the music office. The early years were stored in letter-sized three-ring binders. Later programs were comb-bound into books, usually by the academic year ending in August. As the department grew, each year required two books.

These books were assembled in part to ensure performance royalties reached the composers and copyright owners.

Before plain-paper copiers became affordable in the early 1980s all programs were created and printed via "spirit duplicators" commonly known as "ditto machines." This process involved typing a special duplication master on a manual typewriter, which printed as blue text on plain paper via an odiferous mineral spirits process.

Dittos faded quickly, especially if exposed to daylight. Even under the best of conditions dittos often faded completely away in a few years. The ditto process was

invented in 1923. With the exception of important concerts like convention performances, the department used dittos until the early 1980s.

If there are surviving concert programs prior to 1938, they would be in the CWU archives at the Brooks library.

Be aware there is only one known home jazz concert program between the founding of the jazz program in 1946 though the end of the Moawad tenure in June of 1998. Programs from jazz performances at various conventions and festivals do exist, but generally are not particularly accurate. All titles and details at jazz concerts were announced on stage by the directors.

The recital and home-concert programs from 2003 to the present are available on the Music Department website.

In 2020 all binders of concert programs were moved to CWU Archives and Special Editions in the Brooks Library to be scanned to searchable PDFs.

Also and unfortunately, the on-line programs do not include all the numerous off-campus performances at conventions and festivals. Those programs generally were not printed in the department. Larger, on heavy stock glossy paper with photos and considerable detail, these beautiful programs are probably the most memorable of all. I hope we can get those programs on-line too before they are lost.

Yearbook and Newspaper Clips

This history is perhaps best-told in the more than 800 PDF files and “screen shot” PNG files from yearbooks, newspaper articles and books. In many cases these files are indicated in the text. In other cases not. Currently there are no direct “links” within the text to the PDFs.

All the clips are sorted by year. As most people viewing this history are concerned about their narrow few years at Central, the clips are easily found.

These are rarely “original” clips. The vast majority are screen shots found within the online CWU archives. A huge percentage of this history is based in online information. This information has been collected into a single source.

Exactly how or where these files are attached to this document is unclear at this writing. Very little written information survives from the years 1998 through 2021.

Sources

Yearbooks

A brief synopsis of every year in the Department of Music can be found in the school yearbooks. All the known early yearbooks are available online in the University Archives and Special Collections at the Brooks Library.

Campus newspapers beginning in 1917 are also available for download from the CWU archives. They represent significant detail. The early newspapers are easily searched for music activities, the later newspapers are being updated to search.

Generally speaking the student newspapers have less reporting on music as the years progress. There are significant exceptions when an active music student was also part of the newspaper staff. Every newspaper in the archives up through 2000 was searched for music items. There are more than 800 screen shots of music-related articles and photos from the newspapers and every yearbook.

Originally the campus newspaper was *The Outlook*. Most of the newspaper staff was also on the yearbook staff. The early yearbooks beginning in 1906 were called *Kooltuo*, which was *Outlook* spelled backwards.

In 1922 the yearbook was renamed *Hyakem*. The word comes from Native American Chinook jargon, *hyak* meaning quick, and *yiem* meaning to tell, so the yearbook is “quick to tell.”

Do the yearbooks represent an accurate and complete story? In terms of music that answer is sometimes cloudy.

The yearbooks tend to show students and faculty who sat for photos. They make minimal mention of people or events where there was no photo documentation. One recurrent theme in the yearbooks through the years is the constantly frenetic pace maintained by the music faculty. The yearbook staff could rarely assemble the entire music faculty for a group photo, or even get informal shots. It was similarly difficult to get official formal photos of performing groups.

A good example is orchestra. We know there was an orchestra teacher according to the faculty roster, and an orchestra, but often no mention of orchestra in the yearbook. Typically, the orchestra rehearsed evenings, including occasional community members as part of the group. In the early days orchestra wasn't always strictly a student organization.

Dr. Herbert Bird was hired to teach violin at Central in 1947. He retired in 1978. There is no mention in the yearbooks of a string program for his initial 15 years.

The only official early records in the department itself are the many binders of original concert and recital programs dating to 1938, which are very informative. Beginning in 1985, concert programs were duplicated and comb-bound into annual books residing in a music office drawer. More recent program books are available on the Department of Music Website. Earlier books are searchable online in CWU Archives.

Mohler - *The First 75 Years*

In 1967 Central Washington State College published *The First 75 Years, a history of Central Washington State College 1891-1966* by Samuel R. Mohler.

Dr. Mohler joined the Central faculty as professor of history in 1943 and retired after 27 years. He describes his book as “a labor of love.” This book must be considered the best-researched and definitive single historical source on the early years of the institution.

According to a 1947 student newspaper article, Dr. Mohler began writing the book in 1943 to document the first 50 years of Central history 1891-1941. Apparently, the project was not officially completed for another 25 years.

Mohler's book takes a "big picture" approach, dealing mostly with Central as a whole. Notable music department details are interspersed, which I borrowed for inclusion here. More lengthy discussions of music were scanned to PDF directly from Dr. Mohler's book.

Department Newsletters - *Music at Central*

Beginning in 1959 and continuing through 1997 the music department published quarterly or annual newsletters focused toward alumni. As a student, I was entirely unaware there were department newsletters, and never received one as an alumnus. By 1969 the department was so busy there was usually only one December newsletter per year looking both backward and forward. Some newsletters reached 16 jam-packed pages. These newsletters are available attached to this history and in the online archives in the Brooks Library. They are the source for most of the department detail here.

The online newsletters have been re-scanned from the originals to be "searchable," which was not the case when I undertook this history.

Scrapbooks and Photograph Collections

At least five three-ring binders of photos, newspaper clippings, convention programs, other articles and music ephemera were boxed and moved from Hertz Hall to McIntyre Hall in 2004. Very few photos were dated. Rough dates can be inferred. I took it upon myself to label each unmarked binder based on very cursory examination. These handwritten labels are by no means definitive, but hopefully better than nothing.

- *Photos Mostly 2002 to Spring 2004 Hertz Hall & New Building Construction*
- *Daily Record Newspaper Clips, Concert Programs June 2013 - October 2017*
- *Mostly Fall 2002 - Spring 2005 Programs, collected by the Snedeker Family?*
- *Various Department Promotional Materials 1978-2005*
- *Mostly 1995-1999 Music Photos, Hertz Hall*

Also surviving is a *Sigma Mu Honorary Music Society* scrapbook from 1958-1964.

Thus far these scrapbooks have not been scanned to PDF. Many if not most of the formal and early photos are part of the huge *Hogue Collection*, which as of 2020 has been at least partially scanned to digital by CWU Archives including a very rough spreadsheet annotation.

Dating earlier is the *Pautzke Collection* of photographs. There are other similar collections too. Once scanned, the real challenge is identifying the photo details.

Central Remembered

Interspersed are music-related screen shots from *Central Remembered Volume 1*. Assembled for the Central Centennial Celebration in 1991, this book is remembrances of Central life submitted by alumni and faculty. It was christened *Volume 1* in the hope subsequent volumes would be forthcoming.

The 125th anniversary seemed a logical time for *Volume 2*, but little was collected. Institutional memory being so brief, none of the planners for the 125th Celebration were aware of *Volume 1*, to consider a *Volume 2*.

Cat Tales

Cat Tales represent an ongoing 21st century video version of *Central Remembered*.

The current push from CWU Alumni Relations is to record video interviews and remembrances. Most alumni interviews are rather formal, with a standardized list of questions. This is welcome and wise.

On occasion they simply let the cameras run, and invite alums to share an informal interesting Central anecdote. These are called "Cat Tales." Central Music provides numerous interesting written Cat Tales, compiled at the end of this document. Perhaps someday I will read a few into the visual record.

CWU Analog Jazz Recording Archive, The Analog Years in Digital: 1946-2000

It was a lengthy process to digitize and annotate the Central Washington University Analog Jazz Archives. Spanning the analog recording years from 1965-2000, more than 500 jazz concerts were digitized and annotated by song title, broken out into more than 3,200 individual tracks. This includes more than 100 significant concert programs, numerous posters and photos of jazz activities. The annotation is nearly 500 pages, with a spreadsheet more than 250 pages. Only a few highlights from that annotation are mentioned in this history.

Recordings Overview

Why are there so few orchestra, band, and choir recordings prior to 2000? How can the history of Central Jazz be longer and more detailed than the entire history of Central Music?

Central Music did not have a quality reel to reel analog tape recorder until 1964. Reportedly, Wayne Hertz used the recorder microphone inputs as a sort of public address system, promptly burning out the primary electronics. It was not replaced until the 1970s.

To the best of my knowledge, no home choir concerts were recorded until the arrival of digital recording in 2000. This is also true for concert bands.

There are a few surviving recordings of choral and band convention performances, particularly from the 1970s.

In the Brooks Music Library I did find quite a few orchestra recordings from the 1970s under the direction of C. Clifford Cunha. It is unclear if they will be digitized.

Choir director Wayne Hertz and Director of Bands Bert Christianson taught in a period when recordings were primitive, limited, and extremely expensive. If any recordings were made, there was no way to play the recordings in the band room or choir room. Why make recordings the students couldn't hear?

Director of Jazz Studies John Moawad was younger, and a recording aficionado. He purchased every new audio and video recording gizmo and format as they were released. He recorded all jazz performances on his personal equipment at his personal expense for most of his tenure from 1970-1998.

Details on recordings can be found in "Analog Recordings, Recorders, Tapes" in *Central Washington University Jazz Recording Archive*.

Institutional Memory

Institutional memory can be brief in many instances. Turnover in college faculty can be frequent, especially when interim faculty contracts are a year or less.

The newspapers, yearbooks, flyers, program notes and faculty interviews are loaded with terms including *first*, *never-before*, *largest in history*, *best*, *worst*, *shortest*, *longest*, and many others. These statements should be considered suspect unless verified through extensive research.

Most college students spent four or perhaps five years in the music department. Nearly everything falls under those nebulous terms given their experience. All too often, faculty making such statements had less tenure than those students.

Central formed "the first orchestra in school history" several times. "First-ever" brass choir tour happened three times in 15 years. Every college dance seems to be the "best in history."

Solid institutional memory can be found in the Director of Bands, of which in the 84 years prior to 2020 there were only four. All were very successful high school band directors before coming to Central.

Since the retirement of Wayne Hertz in 1974 after 36 years, Central had at least 10 choir directors in the following 32 years. (Gordon Leavitt 1974- Jan 1982, Eric Roth and various interim- Jan 1982- Sept 1982, Judith Capper Burns 1982, Karen Soderberg 1988, Geoffrey Boers 1989, Kathleen Jacobi-Karna 1996, Duane Karna 1996, Karyl Carlson 1997, Christopher Aspass 2004, Gary Weidenaar 2006. Other faculty were likely interim too.)

No deliberate wrongdoing is implied here. How was it possible to know these details with no written history? If a "first performance" of Handel- *The Messiah* is indicated within quotation marks, it is an indication of institutional memory failure.

How could a “first” *Messiah* be claimed when 100 stamped and tattered copies were pulled from our own files for use by the choir?

In the 1978 department newsletter, chairman Joseph Haruda notes “times of doubt and pressures at all levels of public school music caused fewer numbers to enroll in music education. Even so, Central placed a higher percentage of music education graduates than ever before.”

My research uncovered no department records to confirm or deny any such claim. There is student newspaper evidence Central placed 100% of education graduates routinely from the early 1900s through the 1950s. Typically all music education graduates had jobs by the end of April before they had even graduated.

In the late 1970’s Central elementary music education specialist professor emeritus Jane Jones wrote of taking literally hundreds of calls from desperate superintendents and school districts searching for music teachers long after all available candidates had been hired.

Professor Emeritus Mark Lane confirms during his entire tenure from 2006-2017 “all music education graduates who wanted a teaching job, found one.”

That has been the case in the music department forever.

Terminology

This entire history is written in the lexicon of the period under discussion, which changes over time. Some of the language may not be entirely “politically correct” by the standards of today. As an example, today we have first-year students, not freshmen. Dr. Todd Shiver is our Department of Music “Chair,” not our “Chairman.”

Ethnic terminology is especially different today. No offense is intended by use of any period language, which was borrowed directly from the source.

In looking back at more than a 125 years of Central music the breadth is impressive, especially since the community, students and faculty included virtually no people of color at all.

When Negro spirituals exploded into the choral music scene, Central music faculty brought in black gospel choirs to teach the exact phrasing and style necessary to perform the music correctly, which was embraced wholeheartedly by the suitably impressed students.

Before World War I, choir director Floy Rossman traveled to the Yakima Indian Reservation, where from tribal elders she transcribed various songs she taught to the Central choirs. The choirs worked diligently to perform the songs as authentically as possible, in borrowed genuine tribal costumes on authentic instruments. Rossman collected a wide variety of ethnic songs from Hawaiian culture, Hispanic songs and dances, songs of Islam, Hindu and Buddhist faiths, China and Japan. Rossman left Central when she was hired away to compile her songs and others for anthology publication, which occupied the remainder of her professional life.

The first Central music society was named *Hi Hu Hee Hee*, which translates from the Yakima language as “we are happy to sing.” The Central yearbook was renamed *Hyakem*, which translates from Chinook language as “quick to tell.” Kamola Hall was named after the daughter of Kittitas Native American Chief Owhi. Kamola was the residence of women. Owhi was to be the matching residence of men, but was never constructed.

Central was among the first 4-year schools anywhere to embrace jazz, with roots in African American culture merged with European and hispanic culture.

This ethnic climate was engrained on teachers at the “training school,” where for decades each elementary grade studied the music of a different culture.

Perfect? No, of course not, but it is quite difficult to find similar institutions with this attitude given the timeframe and circumstances.

School Calendar

Under the quarter system the university academic calendar spans portions of two calendar years. September through December represents “Fall.” January through March represents “Winter” depending on the date of Easter, with April through early June as the remainder of the academic calendar for most students. Summer session spans portions of July through August.

The yearbooks are dated by the calendar year in June.

This can invite considerable historical confusion.

When the yearbook states the arrival of a new professor “this year,” it may or may not have been the prior calendar year. It may appear there were two orchestra directors the same year, which is true in terms of the calendar year, but not the academic year. The outgoing orchestra director may have retired in August, with the new director beginning official duties in September.

Accounts of homecoming activities in the *January 1964 Music Department Newsletter* happened in 1963. According to the campus newspaper the 1963 homecoming happened in 1963, but is part of the 1964 sports season, unless it isn’t...

Further confusion ensues because campus buildings are often occupied well before they are officially dedicated.

Hertz Hall construction was complete enough to host alumni activities in September of 1963. The music faculty carried the contents of their offices in boxes, the music library, and instruments by hand across campus from Edison Hall into the new building over winter break in December. Classes began in Hertz in January of 1964. The building wasn’t dedicated until nearly six months later at the end of May 1964.

Thus, different sources claim Hertz Hall “opened” in either 1963, 1964, or the fall of 1965, with September 1964 being part of the 1965 academic year, the first school year after the official dedication.

The yearbooks generally use terminology within the academic year. The student newspapers usually report relative to the calendar year. The music newsletters do a little of both depending on whether the newsletter is describing past or upcoming events.

The yearbooks are designed to reach students before the end of Spring quarter. They do not deal with summer session at all.

The academic year begins September 1, and ends August 31.

Prior to 1906, the only easily-available source of information is Dr. Mohler’s book, which ends in 1967. From 1906 to 1972 the yearbooks are available to supplement Mohler. After 1972 only 4 yearbooks were written until the final yearbook in 1988. Student newspapers add to the mix beginning in 1917. The music department newsletters run from 1959-1997.

Beginning with the newsletters and the binders of concert programs in 1947 it becomes possible to date events more accurately.

After 1997 the only available sources of departmental information are campus newspapers, the concert programs, the memories of people including long-time music faculty Larry Gookin, and a few others of shorter tenure.

Information in the student newspapers relative to music is scarce starting in the turbulent 1960s compared to earlier years. Reporting in later years is inconsistent.

Early Music Buildings

In 1891 Washington State Normal School, what we now know as Central Washington University, began in 4 classrooms on the second floor of the new Washington (Ellensburg) Public School. This included music instruction from the very beginning.

The Normal School and Public School shared the large assembly hall on the bottom floor. This arrangement continued for three school years.

The first Normal School building was the Administration Building, completed in 1894. Today it is known as Barge Hall. Music was taught in Barge, and by 1908 at the newly completed Training School. The Training School stood roughly east of the site of Mitchell Hall, south of Hebeler Hall today.

The Training School was comprised of Ellensburg school children taught weekdays by the Normal School faculty. The Normal School “college students” observed regularly. It was a sort of extended “student teaching,” as the more experienced taught lessons under the supervision of the faculty. In those days the term was “cadet teachers.”

In 1918 the Training School was renamed Edison School.

Music remained at Barge Hall, with typical music instruction at Edison School until the Fall of 1927 when at least some of the music department moved to Eswin Hall. (See screen shot 1918)

Eswin Hall

Eswin had been the overcrowded boy's clubhouse/dormitory at Seventh and Ruby. In a complex arrangement between Central and the community, men had moved to various private residences while new dormitories and the new Classroom Building (now Shaw-Smyser) were under construction.

Eswin had served as a Red Cross auxiliary hospital during the 1918 influenza quarantine.

There is mention of the impending move to Eswin in the student newspaper from the Spring of 1926. The January 23, 1930 campus newspaper states "the music department will be moved back on the campus." All of music was then taught in two rooms of the new Classroom Building (Shaw-Smyser)

It is possible only a portion of the music department moved from Barge to Eswin in the first place. The department may have been somehow split in 1927, perhaps rehearsal space in Barge, with classroom instruction for history and theory in Eswin.

There is little documentation of exactly what presence music had for three years in Eswin. After music moved out, Eswin was rebuilt into what we now know as the College Apartments.

In his meticulously prepared book, (see Sources) Dr. Mohler makes no mention of this move. It is possible Mohler simply missed this move, or thought it not worthy of inclusion in his book.

McConnell Auditorium was completed in 1935. McConnell had space for music, including a small acoustically-treated recital hall, orchestra pit, and rehearsal space.

Edison Hall

Department chairman Wayne Hertz annexed Edison as the music building in 1938. Some sources claim 1940.

Shaw/Smyser and/or McConnell and/or the top two floors of Barge would be the home of music classes from 1930 until music moved to Edison Hall.

In his book, Dr. Mohler states, "Between 1938 and January 1964 the Music faculty occupied the former Edison School building-originally the Training School."

The exact date Music moved to Edison is unclear due to contradictory sources. Mohler suggests the move happened immediately after the annexation

1938. Other sources claim as late as 1948. It may depend on the definition of “moved.” According to Mohler, Hebeler Elementary was not available before September of 1939. It is logical music began serious moving to Edison in June of 1939 once the elementary school year ended.

However, a January 1944 student newspaper article claims the Emergency Nursery School was on the lowest floor of Edison, and moved to the Hebeler in October 1938. This would have been a full year before elementary classes began. Cupboards, tables and bookcases from the Emergency Nursery School held music books.

As we will see with Hertz Hall below, various activities can happen before these campus buildings are fully completed, and especially before they are officially dedicated.

The upper floors of Edison were remodeled to accommodate music, with large spaces converted to smaller practice rooms. It is logical to assume remodeling began in earnest in June of 1939. Perhaps the elementary didn’t utilize the entire building. Music and the elementary may have shared the building in 1938 while renovations were underway. It is likely the department moved in stages and spread out within the building over several years.

There may be no clearly defined date for the move to Edison. The July 1959 student newspaper states music moved from the 3rd and 4th floors of Barge into Edison in 1939 along with the visual aids department and publications office.

In 1938 Edison had seven practice rooms. As remodeling continued, by 1945 there were 21 practice rooms.

The original seven practice rooms were on the ground floor in 1938, five with pianos. Classrooms and offices were on the second floor. Classrooms and an extra practice room for the choir were on the third floor. Included in available equipment were at least two dozen college pianos.

(A rare photo of the choir room appeared in Observer 1985.06.06, shortly before Edison was demolished.)

A \$500 recording device was purchased for recording organizations, individual voices, and a recording library. Records were available for purchase in the bookstore.

The exact nature of this recording device is unclear. It was likely an “acetate recorder,” which cut grooves in “vinyl” disks. The machine could play commercially released records too. The bookstore may have sold commercial records, plus the blank disks so students could record themselves. Records were expensive.

This “recording library” apparently did not survive. There are no known Central music recordings before 1951-1952. The Brooks Music Library does not include 78rpm records, only 33rpm long-play records. A few of these 78rpm acetates did survive in the

personal files of band director Bert Christianson from the early 1950s. They have been digitized. Complete details can be found in the CWU Analog Jazz Archives.

On a site north of Shaw/Smyser and west of Mitchell Hall now known as "Heritage Square," Edison Hall would be the music building until the opening of Hertz Hall in January of 1964. Edison became the music building only because it had been condemned in the first place. Repaired and remodeled enough for resurrection by music for 26 years, Edison was eventually condemned again, and torn down in 1985.

Hertz Hall

Informal planning for a new music building to replace Edison Hall had been underway for years. By 1959-1960 a music department committee had visited all the Northwest music buildings. Many had familiarity with music buildings from their own university days around the country, or frequent guest conducting appearances. They submitted 20 pages of ideas to the architects. Ultimately the state legislature approved construction funding of \$1,190,835.

The building was 48,200 square feet with a recital hall seating 399. The second floor had ten teaching studios and 19 practice rooms with pianos. The first floor contained six more teaching studios, 11 practice or small ensemble rooms, administrative offices, a music education research room, instrumental rehearsal room, choral rehearsal room, and storage.

There were seven full-sized classrooms on the first floor arranged around a central courtyard that included minimal landscaping, a bench and trees. This allowed natural light into the classrooms and small faculty lounge which doubled as a meeting room. Shielded from the wind, the courtyard hosted very small outdoor chamber music rehearsals and concerts from April through September in daylight hours.

The building included carefully designed acoustical panels in the recital hall. Dead air space between rehearsal rooms prevented sound leakage. Construction bricks typically formed with two hollow sections, were filled with concrete to further-dampen sound. The rehearsal room ceilings had "free floating" panels directing the sound. Insulation prevented sound from the second floor reaching the first floor.

It was truly a state of the art music facility given the available funding, the envy of other colleges and universities in the northwest.

Construction began in June of 1962, but was shut down almost immediately by an iron workers strike. Due to the strike during prime summer construction weather, construction was ultimately more than four months behind schedule.

Plans to occupy the new building in September of 1963 were postponed. For homecoming in the fall of 1963, alumni were able to visit the new building and test the acoustics with a few activities and very informal performances.

Over winter break in December 1963, the music faculty of 12 literally carried boxes across campus to move from Edison to their new offices. Central facilities and

maintenance moved pianos, instruments, the music library, tables, chairs, and everything else at a frantic pace.

Instruction began in the new music building the first day of winter quarter in January of 1964. There were 140 music majors and 160 minors. The building opened already exactly at designed capacity.

With a concert featuring the Central Singers and the Brass Choir, the new music building was dedicated May 23, 1964 as the Wayne S. Hertz Music Building. As was practice at the time, new campus buildings were named in honor of current longtime respected and active faculty. Hertz had been department chairman since 1938.

Hertz Hall would be the exclusive home of Central music for 40 years and 6 months.

Once music moved out, drama adopted the auditorium as another venue. Hertz became one home of drama, as well as other programs. On very rare occasions when the calendar was especially overcrowded, music department concerts and rehearsals occurred at Hertz.

Hertz Hall was scheduled for demolition in early 2019 to make room for the new Health Sciences building. The *Hertz Hall Celebration Concert* November 30, 2018 during Fall Alumni Week was the final official event, including performances by current ensembles, faculty, and alumni. There is an extensive concert program, plus video.

The concert hall in McIntyre is now the Wayne S. Hertz Concert Hall. It remains unclear if recital hall will be named for longtime faculty member and Department Chair Dr. Peter Gries, who oversaw the McIntyre construction process. Peter Gries passed in November 2018. A visual decade by decade display created for the concert is intended to be installed along the walls outside the concert hall.

Demolition of Hertz Hall was delayed until the end of Spring Quarter 2019 in June. It was prudent due to the close proximity of Hertz to other buildings, and the noise of demolition. The contractors had little choice but to saw through the massive and tall rebar walls of the auditorium which was a loud, lengthy, and time consuming process.

There are numerous photos of the demolition.

McIntyre Hall

Total student enrollment at Central varied from year to year, but music showed consistent growth. Hertz Hall opened in 1964 at designed capacity and soon was bursting at the seams.

Hertz Hall was “loved to death.”

By the 1970s with a tenure track music faculty of 21, there were not enough offices. Larger practice rooms were converted to faculty offices. The few remaining practice rooms had to be scheduled in 30-minute blocks to accommodate the crush of students.

The instrumental and choral rooms were not large enough to hold huge bands and choirs. Scheduling of rehearsal space for numerous ensembles large and small was nearly impossible. The recital hall was in constant use as a rehearsal space. Every available space was scheduled early in the morning through late at night.

Eventually, Director of Jazz Studies John Moawad vacated his small office and took over an entire first floor regular classroom. Choral risers occupied a corner of the room so the three vocal jazz choirs could rehearse in his classroom office. The small music library was jam-packed. All the jazz music was stored in Moawad's office, as was the PA sound equipment and all the recording equipment. Much of the huge jazz library and recording equipment was Moawad's personal property. The three jazz bands did rehearse either in the band room, choir room or onstage. Some quarters Moawad was directing two jazz bands the same hour in two different rooms!

The Hertz courtyard did provide welcome ambient light to the classrooms and faculty offices, but otherwise was little-used. In my five years at Central in the 1970s, I don't ever recall being in the courtyard or hearing of a concert. Access to the courtyard was available only through the faculty lounge, where no students were allowed.

The elevator rarely worked. At one point in the '70s the elevator unavailable for nearly two years. The ventilation system circulated air within the building only, with no intake of fresh air.

In terms of student friendliness and comfort Hertz was spartan. There was no student lounge, place to meet or even sit, only a single folding table near the bathrooms.

Many concerts overwhelmed the 399-seat Hertz recital hall. Angry parents were too often unable to hear student large group performances after driving from Seattle.

Something had to be done, but state budgets were extremely tight. After much discussion about a possible expansion or extensive remodel, the Hertz site was simply not large enough. Demolishing Hertz and starting over would leave the department homeless for at least two years.

In 1985 Hertz Hall was granted funding to update lighting, recording capabilities, public address, acoustical draperies and the rebuilding of Steinway pianos. This was a huge help. It didn't solve the overcrowding and inadequate facilities.

In 1994, Central administration was convinced to begin a legislative push for a new music building. For a number of reasons the process would take 10 full years.

Initial plans for the new building were not in alignment with legislative ability to approve funding. The location of the new building was perceived as slightly off campus

and a “performing arts facility.” The legislature had the ability to fund only “academic buildings,” and some administrative buildings.

Extensive lobbying ensued in Olympia. Thanks to years of work by arts education advocates, the Washington Assessment of Student Learning (WASL) included the arts and music as core academics. The legislature needed to understand a “test” for a musician and music teacher was a public performance in a suitable venue. A tuba for a music teacher was the same as an electron microscope to a physics student.

Music teachers were always in short supply, the demand far outpacing the number of available candidates.

Based on language in the WASL, the proposed facility was relocated and repackaged as a required academic building for the state legislature.

Representing a huge commitment, President Jerilyn McIntyre made the new Music Education Building CWU’s top priority for the 2001-2003 biennial budget. Her request was approved by the legislature. The music building was underway, but work in Olympia was not nearly finished.

14 million was approved to build only the performance hall half of the project, with a removable temporary wall built until more state money became available. After a lengthy second round of lobbying, 12.6 million was approved in the 2003-2005 biennial budget to construct the classroom half of the building too. Central had a music education building, but nothing in it!

A third round of lobbying was necessary to secure a FF&E, “furniture, fixtures and equipment” budget. This was extremely challenging proposal for music department chair Dr. Peter Gries. What part of FF&E is a very expensive grand piano, and why do we need several? How do you classify piccolos, music stands, PA systems, or band uniforms and allocate the needs of a huge and diverse music department into these three categories? Gries was highly creative, and successful.

There is time-lapse video of the construction process, and groundbreaking ceremony. The Music Education Building, now known as McIntyre Hall opened in the Fall of 2004.

The building includes a 600-seat concert hall. The Coulter organ was moved from Hertz into the 150-seat recital hall. The concert and rehearsal facilities have motorized curtains to alter acoustic effect. Again, the music facilities at Central are the envy of the northwest.

Conventions, Conferences, Associations, Societies, Organizations, Guilds, Acronyms

Surpassed perhaps only by the military, education includes an alphabet soup of organizations and associated acronyms.

In music there is some kind of local, state, regional, national and international organization for nearly everything you can imagine. There are

multiple organizations for each instrument, every type of performing ensemble, any kind of musical research, all musical styles, and their educational counterpart associations.

Everyone on the studio faculty is also very active in the organizations representing their particular area of musical expertise.

As an example, four of many major flute organizations are the *World Flute Society*, *National Flute Association*, *Flute Association of Washington*, and the *Seattle Flute Society*. Multiply this for all the instruments, voices, styles of music, and avenues of musical research. Professors are always busy attending, presenting, and performing at prestigious conferences and meetings locally and country-wide.

These organizations all too often change names and acronyms.

Central was founded as a school for teachers. The various music education organizations have special significance within the department.

Earning an invitation to perform or present at a state convention is a process of extensive peer review. Any “All-State” invitation is a distinct honor.

The organization we now know as National Association for Music Education (NAfME) was founded in 1907. For 64 years it was known as Music Educators National Conference (MENC)

Washington Music Educators Association (WMEA) is one of more than 50 state-level affiliates of NAfME.

NAfME conventions are biennial, with WMEA state conferences in the even numbered years. Northwest NAfME conventions are in the odd numbered years. Northwest conferences began in 1927, comprised of music educators from WA, OR, ID, WY, AK and MT.

Thus, earning an invitation to perform at “All-Northwest” for educators from 6 states is even more exclusive than “All-State.”

In addition to the above, another major conference in choral music is the American Choral Directors Association (ACDA), which holds regional biennial conferences in even numbered years, national conventions in odd numbered years, and is affiliated with various annual international events.

The National Association of Teachers of Singing (NATS) has a national annual conference and sponsors regional solo vocal competitions. Regional winners may be selected to compete at the national convention.

On the band side is the American Bandmasters Association (ABA) which has annual national conventions. The Western International Band Clinic (WIBC) is regional annually. The College Band Directors National Association (CBDNA) grew out of a MENC committee into a separate organization in 1941. CBDNA has annual regional conventions and an annual national convention.

In orchestra we find American String Teachers Association (ASTA) with their annual national convention, festival, and workshops.

In jazz, first it was National Association of Jazz Educators (NAJE) which later became International Association for Jazz Education (IAJE) which now has been replaced by Jazz Educators Network (JEN), holding national annual conventions.

The NAJE charter was written almost exclusively by Central Music alumni in 1970.

It is possible and frequent when top Central large ensembles attend one or two of these conferences every year. In fact, our teaching alumni expect nothing less. They look to Central groups for inspiration and ideas for use in their own teaching.

Though Central ensembles would likely be invited to national-level convention performances annually, the expense and general disruption of the educational process is simply too great. Most performing groups plan national-level travels every two or three years.

It is unlikely a state or regional convention passes without some kind of Central participation. CWU faculty have made countless presentations, symposiums, workshops, and panel discussions locally and nationally. Numerous professors have been presidents of various prestigious organizations rarely mentioned in this brief overview, with small ensembles like Trombone Choir, Horn Ensemble and numerous others flying to gatherings across the country.

A good example is organist/musicologist Emeritus Professor Dr. Henry Eickhoff, who was president of the local American Association of University Professors (AAUP). He was president of the Northwest Chapter of the American Musicological Society (AMS) for many years. On faculty for 38 years, Eickhoff attended national conventions where early in his career he presented numerous impressive scholarly works on a wide range of topics.

Central convention performances began in 1939 with Wayne Hertz and the Central Singers in Tacoma. The choir made Central's first national appearance at National MENC in Chicago 1954. Bert Christianson and Band first appeared at All-Northwest Boise 1953.

Central Jazz first appearances at the national level were 1972 Washington DC with a combo, 1973 Chicago with Jazz Band 1, and 1978 NAJE Dallas with Vocal Jazz 1.

The National Association of Schools of Music (NASM) has roots to 1924 as the the accreditor for higher education. Central was first accredited in 1967. Accreditation is reviewed every decade, with the next review 2-year process beginning in 2022.

Studios and Faculty- The Key to Success

This document focuses primarily on the accomplishments of the larger performing ensembles, particularly at off-campus events. Woefully under-reported here are the contributions at the individual student level by all the various studios in the department.

The success of Central large ensembles is made possible only through the tireless efforts and support in private lessons and small ensembles by virtually every member of the faculty.

The studios could not run smoothly without outstanding support staff answering phones, managing the venues, scheduling hundreds of students, tuning pianos, tweaking computers, recording and editing, managing budgets, and much more. Music is one of the largest and most busy departments on campus. Managing the “artistic temperament” of music faculty is like herding cats, or pushing a rope uphill, which the music department does daily with smiles on their collective faces!

For many years a full teaching load was 15 student-contact hours per week. In an interview upon his retirement, Professor Emeritus and Distinguished Professor Robert Panerio could only laugh. “I had 15 hours before lunch on Tuesday, and I wasn’t alone.”

Piano teacher Juanita Davies (of Davies hall) saw 60 piano students per week, with another 30 in class piano for most of the 1940s and into the ‘60s, and often taught choir too.

The music faculty has always led by example, with constant recitals, scholarly works, new compositions and accomplishments.

Professors lacking dynamic leadership, perhaps unable or unwilling to accept the herculean workload did not last long at Central.

Faculty Size and Duties:

Central was founded as the State Normal School, an institution “teaching teachers to teach.” Central has excelled in this respect. Today, Central graduates account for 1 in 5 teachers in the state.

It is unclear what the percentage of state music teachers are Central graduates, but it is a significant number.

Washington State Music Educators (WMEA) chose CWU as the site of their annual Hall of Fame wall plaques in the concert hall entryway with good reason. Many if not most are Central music graduates. This is particularly true of pioneering music educators in the state.

Ellensburg Normal School was the only “state” normal school. Later normal schools in Bellingham and Cheney were designated as “regional.” As the State Normal,

Ellensburg was required to recruit a minimum of two students from each county in the state, who presumably would return to that county as certified teachers. Bellingham and Cheney had no such mandate.

In the late 1800s a Normal School music program consisted of a pianist teaching private piano lessons. Presumably this pianist represented instruction in classroom music to some extent, performed at various school social functions, and for “assembly,” which would be the rough equivalent of “convocation” in the music department today.

Assembly was generally a twice-weekly one to two-hour all-school event in the auditorium. Faculty would rotate making detailed presentations on a wide variety of topics deemed important breadth for public school classroom teachers.

Topics were far-ranging, from astronomy to farming, philosophy, medicine, and music. Music was always an important part of that breadth for all teachers.

The music faculty presented opera excerpts. The piano students performed. The entire student body sang various school songs and hymns at every assembly. They were accompanied by those students and faculty who played string and wind instruments. Central purchased various school instruments for student use beginning in the 1890s.

The early Central teaching faculty was primarily women, as were most teachers in general. The Normal School student population was at least three women for every man, sometimes six or seven to one. *The Treble Clef Girls’ Chorus* was usually triple the size of *Men’s Glee*.

The female faculty was mostly unmarried. Many teaching jobs in this period were rural one-room schoolhouses grades one through eight, sometimes grades one through high school. Once married, most women gave up teaching careers. Teacher turnover was massive.

Depending on the year, a second Normal School faculty person taught music, what we today might call elementary classroom music. With a faculty of two, the pianist became accompanist for choirs taught by the music teacher. Several Central students graduated the teaching program and taught it the following year. This included at least two different pairs of sisters.

In the early years many teachers were not college graduates. This included faculty at the Normal Schools. Some teachers had no schooling past 8th grade. The Normal School President was likely the only person on faculty with a doctorate. This changed quickly. Today it is nearly impossible to get a tenured university teaching position without a terminal degree.

The early yearbooks are clear the music faculty had frequent turnover. When a proficient student pianist was available, the official music faculty was one teacher.

Central first introduced formal piano instruction in 1893. The 1944 yearbook mentions 60 students taking lessons from piano teacher Juanita Davies.

(Ultimately one the the “Bassetti Dorms” would be named Davies Hall. In a video interview of Professor Emeritus Robert Panerio, he clearly pronounces her name as *Dah-VEES*, with accent on VEES and not DAY-veez with accent on DAY.)

As the music program grew, the third faculty member was an orchestra director who also taught lessons on string instruments. The orchestras usually included a few winds and a percussionist.

This orchestra teacher, pianist or music teacher sometimes came from elsewhere on the Central faculty. In the mid 1920s George Beck (of Beck Hall) was hired as music faculty. Later he also taught science. An english teacher also had a piano degree from the New England Conservatory.

Turnabout was fair play. During WW II, department chairman and choir director Wayne Hertz (of Hertz Hall) taught mathematics to Army Air Corps cadets on campus.

Beginning in 1939, the fourth member of the music faculty was a band director. In addition to directing the band, the band director taught lessons on band instruments. By 1947 and for many subsequent years Bert Christianson simultaneously taught band, marching band, jazz band, all private lessons on oboe, bassoon, flute, clarinet, saxophone, all percussion students, conducting, band arranging and more.

With the arrival of Hertz and the annexation of Edison Hall as the music building the department had the physical space to grow. Assistant choir and band directors were added, each with specific backgrounds or specialties who could assume private lessons.

By 1954 the music faculty reached a total of 8, with 11 by 1957.

Vocal faculty increased to a total of 5 in the form of male and female voice teachers, not including the “human dynamo” of Juanita Davies who continued to teach choirs too.

Hertz Hall opened in 1964 with a music faculty of 12, including an organist, piano, low brass, French horn, trumpet, clarinet, violin, cello, male and female voice teachers. All taught other things too, music history, music theory, composition, music education classes, etc. Six or eight graduate assistants became typical every year. Growth accelerated even more.

By 1970 the music tenure-track faculty was 21. From this point on adjunct faculty assumed most of the continuing department growth.

50 years later the Department of Music has 23 tenure-track faculty with 475 music majors. Though numbers vary considerably from 30% to 75%, consensus suggests at least 50% of university classes nationwide are now taught by adjuncts.

Student Performing Groups

Dances began at Central in the mid 1890s in spite of extreme faculty and administrative reservations. These dances began spontaneously, because students believed permission would not be granted. More than a decade of wrangling ensued over regulations, dancing positions, music, and more. The earliest college-sanctioned

dance on campus may have been the first “Colonial party,” held in the basement gymnasium of Barge Hall in 1908. Eventually the Colonial party became the Colonial Ball, which continued into the 1950s. Students danced the minuet in costumes from the 1700s. (See Central Remembers- Dances Early 1900s)

A March 1948 student newspaper article (see screen shot 1948.03.11) describes some Central traditions from the early days, which were lost after World War II. Student dining was much more formal, with assigned seating, tablecloths, and student waitresses, even for breakfast. Student or faculty ensembles provided evening dining entertainment at least two days per week, usually Wednesdays and Sundays. There was group singing at the end of these meals, including the *Alma Mater*. After the Wednesday evening meal there was a “friendship dance,” with music by a 3 or 4-piece student ensemble.

During WW II a juke box replaced the live dance music.

A jukebox was a large electrical machine playing 45 or 78rpm analog records, usually for a nickel per song. Jukeboxes could play with barely enough volume for dancing in a small room. Selection was limited, and at Central typically quite dated.

By 1918 Kamola Hall had a Victrola playing 78rpm records. Records were expensive, far beyond the means of most students. Selection was limited strictly to classical music in that period. Later the women of Kamola took a collection to purchase a dorm radio.

In 1923 the music majors formed a club or honorary music society called *Hi Hu Hee Hee*, which was a local Indian phrase for *we like to sing*, or *we are music lovers*. They presented chamber music concerts ranging to the lower Yakima Valley. This is the first mention of student ensembles performing outside of Ellensburg or “touring.”

In 1926 *Hi Hu Hee Hee* would be replaced by Alpha Zeta Chi, which in 1936 was reorganized nationally as Sigma Mu Epsilon.

The only surviving documentation of Sigma Mu outside yearbooks and student newspapers is a leather-bound scrapbook sent to CWU Archives in 2016, which implies Central did not adopt the name change until 1938. The scrapbook dates from roughly 1958-1964. Mary Lynee Wilson (Halwas) was Central Sigma Mu historian from 1963-1967. She apparently sent this scrapbook to the department many years later.

Sigma Mu activities included selling community concert tickets, stage decorations, student recitals and ushering. They also performed concerts separate from the music department.

By 1940 in “the old music building” Edison Hall, Sigma Mu had a music library of books, magazines and recordings maintained by the club. It is unclear what happened to this library in the move to Hertz Hall in 1964.

The yearbooks cite numerous annual formal and semiformal dances, plus music at social events. They rarely mention who provided the live dance music. The

technology to play recordings in a large ballroom at danceable volume simply wasn't available until the 1960s with any fidelity.

It is clear student-run bands were most often hired for these occasions, either school groups themselves, or music teachers. Once highways were paved, Seattle or Tacoma was still a 6-hour drive before I-90 was completed. Yakima was more than an hour away before I-82. Most of this music was clearly local before the advent of rock dances in the late 1960s, especially in the winter when travel was more difficult. Until 1938 the mountain passes were closed to automobile traffic, generally from Thanksgiving through Memorial Day.

In 1917 a 15-women very popular *Ukulele girls from the Dorm* group sang Hawaiian numbers in costume.

In 1937 there was a Girls' Orchestra including a vocalist playing many dances.

There were always professional orchestras in Ellensburg. By the 1920s, newspaper accounts indicate many of the student groups were superior to the local professional ensembles.

On-campus dances were frequent, but very low budget. In the 1920s, dance admission was often 25 cents per person. School and student groups represented far less expensive bands. It was rare in the 1920s and '30s when an orchestra from Yakima could be hired, perhaps twice per year for formal events involving administration, local dignitaries and students.

Dances were always strictly controlled and extremely conservative. This included the bands, type of music, dance styles, attire, and physical contact of the couples. The popular dances of the 1920s including the Charleston and Tango were "too wild and erotic" for Central.

At the annual formal *Colonial Ball* celebrating the birthday of George Washington, couples in full costume danced the minuet, with no more contact than touching two fingers of the right hand.

Beginning in the late 1930s one Central-sanctioned expensive dance band from Yakima was *The Lawrence Langevin Orchestra*. Langevin played a small portable electric organ. His "orchestra" was a single violin. Langevin was the organist at the local mortuary and funeral home, playing those "favorite requested tunes" from his services "for your Central dancing pleasure."

You do have to feel for the students anxious to live the "roaring '20s" and the swing dance craze of the late 1930s. This highly conservative attitude would continue at Central through the end of World War II and the official arrival of jazz on campus.

BeeP's Quintet, *The Danny Ward Band*, *The Music Makers* and the *Hi-Fi's* were four of many, many student and faculty groups from the 1950s and early 1960s playing numerous school dances. Similar student groups were available from WW I, and probably earlier.

With the rise of union labor, by the 1940s the local musician's union kept a close eye on campus dances. High-profile moneymaking public dances with student performing groups represented lost income for the union professionals. (See Jazz)

Yearbook photos show several examples of brass, percussion and woodwind instruments at athletic events and activities long before Central had an official band. Winds played in the orchestra too. (See Pep Band below)

Beginning in 1948, most dormitories had their own choir singing in a Christmas Carol Competition judged by music faculty. Competition was quite intense, including costumes and limited choreography. This annual tradition continued into the early 1970s.

The jazz program gave birth to numerous student combos beginning in the 1950s, including vocal jazz groups. By the late 1970s Central had the largest student chapter of the National Association of Jazz Educators (NAJE) in the nation. Starting in 1970, the student-directed groups performed at the quarterly NAJE Nites, (later IAJE) which continued through 2008.

Choir

Official large group choral instruction began in 1898 with the formation of *The Treble Clef Girl's Chorus*. The *Men's Glee* followed, probably later that school year.

Women's choir had name changes, but was taught nearly continuously thereafter. Men's choir was inconsistent, usual organized later in the school year, but in time to join the women for mixed choir on a major choral work or musical.

Balance in numbers of soprano, alto, tenor and bass singers is critical in mixed voices choral music.

In the early years women on campus always outnumbered men, often five to one or more. Total student population was generally less than 200 until 1910.

With only 30-35 men on campus, assembling a Men's Glee of 20 out of perhaps 35 total men in 1911 is impressive testimony to director Adina Malmsten.

The city of Ellensburg (with the H in those days) had an overabundance of single men, and virtually no single women. The reverse was true on campus.

So few were the available campus men, at formal dances including the annual *Colonial Ball* nearly half the women assumed the role of men so everyone could dance.

Central was a very conservative place, especially relative to the "roaring 20s." Through 1945 many classes were segregated into sections of men and women to "avoid distraction."

Seating for school assemblies from the founding to WW II had women on one side, men on the other, with faculty and staff as a buffer in between.

By the mid '20s an intense student lobbying campaign succeeded in allowing men into the Kamola women's dormitory after supper for an hour of dancing. Soon the male college students were outnumbered by "unkempt male ruffians" from town. The

chaperones and some women complained these “Gorilla-Grippers” wrapped their arms around the girl’s waist to the point they couldn’t breathe. The Kamola dances reverted to male college students only. Once again, most of the women had little choice but to dance with each other.

By the 1940s a newspaper column reported a 180-degree switch, asking women to relax their “clasp of death” when dancing with the available men. The women held the left hand of men so tightly it became painful for the men. This death grip made it much more difficult for other women to “cut in” mid-dance.

During WW II, Central became a training facility for the Air Force and Army, with hundreds of cadets on campus. The cadets were under strict orders, never allowed to speak to the coeds on weekdays under any circumstances. The coeds also were absolutely forbidden to speak with cadets weekdays. Cadets violating the policy spent hours marching the “tour ramp” back and forth across the athletic field. Coed violators had their morals held in question, with lectures from dorm matrons, student councils, and the Dean of Women.

Weekends were different, when cadets were encouraged to attend school social functions under very strict supervision by military officers and Central administrators.

Visiting military officers were delighted at the high morale of the cadets, who “sang with great sprit” as they marched from class to class past the coeds. Many believe the singing was due to Wayne Hertz, who not only was teaching mathematics to the cadets, but organized them into a male choir! This likely included various “earthy” men’s choir songs with cadet-altered lyrics designed to shock smiles from the coeds.

Various sources spanning many years suggest it was problematic to keep men from the town and the college out of the Kamola women’s dorm. Both sexes shouldered some blame. Use of the fire escape stairs at Kamola Hall after hours was rampant. Competition among the women on campus for the attention of the available men was what the yearbooks called “particularly intense.”

What does all this have to do with choir?

From 1898 to at least 1945, SATB choir represented a rare socially acceptable, controlled, and highly popular mixed setting with men and women in shoulder to shoulder close proximity.

The lack of men on campus was an issue in athletics too. Early football teams were assembled including players who had never seen a football. Another played football hopping on his one leg, with no artificial limb. In the early days the smaller basketball teams were hugely successful.

Most of the women in *The Treble Clef* had “some musical training.” The men in *Glee* probably not.

The women's Double Quartet was a popular select ensemble, as was the Men's Quartet.

All the performing groups grew as school enrollment increased. The two World Wars saw significantly smaller groups, almost entirely women. Numbers recovered quickly in peacetime.

Central had at least 15 different choir directors in the initial 41 years after 1892:

1893- Fanny A. Ayres	1914- E Earl Swinney
1897- Lillian J. Throop	1916- Floy A Rossman
1898- Antoinette Bruce	1925- Ethel Miller
1902- Jennie H. Evans	1927- Juanita Davies
1905- Margaret Ashworth Niblett	1932- Walter Huffman
1906- Elsbeth S. Sabelwitz	1934- Hartley Snyder
1909- Adina Malmsten	1938- Wayne S. Hertz
1911- Florence L. Ensle	1946- Donald J. Bartleman (interim for
1912- Antoinette Sabelwitz	Hertz doctoral sabbatical.)

Though other earlier choir directors were highly praised and beloved, the Fall of 1938 saw the arrival of Wayne S. Hertz. Hertz was a particularly dynamic and exciting choral director and department chairman. The choral department grew dramatically. The Washington Music Educators Association (WMEA) had formed a year earlier. In 1938 the choir toured the Wenatchee and Yakima valleys, performed at the second Northwest WMEA convention in Tacoma, and broadcast a concert on KVI radio in Seattle.

What a start for the career of Wayne Hertz! Similar tours, usually massive tours, would be an annual event his entire 36-year tenure. Except for the most challenging years of WW II, there was a tour every spring break of 15 to 30 concerts. Audiences were counted each tour, with the choir performing for 25,000 to 30,000 total people. Recruiting was huge.

After 1938 The Central Singers became an audition-only select choir of roughly 65 for tours and convention performances. (More than 65 probably required an additional tour bus.)

Beginning in 1940, *The Messiah* was performed before winter break or at Easter for many consecutive years, with the exception of WW II. Another massive major work was performed each spring after tour, with all available vocalists and orchestra, often including local church choirs.

In March 1954 The Central Singers performed at National MENC in Chicago, one of only two groups in the nation. This was the first national-level performance by a Central music group in school history. A printed book of photos is part of this archive. Among others, this choir included Gordon Leavitt. Leavitt arrived in 1965 as a voice

and history teacher. After the retirement of Wayne Hertz in 1974 Leavitt became Central choir director through January 1982.

By the 1960s choir had grown to more than 200 singers. The reported numbers can be vague depending on the source. Five to ten local church choirs sometimes joined with the Central choir for large-scale works including *The Messiah*. Many on the Central music faculty directed church choirs, sometimes several choirs simultaneously at one church.

Women's Choir, Men's Choir, and madrigal groups flourished; and more. The production of annual operettas or full operas were routine. Music was deeply involved with theater, dance, and the spring Broadway musical, where choir members usually took leading roles.

By the mid 1960s The *Central Swingers* (with the "W") directed by Barbara Brummett performed lighter numbers with some costumes and choreography, what we might call a "show choir" today. This group represented the initial foray into "lighter or popular music" as an organized choral class.

Wayne Hertz became the Dean of choral directors in the Northwest long before his retirement. His reputation and credentials at the national level are quite impressive.

Hertz served on many national committees. He was nominated as national president of both MENC and ACDA several times. He guest-conducted nationally on a regular basis, and internationally too. He consulted the Department of State in Washington DC on which US music performing groups should tour internationally. He was on the 5-member team at Princeton who wrote the National Music Education Test. Tiny Central from some small town way out west was routinely in the national spotlight.

The Hertz retirement concert in 1974 was massive. The alumni choir was more than 300 in Nicholson Pavilion. I believe there is primitive video.

E. Gordon Levitt was a Central grad, having been choir president in the 1950s. Under his direction the *Central Singers* traveled to St Moritz, Switzerland in 1979. Excluding Canada, this was the first international appearance by a Central large performing group, and the first overseas. (There is contradictory evidence the choir performed at St. Moritz in 1976 and 1977 too, but his hasn't been confirmed. They were invited back to St. Moritz for 1978, but there is no indication they attended.)

John Moawad was a 1959 Central graduate, choir president, percussionist, and jazz band drummer. Moawad returned to Central in the fall of 1970 as Assistant Director of Bands after an outstanding decade teaching high school bands and choirs.

Based on prior jazz choirs dating to 1966 formed by graduate assistant Frank DeMiero, Moawad formed his first Central Jazz Choir in 1971, with Jazz Choir II in 1976 followed by Jazz Choir III. By most definitions of jazz, these were the first such groups in the nation. This includes 2-year colleges, and 4-year schools. (See Vocal Jazz Choir below)

The 1978 National Association of Jazz Educators convention in Dallas, TX was an important event for Jazz Choir. It was the first national convention appearance by a Central vocal jazz group, and the first-ever appearance for a vocal jazz group from a 4-year school at a national music convention.

Early jazz performances are discussed in depth in the *CWU Analog Jazz Archives*.

No other choral faculty directed the top auditioned mixed choir longer than the 36 years of Wayne Hertz, who was also department chair. The term *Director of Choral Activities* as conductor of the premier mixed concert choir didn't appear at Central until years after his 1974 retirement.

Central veteran since 1951 Dr. Joseph Haruda replaced Hertz as Department Chair until his own retirement in June 1981. Hertz protégé Gordon Leavitt assumed the *Central Singers*.

Dr. Donald White became Department Chair in the Fall of 1981.

A new Bachelor of Music degree was in place after the department was again approved by the NASoM. Larry Gookin became only the fourth Director of Bands in Central history. Gordon Leavitt left Central in January 1982. Orchestra Director Dr. Eric Roth assumed direction of the *Central Singers* and *University Chorale* mid-year. The department newsletter includes the first mention of a 28-voice *Chamber Choir* touring with the *Central Singers*.

In a sense, the Hertz years of Central Music were now gone 7 years after his retirement, coinciding with nearly unprecedented changes.

Nearly 45 years of unbroken annual *Central Singers* choir tours end after this school year. The reasons are many. Though there was never any indication of problems, university liability due to Central students staying overnight in private homes was questionable under new state laws. Host families also provided money-saving supper and breakfast for the students. Hotels were prohibitively expensive.

The host high schools were under intense local pressure to limit disruptions of their normal building schedule.

The cost of busses became very challenging under mandatory budget cuts forced on the department.

Central students were increasingly reluctant to give up their spring break for choir tour. Touring at any time other than spring break caused massive disruption of the department daily schedule. Students were reluctant to miss Central classes to tour.

In the Fall of 1982 Dr. Judith Capper (soon to be Judith Burns) became the first official Director of Choral Activities. Dr. Eric Roth resumed his original orchestral duties.

The select *Chamber Choir* under Burns became the premier choral ensemble. Burns continued conducting the *University Chorale*, and organized the first Annual Choral Invitational.

As a sort of "last hurrah," in summer the *Central Swingers* undertook the most massive tour in department history. They performed at the International Kiwanis Conventions in Minneapolis, the Knoxville World's Fair, plus numerous stops along the way in their 29-day 7500-mile tour. A few of many other stops included concerts at Yellowstone, Mt. Rushmore, DisneyWorld Orlando, Opryland and more.

It was a very different vision for the department, perhaps more in line with other departments around the country. The quality continued to improve, the department grew even larger.

Hertz was a huge figure in Central music for 36 years. After his retirement he returned annually for the *Wayne Hertz Choral Festival* each spring, with further appearances dating to 1991 before he passed in 1996. His Central presence spanning 53 years makes it easy to overlook similar long tenures of other faculty directing choral groups.

One example is Juanita Davies, who in her tenure from 1929-1967 directed women's choir, men's choir and various other smaller vocal ensembles nearly every quarter in addition to her huge load of piano students. Though there are no known formal records, Davies may have the longest continuous tenure as choir faculty in Central history, even more than Hertz.

Barbara Brummett (1967-1992) taught the *Central Swingers* continuously for 25 years, and other choirs on occasion too.

John Moawad taught the vocal jazz choirs for his entire 28 years through 1998, the first two years cloaked as part of his percussion ensemble.

Not many graduate assistants leave a dramatic and lasting impact on the department. In this period conducting degrees were typically choral or instrumental. A degree in "conducting" covered both specialties. Scott Peterson earned the first Masters in Conducting degree at Central in 1976. He helped develop his own degree program and coursework, much of which is still in effect today.

By the mid 1970s after the retirement of Wayne Hertz the choral program remained massive, as was enrollment across all of Central. Peterson recognized the need for a non-audition come-one-and-all concert choir. In March of 1976 he organized what is now called the *University Chorale*.

The *Chorale*, generally 90-120 voices continues uninterrupted to today.

Peterson directed the choral program at Yakima Valley College and the Yakima Symphony Chorus for his entire career. After his retirement, now Dr. Scott Peterson was convinced to return in adjunct capacity as conductor the *Central Men's Choir*, subsequently renamed the *Wildcat Chorus*, as well as other choirs and various music courses as required.

Though the 21st century is beyond the focus of this history, I can provide a few spoilers on other current choral faculty, who I trust will chronicle their own adventures in detail.

Distinguished Professor Vijay Singh is also in close choral longevity proximity, having directed the *Chorale* and the Vocal Jazz Choirs from 1999 through this writing in 2021, with several years still to come before his retirement. An avid and widely published composer, his *Mass* with orchestra was premiered at Lincoln Center, NY in 2011. His vocal jazz choirs were the first to appear at national ACDA in 2011 as well as JEN and MENC.

It is safe to say Singh's vocal jazz and *Chorale* could be invited to perform at an endless loop of local national convention appearances every year. Unfortunately budget concerns and disruption of the daily building schedule annually makes this both impossible and educationally counterproductive. Singh limits his Central national appearances generally to one every three years.

Dr. Gary Weidenaar 2006-2021 has the longest Central tenure as official *Director of Choral Activities* conducting the auditioned premier mixed *Chamber Choir*. Under his direction YouTube video views of what has become affectionally called choral composer "Ola Gjeilo's Choir" have passed a total of 2 million.

The *Chamber Choir* tour of Spain in 2015 was a triumph. It was the first CWU Music appearance at an international level since 1979.

Built on a strong foundation literally dating to 1891, choral music at Central is stronger than ever, as is the entire department.

Central Singers LP Records/Compact Discs

With the advent of digital audio video everything "analog" including tape and LP vinyl records disappeared. LP records do hang on in a tiny market of "audiophiles" who prefer the analog "warmth" as opposed to perceived "hardness" of digital.

Opera, Choral, Band and Orchestra recordings on LP records are generally not part of this history. If there are recordings not yet in CWU Brooks Archives, those recordings must reside in the personal files of various professors. Some professors do have extensive collections of analog and digital audio in their offices. Other than a few Digital Audio Tapes (DAT) in storage, and Compact Discs made in-house, the department no longer stores analog or CD audio permanently.

Multi-hundreds of concert and recital CDs spanning more than 20 years have been converted to digital files for streaming audio and storage on CWU servers at Brooks and Samuelson. Converted discs themselves do remain filed in the music department for the moment, though few computers have a drive to play them. The McIntyre classrooms in 2020 still have the machines to play both LP records audio cassettes, VHS tapes and CD's. That ability will likely disappear in the next significant classroom hardware upgrade.

The entire collection of 3800 tracks of digitized jazz analog audio 1965-2001 is in archives with an extensive annotation.

It is unclear if physical surviving Central Singers LP records are in the Brooks Library. As of 2020 Brooks had not begun digitizing LP records. It is also unclear if LP records will be digitized. Most commercial LP's were re-released on CD at some point, and can be found in digital format.

Four Central LP records reaching me were digitized and sent to Brooks as part of this document.

These four Central Singers LPs 1963, 1965, 1971 and Wayne Hertz Day 1974 come from the personal collection of Roger Stansbury. Roger sings on the '63 and '65 LPs. He was a grad student and graduate assistant in the late '60s pursuing his masters.

Roger Stansbury was the choir director at Davis, Selah, West Valley, Bothell and elsewhere in his long career. He retired in Yakima and passed in November 2016.

There is no date anywhere on the '63 LP, but Roger's LP filing system indicates 1963. I am certain that is correct.

All of these LPs were in poor condition. There are numerous clicks and pops. There is a huge gouge in "The Creation" on the 1974 LP. I was forced to edit it out as the record skipped repeatedly there.

I hope better copies can be found and digitized. I saved the FLAC files, and broke each track out to separate AIFF files.

An application like "Click Repair" might be able to do wonders. I wish I owned it.

There are more LPs than these four. E Gordon Leavitt probably has them all in Yakima, as would numerous other graduates. However, I'm told Leavitt does not have any tape recordings from his tenure.

The choir and band 78 rpm album from 1951-1952 has been digitized. It is not included here.

Wayne Hertz passed July 26, 1996.

Dr. Scott Peterson did have a copy of the 1974 Wayne Hertz Day LP in much better condition than the Stansbury copy. It was digitized and replaces the above-mentioned version completely.

Scott also had a different LP to add, which was recorded in 1972 at the latest. Research continues on an exact date. It is called simply "The Central Singers." E. Gordon Levitt is listed at Assistant Conductor. It is unclear if he did any conducting.

The LP was recorded live in concert by Al Giles and his *Sound Preservers* company out of Olympia. Giles recorded most of the conventions in general, and Central performances for literally decades. This includes some jazz band recordings.

Compact Disc Digital audio began at Central consistently in 2001.

There are two Chamber Choir CDs from 2001-2002 under the direction of Dr. Karyl Carlson. "Chamber Choir 2001" appears to have been created in-house with a press-applied label. There are no surviving liner notes, only a sheet with the 6 titles. It may be something like a Spring Concert recording.

“Sing On” from 2001-2002 looks more formal, with 6 cuts recorded by Al Giles at Northwest ACDA in Tacoma on March 8, 2002. There are seven additional tracks.

Unfortunately, this CD simply refuses to play.

These early CDs have wildly varying stability. This copy failed in less than 15 years and may be lost forever if another functional copy cannot be located. Thus far CDs produced on professional grade machines using quality discs are approaching 50 years old and playing fine. Stored properly, estimates say they will last 100 years. It isn’t easy to find a computer that has a CD/DVD drive today. In another 50 years, good luck.

Band/Pep Band

Founded in 1925-1926 by music professor George Beck, the Central Pep Band seems patterned after a similar group at Princeton predating their marching band. The Central *Alma Mater* was borrowed from Princeton, and the *Fight Song* from Ohio State University. Details on the *Alma Mater* and *Fight Song* can be found in other Scholar Works documents.

10 to 15-piece Pep or “scramble bands” were wild and crazy silliness, harmless school spirit, usually in outlandish costumes, performing oddball and irreverent songs in unusual situations. They would perform standing in a pond or fountain, as a gauntlet blocking the girls’ gym bathrooms, the bed of a truck in parades, or serenade the girls’ dorm in the middle of the night with raucous semi-inappropriate songs, all in good fun.

In May of 1935 the Pep Band performed at a “Lithesome Limbs” function organized by the *Knights of the Claw*, a sports support club formed in 1928 chartered to uphold the traditions of the school. A “Pulchritudinous Torso” beauty contest/picnic was organized at the Naches River at a secluded spot near Yakima. “Miss Ellensburg I” was selected by handicapping acclimation from contestants including faculty in bathing suits, pajamas, or “other swimwear” best not described in the newspaper. The Pep Band performed from nearby trees, standing in the river, and on the shore among the reveling throng.

In January of 1938 the newspaper reports “serious music department musicians are trying to form a pep band.” A “supposed pep band definitely needs the help and cooperation of the department.” The supposed pep band played swing music exclusively, and apparently not well.

We can infer this supposed pep band is the group claimed by the *Knights of the Claw* in the 1937 yearbook. The musical background of the *Knights* is unknown, but apparently minimal. Their spirit and intent cannot be impeached.

The paper calls for these two groups to “bury the hatchet” come together, and create one good pep band under the auspices of the department.

Once Central had a true marching band in 1939, the term pep band shifted to a 15 to 30-piece band performing at basketball games under the supervision of the band director, and later the assistant band director.

Bands paraded to the football field, performing in the bleachers.

Extensive marching and maneuvering football halftime shows were exceedingly rare before the 1940s. Central was ahead of nearly all the bands in the country in that respect. Each fall, the Marching Band represented all the available wind and percussion players in the department.

For many years the Marching Band travelled with the football team to at least one away game each season. After the football season the marching band became a concert band.

By the late 1950s the band program had grown to the point in addition to a Pep Band, and Marching Band, two different symphonic bands were necessary for winter and spring quarters. A select ensemble or Chamber Band of 50-60 players toured annually and extensively. The Chamber Band was larger than what we generally call a Wind Ensemble today, which is usually one player on each part. Most Chamber Band players also performed in the Concert Band, typically learning a secondary instrument.

The Concert Band was often more than 100 players, overfilling even the largest rehearsal space. In addition to the usual concerts, the band was an educational requirement for those studying to become band directors. Clarinetists would learn flute, trombonists learned tuba, trumpets learned French horn, violinists studied mallet percussion, etc.

The Concert Band would sight read extensively, including pieces for high school, middle school, and elementary band. Music education majors learned which pieces were appropriate and possible for each level. Graduate assistants conducted on a regular basis under the supervision of the assistant director of bands.

Cloyce Meyers (1938-1947) formed the first official Central marching and concert bands in early 1939. Meyers would enlist in the army in 1941 and return to Central as Major Meyers after WW II for the 1945-1946 and 1946-1947 school years. His interim replacement William Dennis directed the band for the 1941-1942 school year. Band was then discontinued for the 3-year remainder of the war. (However, Wayne Hertz taught band to Army cadets on campus in that period.)

After that, A. Bert Christianson (1947-1978), Steven Allen (1978-1981), and Larry Gookin (1981-2015) were the only directors. Lewis Norfleet (2015-2020) continued the band tradition in fine form. In Fall 2016 the Marching Band reached 220, the largest in history with similar numbers dating to this writing.

Thus, Central had a total of four band directors in the 77 years spanning 1947-2015. Christianson and Gookin representing 65 years, or nearly 85% of band history. This consistency and teaching excellence is what built the program, and kept it strong.

Lewis Norfleet left Central in June of 2020, returning to his Oregon roots, extended family, and high school band directing. He got a healthy raise in the process.

One condition of his CWU tenure-track hiring in 2015 was completing his doctorate, which was not accomplished. It is unfortunate. Lewis Norfleet did an excellent job.

His Fall 2020 replacement is Dr. T. Andre Feagin, who according to the hiring committee "stood out among everyone for his professional background, his vision, passion, and charisma." His hiring comes amid the COVID-19 epidemic with nearly all classes online and no face to face performing groups.

To my knowledge Larry Gookin was the only Central Director of Bands ever granted sabbatical leave. He was allowed a single spring quarter after something like 19 years on faculty. All were highly successful high school band directors before coming to Central. Save the brief tenure of Steve Allen, none had terminal degrees.

In instrumental jazz the story is the same. There have been 6 directors between 1947 to date in 2021. (Christianson, Panerio, Moawad, Gause, Korb, and Bruya.) Gause, who sadly and unexpectedly passed from cancer, and Korb who resigned after 18 months, represent only 4 of the total 74 years.

Like with band, Christianson, Panerio, Moawad, and Bruya all taught highly successful high school programs before arriving at Central. Panerio and Bruya also directed community college jazz bands. Panerio and Moawad were Christianson students, with Bruya barely missing Christianson, studying under Panerio and Moawad.

To sum up, in the 82 years between 1938 and 2020, only one person in the entire history of Central's 10 band and jazz band directors would even get an interview today. That one lasted 3 school years.

It's probably just a coincidence.

Music and the COVID-19 Pandemic

Dr. T. Andre Fagin arrived in the Fall of 2020 amid the COVID pandemic when all music performing groups were essentially shut down, or limited to online instruction.

COVID was a worldwide "sociological event" matched only by the two world wars and the influenza epidemic of 1918. At this writing COVID is ongoing. The period from Spring 2020 through Winter 2022 will remain a permanent "asterisk" as an exception in CWU history, and worldwide history in general.

Other documents detail music activities during the pandemic.

Early Central Washington University Concert Band Recordings

30+ year CWU Director of Bands Larry Gookin retired after Spring 2015. As *Unofficial Self-appointed Keeper of CWU Music, Legend and Lore* several Gookin treasures fell to me.

One was the manuscript and parts to *Fight On Central*. This was performed at athletic events in addition *Central Fight Song*, both of which are discussed in other notes.

Based on the original manuscript, this is a Christianson composition. It is not the Ohio State fight song.

There were also several Central Band “acetate transcription discs,” which almost certainly represent the earliest surviving recordings of any Central instrumental performing group.

Director of bands A. Bert Christianson was a forward-thinker. These discs appear to be from early in his Central career, long before my time in the 1970s.

According to Samuel R. Mohler in his book *The First 75 Years*, Wayne Hertz purchased a “recording device” for the music department in 1940, though the student newspaper claims 1938. There is no indication of exactly what kind of device this was. Wire recorders were in use in 1940, but were utilized at the consumer level only from 1946-1954. Wire recorders used spools of nearly hair-thin stainless steel wire to store sound magnetically. The wire travelled through the machine at 24” per second. The spools of wire were prone to tangles and breaking.

It is far more likely this recording device was an “acetate recorder,” which reached the consumer level in 1940. The Presto Corporation made recorders ranging from *Knight* at \$100, a *Model G* at \$325, to *Model Y* at \$600. Remember, 100 1940 dollars translates to roughly \$3500 today. This was a significant investment!

Briefly, this recording method involved a machine cutting shallow grooves into a blank lacquer 10-inch disc in the manner of a 78rpm record. These were one of a kind discs. No editing or copies were possible.

Acetate discs date to the late 1920s. They fell out of favor in the early 1950s with the advent of magnetic tape recorders.

It is likely these discs were made on a “Presto K-6,” which was released a few years after WW II. One disc is labeled 1952 in pencil. It is easily possible the 1940 model survived a dozen years or more.

I’ve some experience with these discs, as my parents were studying speech and foreign language at the UW and recorded speeches on these exact same discs. It is possible but unlikely Christianson borrowed the recorder from the UW to make these recordings. The *Presto* company made their own blank acetates, but these are *Soundcraft* “*Audition*” *Full Spectrum* blanks with blue printing on a white label.

(This is *not* the same *Soundcraft* company founded in the UK in the early 1970s who still make digital mixers and amps today.)

The discs contain a center hole and three additional holes in a triangle surrounding the center. These holes make a *Presto* the likely brand of recorder. Later recorders usually turned at 45rpm, not 78. These few are the only discs known. The recorders were far too expensive for a music professor to afford.

Surviving titles include:

Diverstment For Band, Triumphal March, Manhattan Beach March, My Hero, George Washington Bridge, River Jordan, Martinique, and Television March.

All these discs, which are extremely fragile and degrade with every playing, were digitized by CWU music technology guru Allen Larsen in September of 2015. It is not easy to find a 78 rpm turntable these days. CWU Music has none, and both my personal turntables failed beyond repair. Allen has a working machine in his home studio.

In my extended notes on the *CWU Alma Mater* there is lengthy discussion of dates and versions.

I believed these transcription discs were recorded in the early 1950s, as was the *Music at Central Washington College* album set including the *Alma Mater* and *Fight Song*.

It is true the first viable 33 1/3 rpm records were introduced in 1948. This new format required entirely new and expensive turntables. The new records were expensive too. 33's did not catch on immediately with the general public. 78's were still more than half of all record sales in 1952. 78 releases had ended by the early 1960s.

College students or their parents were not likely to be early adopters of expensive new technology. 78's make sense for the early 1950s at CWU.

Marty Blackson in CWU Archives and Special Collections did some deep research. His information confirms the record collection was pressed and released in 1952.

Central did not purchase a quality reel to reel tape recorder until the mid 1960s. Further details on recorders can be found elsewhere in the jazz audio archives as *Analogue Recordings, Recorders, Tapes*.

Digitized Video Tapes

After a lengthy process of finding and purchasing an appropriate large-format elderly video cassette player, 24 old music tapes have been digitized thus far. The earliest date from July of 1978, and the newest from April 2007.

There is an entire roomful of remaining tapes to transfer. Thus far the Centennial Concert from 1992, Kingdome Marching Band performances from the mid 1980s, Swingers concerts, and various jazz activities have been converted to MOV format.

Not included here, those videos are in Archives.

Orchestra

It is important to understand the term "orchestra" is much more broad than the 60-string orchestras plus winds and percussion most people accept as the definition today. An orchestra is simply a group of instrumentalists, usually including strings, woodwinds, brass and percussion.

John Phillip Sousa, Goldman, and Fillmore directed bands. Nearly everything else was an orchestra.

Duke Ellington, and Count Basie directed orchestras, as did Desi Arnez from *I Love Lucy* fame. The Glenn Miller and Stan Kenton Orchestras often included full string

sections. Paul Whiteman was the biggest star in music in the 1920s and '30s, utilizing a full-time string section.

There was some line of distinction in the use of symphonic orchestra, or philharmonic orchestra to describe "classical music" orchestras as opposed to the popular dance and jazz orchestras.

With the advent of rock and roll "bands" in the early 1950s the term orchestra become more synonymous as the term today. Elvis Presley and Michael Jackson had bands, not orchestras.

Considering the Normal Orchestra was founded in 1906, there is surprisingly little documentation of Central orchestral activities for the initial five decades.

The 1906 Normal Orchestra consisted of 4 violins, 3 mandolins, 1 guitar, 1 clarinet, 1 cornet, and a pianist. Twenty years later there was a more traditional small string orchestra of 7 total violins or violas, and a string bass with piano, essentially a string ensemble.

This instrumentation is not unusual. The University of Washington orchestra was founded 8 years earlier in 1898 with 2 violins, cornet, trumpet, tuba, percussion and piano.

The Seattle Symphony was formed in 1903 with 24 players, making the Central orchestra the third eldest orchestra in state history.

The Normal Orchestra may have been so ubiquitous and often-heard it was scarcely mentioned. For the first several decades the orchestra accompanied opera, operettas and musical performances of all kinds. According to the yearbooks the orchestra was typically "overworked to fill engagements."

The orchestra had variable size and instrumentation depending on need and available quality players. For dances, the orchestra often appeared as a sextet with instrumentation roughly piano, saxophone, trombone, trumpet, violin and a percussionist. For large formal engagements including the Colonial Ball and appearances with the mixed choir, the "String Orchestra" was involved, which later was called the String Ensemble.

The String Ensemble was exclusively violins, violas, cellos and basses focusing on "classical" music only.

By 1929 professor George Beck had established 6 different Central orchestras, Popular for dance, Beginners, Pep Band, Mandolin orchestra, the Edison School orchestra and the String Orchestra. All these orchestras performed regularly for different school and community functions. Beck taught science as half his load, and music decreasingly through 1946. He was an active bassist with the Moses Lake Symphony through at least 1957.

In Central orchestra history 1930 is a good dividing line in terminology. From that point on Central had either a string ensemble or full symphony orchestra dedicated primarily to "classical" activities as opposed to school and public dances.

By 1932 the orchestra was performing the Mozart- *Jupiter Symphony*, and the Grieg- *A minor Piano Concerto* with pianist and professor Juanita Davies. Orchestra grew to 30 strings by the late 1930s. Combined groups performed the Brahms- *Requiem*, Handel- *The Messiah* and much more.

During WW II (and WW I,) orchestra was cancelled for the duration, but lessons on string instruments continued.

In 1947 Dr. Herbert A. Bird joined the faculty as Professor of Violin, teaching until his retirement in 1978. Bird inherited the reborn String Ensemble. Generally, Bird did not conduct the orchestra, but was concertmaster for most of his tenure. There is no mention of orchestra in the yearbooks for his first 15 Central years, and no photographs of any orchestra in the student newspaper until 1954.

Thus, depending on circumstances Bird was at least a part-time orchestra conductor during the tenure of 5 official orchestra directors. Bird instructed and “conducted” the chamber orchestras in his capacity as concertmaster. He also assumed the baton and conducted the full orchestra depending on need each year.

In the period from WW I through WW II orchestra directors varied and alternated depending on the type of orchestra necessary for operas, ballet, Broadway shows, chamber music, full orchestra, or dances. The baton passed through different able faculty conductors depending on available teaching load and their particular interests. A member of the opera faculty conducted the orchestra for the opera. The choral faculty sometimes conducted *The Messiah*. This is not unusual, and continues today.

By the late 1940s dance music shifted to swing, becoming the duties of the new jazz program. The string orchestra performed with the jazz band at school dances for several years. After WW II the Central orchestra was no longer a pep band, or performing at student dances, focusing strictly on classical activities.

Central orchestras rehearsed evenings, including a mixture of student and a few community string players through at least the 1970s. String faculty often played in the orchestra. For large works, help was enlisted occasionally from Yakima or Wenatchee. In return, Central string students often were drafted into those symphonies.

Three on the list below are interim directors when the regular directors were on sabbatical. Clifton Alford was orchestra director for a few weeks before he was drafted into WW II and killed in action. Several interim replacements had active and fine orchestras for three years or more.

Central Orchestra Directors:

1906- Ellis Reidel	1924-1946- George Beck
1910- Adina Malmsten	1929-1937- Francis J. Pyle
1911- Florence Ensle	1934- Karl Ernst
1913- Giovanni Ottaiano	1935- Franz Brodine (interim)

1937- Milton Steinhardt
1942- Clifton Alford
1942- Lawrence Moe
1945- Lois (Miller) Lawrence
1947- Herbert Bird
1955- Walter P. Smith (interim)
1961- Waldie Anderson
1963- Robert Panerio (interim)

1965- Charles Fuller
1970- Clifford C Cunha
1979- Eric Roth
1989- Daniel Baldwin
1997- Paul Elliott Cobbs
2004- Jeffery Meyer
2006- Nikolas Caoile

Jazz Bands

Beginning in the 1930s “swing was the thing” in popular music. The first swing or small “dance bands” appeared at Central in the mid 1920's or earlier. These were student-organized and not part of the music curriculum, probably involving some local union professional musicians too.

It is not likely these bands performed swing or jazz as part of official school functions or dances. Central was an extremely conservative institution. Dancing was strictly controlled, as was music selection, attire, etiquette, and interaction with the opposite sex. Relative to CWCE Music, jazz was an almost pagan non-entity, not worthy of study, dance, or discussion relative to “serious” music. This was the prevailing attitude in all of music education.

This was not popular policy among the students who were anxious to participate in the swing dance craze sweeping the nation with millions of records, none of which were allowed on the Central jukebox.

Central would be among the first 4-year schools in the nation to break through, and accept the study of swing music and jazz into the music curriculum.

By 1938 a basketball pep band had formed entirely outside the music department. This band played swing music exclusively, and according to the student newspaper apparently quite poorly. An official Music Department Pep Band was organized, but included no swing music. The newspaper urged the two groups to come together for the benefit of both. The music faculty resisted. When WW II curtailed music activities extensively, the issue was tabled by all sides for the duration.

By 1945 servicemen began returning to Central under the “G.I.-Bill.” Some had wives and young families. Many involved with music had played swing and jazz in the military. They had certainly danced to it. Hated by the axis powers due to worldwide popularity, jazz had become a powerful symbol of freedom itself.

These returning musicians had little money. They recognized a huge financial opportunity in a suddenly-booming college town with virtually no jazz or swing dancing. It was impossible for the music department to say no to enthusiastic and decorated war veteran music students anxious to help feed their families.

Central's first department-sanctioned swing dance band *The Collegians* was formed in May of the 45-46 school year by G.I.-Bill returning home-grown Ellensburg trumpet player Fred Schnurr. The original all-G.I. instrumentation was trumpet, three saxophones, guitar, bass and drums.

(These *Collegians* are not to be confused with the *Collegians* student band from 1925-1926)

The first library for the band was a gift from the Central music department! The extent and origins of this gifted music is unclear.

Immediately the band members began writing their own arrangements of "up to the minute new music never heard in the area." The band was very popular.

There is every indication the band grew to at least 6 brass, 4 saxes and rhythm quite quickly as G.I.'s returned to school in droves.

In the fall of 1947, returning WWII servicemen simply demanded a swing era-sized dance band be an active part of the music department itself.

Professor Bert Christianson was the new Director of Bands, a card-carrying musicians union pro player. In addition to his formidable "classical music" skills he had extensive jazz and dance band experience, having played with Lawrence Welk, Ted Weems, and others. In coming to Central, Christianson had turned down offers of life on the road with Stan Kenton. Newly married and starting a family, Christianson chose education.

However, Christianson was not happy with what he was hearing from *The Collegians* in terms of style, musical execution and choice of material.

Decades later Christianson told us *The Collegians* story. It was something to the effect, "If Central is going to have a jazz band, we will have an excellent jazz band. You should be commended for a reasonable start, but you are not that band yet. We are going to do this right, or not at all. I will conduct this band myself!"

Wayne Hertz hired Christianson in part to break down the barriers between "classical" and "popular" music he recognized as a coming trend in music and music education. Later he would hire Robert Panerio and John Moawad in part for the same reasons. Jazz was met by considerable opposition by many on the music faculty. (See 1937-1938) Wayne Hertz loved Christianson's idea. He may even have suggested it.

Though new, demanding, and proficient, Christianson was also quite popular among the students. The concert and marching bands were better than ever. He was young, with fresh new ideas and attitudes. He also represented the strong leadership familiar to the veterans. Fred Schnurr and the other *Collegians* embraced the idea with enthusiasm.

By winter of 1947-1948 the 13-piece Dance Band presented a few numbers during intermission of Concert Band performances on tour. Also called the Swing Band, they appeared from within the Concert Band under Christianson's direction. (see PDF)

The official arrival of jazz at Central did not somehow split the music students into two factions “jazz versus legit.” Jazz simply represented a 20th century style to be added to the “classical” styles under instruction. Jazz quickly became a huge recruiting tool, attracting many of the best young players statewide, who spun off to all corners and musical disciplines in the department. The breadth of instruction made the program and university stronger. Music teachers-to-be were better prepared than ever, as were the aspiring professional players.

The Sweecians swing band began rehearsals under Christianson’s direction on the first day of classes Fall 1947. Thirty years later “Chris” told us unequivocally, this was the first such band at a 4-year school in the nation conducted by a full professor.

As a board member of the American Bandmasters Association and consistent national convention attendee, he was in a position to know. Nobody disputes this distinction today, including the University of North Texas who started a quarter later.

It is true other 4-year institutions can trace jazz bands with far earlier roots, but not within a music curriculum taught by a full professor as part of regular instruction. Even today jazz education is not within the music department at many institutions. Instead it is a club, part of student programs, the athletic department, funded by alumni associations or endowments, and not taught by tenured music faculty.

It is important to note the word “jazz” had negative connotations, and does not appear in an official printed release from Central music until 1972! The terms Dance Band or Swing Band were deemed appropriate. No jazz was allowed in student recitals or at convocation until 1970, when trombonist John Ward was allowed to do the second half of his Spring graduate recital including his jazz compositions.

In 1963-64 Robert M. Panerio joined the music faculty as assistant director of bands, professor of trumpet, and interim orchestra director. Panerio was a Christianson Central graduate class of '53, having played lead trumpet for the 1947 *Music Makers* and the *Sweecians* beginning in 1949. He also sang in choir under Hertz. Panerio assumed directing the swing band from Christianson. Panerio received his Masters from Central in '58, and built a hugely successful program in the Moses Lake Schools, and Big Bend Community College.

By the early 1960s jazz instruction was beginning in high schools nationwide. Central graduate Waldo King had played lead alto and tenor saxophone in the '47 *Sweecians*. He was busy forming perhaps the first high school jazz band classes in the nation for the Seattle schools. These were regular band classes for grades, not before or after school non-credit clubs.

Typically, this was not dance music. The word “jazz” was still met with resistance. With a marching band, concert band, and chamber band, jazz instruction was an ancillary small ensemble cloaked in the educational term “Stage Band” for many years.

In a clever if slightly deceptive move, Central students got credit toward graduation for studying jazz in Stage Band because it was called “Brass Choir” in the course catalog. This was in addition to the “genuine” classical brass choir of 30-40 players under the direction of G. Russell Ross. Thus, each quarter in the mid 1960s there were more than 100 students enrolled in brass choir because saxophones were made of brass, and a percussionist was a necessity!

Soon there were three stage bands rehearsing two or three days per week under Panerio’s dynamic direction. As essentially the only jazz program at the 4-year level in the Northwest, jazz became an even more significant recruiting tool. Just as Christianson had done earlier, nearly all the musical arrangements were written by Panerio or his numerous and highly skilled composition and arranging students.

From the late ‘40s to early ‘60s the *Sweecians* swing - dance - stage band played the annual Band Blare dance, usually described as the campus social event of the spring season.

This represented some conflict with the then extremely powerful local musician’s unions. The unions felt student bands infringed on their professional territory, depriving them of income at the numerous Central school dances. Many of the stronger Central jazz students joined the union and worked in the local pro bands too.

In the 1940s through the 1950s, *Playland* was a popular dance club between Yakima and Selah frequented extensively by dance-happy Central students. The house band was strictly union, as was all live music performed nationwide. By the ‘50s, at least half the *Playland* band was comprised of union card-carrying Central jazz students. To mix things up, what were essentially the same players were billed by various names depending on the director. *The Music Makers*, and later *The Hi-Fi’s* were two of many names providing excellent money for cash-poor student musicians.

The Central jazz band students rode to *Playland* and other union jobs in a red ‘40s-vintage dilapidated old stretch limousine. Owned by one of the long-time local pro trumpet players Ernie Breznikar, it was nicknamed *The Flying Bladder*. Miraculously, it navigated the twisting Canyon Road along the Yakima River year-round several times per week for a couple decades without serious incident.

Both Christianson and Panerio were union members. Panerio was also a member of ASCAP. With several card-carrying student “professionals” in the Central dance bands every year, the union relented in terms of dances on campus. By the late 1960s non-union rock bands had replaced the dance bands in popularity.

No recordings of Christianson jazz bands survive. Panerio recordings survive only from 1965 and 1968.

Jazz Bands After 1969

The years from 1965 through 2001 with Moawad, Gause and Korb are best tracked and described in the *CWU Jazz Recording Archives*.

The digital years begin with Chris Bruya in 2002. He should detail his own tenure to ensure all the pertinent facts and information.

As a spoiler, I will impart this much in the most general terms.

Chris Bruya continued to build on the foundation established by his able predecessors and mentors. Band 1 toured Europe in 2005. What were first-ever accomplishments in the analog years became common in the Bruya digital age. Through numerous high-profile convention performances Chris brought CWU Jazz literally and consistently to the forefront of jazz education nationwide.

Without question a new high-water mark in Central Jazz Band history came in 2015.

Jazz Band 1 was selected from hundreds of recorded applications nationwide as one of 6 bands in the country invited to compete at the *Next Generation Jazz Festival* sponsored by the Monterey Jazz Festival in California.

The competition to reach the *Next Gen 6* was extremely intense. Many of the most high-profile programs in the country were not invited. At stake was a prime performance at the prestigious *Monterrey Jazz Festival*, one of the largest jazz festivals in the world.

Chris and Jazz Band 1 proceeded to win the *Next Gen Festival* in April. They performed to rave reviews at the *Monterey Jazz Festival* the following September. This accomplishment could be described as winning the “Superbowl of Collegiate Jazz Bands.” CWU Band 1 by all national measures was literally and officially the best university jazz band in the nation! There is video.

A few of these accomplishments of the digital years are outlined briefly in various timelines and anecdotes.

Jazz Band Directors

1947-1963- A. Bert Christianson

1963- 1970- Robert M. Panerio

1970-1998- John F. Moawad

1998-2002- Thomas Gause

1999-2000- Kristin Korb

2002-2021- Christopher Bruya

2021-2022- Brian Lawrence- (Interim)

Chris Bruya was initiated into the WMEA Hall of Fame in February 2022, where he joins numerous other Central graduates spanning decades.

Vocal Jazz Choir

Determining the first performance of vocal jazz at Central is challenging.

Was it the above-mentioned performance of *Goo-Goo Eyes* by professor Margaret Ashworth Niblett which “required an enthusiastic encore” in 1906?

Perhaps it was professor Floy Rossman’s 1917 fifteen-women *Ukulele girls from the Dorm* group singing Hawaiian numbers in full costume. Hawaiian jazz was extremely popular through the 1920s.

Was it the 1937 *Girls’ Orchestra* including a vocalist playing many Central dances?

We do know the Central dance bands used jazz vocalists beginning in 1946. This included *The Sweecians*, and student bands *The Collegians*, *Music Makers* and *Hi-Fi’s* through the 1950s and 1960s. Various band members would set their horns aside to sing.

Jazz choirs as we know them today are the logical extension of the vocal small ensembles of the swing era. Glenn Miller had his 4 men and 1 woman *Modernaires* performing vocal choruses in the middle of many hit records. Tommy Dorsey had his *Pied Pipers*. There are numerous other examples. Nearly all the swing era bands had at least a male and female vocalist, including Basie and Ellington.

The male vocal quartet *The Four Freshmen* formed in 1948 and flourished through the 1950s. Their 1958 Central performance caused what the newspaper called a “near panic” among giddy students. By 1959 Central undergrads John Moawad, Jerry McManus, Jerry Semrau, and Ron Zimmerman had formed *The Four Dimensions*. (See 1959 Four Dimensions screen shot.)

Though no known recordings survive, according to Distinguished and Emeritus Professor John Moawad many years later, *The Four Dimensions* represent among the earliest vocal jazz ensembles we could compare to current Central groups.

Robert Panerio was writing jazz and gospel arrangements sung by the *Central Singers* during his undergraduate days in the 1950s. As Central orchestra director beginning in Fall 1963, Panerio wrote hugely popular full orchestra arrangements of jazz standards with solo vocals.

It is not well known, but in addition to Central having the first collegiate jazz band in the nation, all evidence suggests Central also had the first vocal jazz choir in 1966! This is a full year earlier than Central grad Hal Malcom established the jazz choir at Mt. Hood Community College in Gresham, OR.

In 1965 the state legislature approved Masters programs in arts and education.

Wayne Hertz accepted Frank DeMiero as a teaching assistant in vocal music for 1966-1967. During auditions for the *Central Singers*, DeMiero selected 12 men and 12 women for a vocal jazz choir. Unfortunately, 6 of the 12 men were drafted into the military almost immediately. The group was reduced to 12 mixed singers for the remainder of the school year. In the spring, they toured along with Panerio’s top jazz band, visiting five westside schools. This was the first dedicated tour for the jazz band separate from a tour with the concert band. It was also the first tour ever for an official modern-era Central vocal jazz choir. *The Swingers* did perform on the 1967 Spring Choral Concert. (See 1967 Swingers Program.)

The following year DeMiero began directing extremely successful high school jazz choirs. He would found *Soundsation* at Edmonds Community College in 1974.

With DeMiero gone from Central for 1967-1968, the *Central Swingers* were directed by professor Barbara Brummett (Holmstrom.) Her musical focus included occasional jazzy numbers, but shifted more toward “show choir” with elements of popular and Broadway music organized around a theme. This included costumes, and some choreography.

However, two quarters later in spring 1968, the jazz choir concept continued with the *Central Swingers* when conducted by graduate assistant Paul Piersall. Piersall was an important bass soloist in professor Joseph Haruda’s *Men’s Glee*. Piersall organized a shared *Glee-Swingers* spring concert. Using the trio from the top Panerio jazz band, the *Swingers* did five selections. Three solid jazz tunes included the *Four Freshmen* and Dave Brubeck, with two semi-pop tunes in heavy radio airplay at the time. This concert was especially significant. It represents the first official printed Central concert program clearly including the performance of jazz. (See 1968 Swingers Program) The first surviving program actually using the word “jazz” would not appear until March 1972.

The *Swingers* show choir under Barbara Brummett remained extremely busy every year. The most massive tour in Central history attests to their popularity. They toured for 29 days and 7500 miles across America in 1982. That same year she and Robert Panerio became the first two Distinguished Professors of Music.

Brummett taught very popular Summer classes and workshops on show choir choreography. In addition to voice lessons she organized madrigal dinners, operas, and much, much more. Barbara Brummett retired in 1992. There are several excellent videos of the *Swingers* in the Brooks archives.

Except for some light *Swingers* jazz, in 1969 there was little faculty-organized vocal jazz activity until the arrival of John F. Moawad in 1970. With the *Swingers* firmly entrenched, it would be two more years before Central had a true vocal jazz choir as a dedicated class. That didn’t stop John Moawad.

No doubt creating a vocal jazz choir represented quite a political challenge within the department for music chairman Wayne Hertz. However, this was a challenge he had seen before. There had been staunch faculty opposition to creating the pep band and jazz bands in the late 1940s. There was staunch opposition to vocal jazz choir in the early 1970s too.

The scenario leading to the creation of Central instrumental jazz was repeated in the creation of vocal jazz. Ultimately, the students simply demanded it.

Central music was bursting at the seams. The choral side of the department was extremely healthy, with hugely successful choirs, a large and popular opera program, madrigal choirs, musical theater, medieval feasts and the *Swingers*. All that still didn’t represent enough performing groups for the influx of vocal students. Central needed more. There was a glaring empty hole in the choral curriculum.

Moawad was attracting top jazz talent from the wildly popular Northwest “swing choirs” in the high schools and community colleges including Mt. Hood. There were no similar jazz choirs in the 4-year schools at all. He spent more than two years designing the vocal jazz coursework, lobbying faculty, and walking through the complex process of adding new classes to the curriculum. This was not easy. There was no 4-year university precedent in the country.

Moawad adopted a plan from the 1960s Panerio playbook. The way Panerio registered jazz bands as brass choir, in 1971 Moawad added vocalists to his percussion ensemble. Student writers were creating vocal jazz choir arrangements. After a long absence, solo vocalists were again singing with the jazz bands.

As the jazz vocalists enrolled with Moawad, Brummett moved the *Swingers* further away from jazz into show choir. Moawad’s *Vocal Jazz Choir* became an official class in 1972-1973 with a debut performance that spring. There is a recording.

Brummett’s *Swingers* and Moawad’s *Vocal Jazz Choirs* coexisted peacefully enough for nearly two decades. When Barbara Brummett retired in 1992, Central’s show choir disappeared. By this point more than 100 singers were auditioning for spots in the jazz choir. Soon Central would have three jazz choirs, four jazz bands, and numerous student-led instrumental and vocal combos. Central also had the largest student chapter of the National Association of Jazz Educators (NAJE) in the nation.

Student NAJE hosted quarterly “NAJE Nite” concerts featuring various combos instrumental and vocal. After a name change to the International Association for Jazz Education (IAJE) several “IAJE Nites” were recorded on digital audio tape, and appear in the archives.

The Central *Vocal Jazz Choir* thrived under Moawad, with all-state and all-northwest convention appearances. In 1978 they appeared at the NAJE convention in Dallas, TX. This was the first ever appearance by a 4-year university at a national convention.

It is best to consult the *CWU Jazz Recording Archives* for a concert by concert description of the years from 1970-1998. After that came one year from Katherine Jensen-Hole before the arrival of Vijay Singh in 2000.

Vijay is still at Central to provide details taking this history to today. A few highlights are in the timeline.

Like with Chris Bruya and the Jazz Bands above, the arrival of Vijay Singh and his Vocal Jazz Choirs aligns closely with the end of the analog era and the beginning of the digital age at Central.

Vijay’s accomplishments and those of his performing groups are so numerous at the national level I dare not even try to describe his tenure. I hope at some point he will choose to document everything in his own words. I can impart a couple spoilers.

In 2011 Vijay was named only the 8th Distinguished Professor in the entire history of Central Music.

In presenting Vijay with a College of Arts and Humanities Award for Outstanding Achievement in 2017, Music Department Chair Dr. Todd Shiver shared interesting insight into Vijay's standing among his national and international peers. Shiver was stunned to see in action what our choral faculty has known for years. I paraphrase here:

"Vijay Singh is an honest to goodness rock star in choral music education, with the hair to match. He literally cannot walk the halls at any convention without being stopped and greeted every step of the way. This includes fellow composers, musicians, and choral directors from all of North America where he guest-conducted all-state and regional honor choirs, former students, colleagues, friends, and acquaintances. Our CWU students are generally unaware very few choral directors anywhere have such a broad reputation."

Vocal Jazz Choir Directors

1966-1967- Frank DeMiero (Graduate Assistant)

1967-1970- Barbara Brummett and Graduate Assistants

1970-1998- John F. Moawad

1998-1999- Catherine Jensen-Hole

1999-Vijay Singh

Small Ensembles

To track the progress of all the small ensembles would make this brief history as long as the original newsletters and newspapers themselves. The importance of the small ensembles cannot be stressed enough in terms of building superior musicianship.

Brass Choir, Woodwind Ensemble, and String Ensemble were a constant presence beginning in the late 1940s, as were madrigal choirs vocal quartets, sextets and double quartets for strings, woodwinds and brass.

Brass instructor G Russell Ross composed actively. He was deeply involved with youth music education, giving numerous workshops spanning the northwest. He coached many small student ensembles and developed new teaching techniques. Ross pioneered music therapy, educating the the physically and mentally disabled through music, programs for senior citizens in music performance, and more.

Ross developed an extensive and very popular Central recorder program including private lessons and multiple recorder ensembles large and small.

Flute Choir, Trumpet Ensemble, Trombone Choir, French Horn Ensemble, trios, quartets, quintets, you name it. Central had it at some point, usually simultaneously. This was true in choral music too, with madrigal groups, early music banquets, and more.

Faculty Recitals

It has always been a general expectation the applied music faculty would present recitals. The piano, voice and string faculty were particularly active. Dr. Herbert Bird presented at least one full violin recital every year for 31 years, and routinely after that in retirement too. Upon his retirement from playing, Bird donated his rare and valuable violin to the department.

Central faculty presented workshops, master classes, and research papers at all the conventions on a regular basis. They went on the road with recitals to other institutions across the country.

For years there was a faculty trio, string quartet, brass quintet, woodwind ensemble, and later a faculty jazz quartet. Many of these ensembles survive today, as do regular faculty recitals.

Recitals are best tracked in the books of concert programs in the Brooks archives.

Training School Concerts

From the earliest days, music was an important part of learning for the schoolchildren at the Training School. The Normal music faculty and a constant flow of cadet music teachers taught each grade a wide variety of songs, and dances. There was instruction on band and orchestra instruments too.

Extensively prepared and executed Training School concerts delighted the parents each quarter. The highly motivated cadet music teachers often wrote songs, choreographed dances and organized the concerts under unified themes. All this happened under the guidance of the Normal School music faculty.

Particularly impressive is the focus on ethnic music spanning the entire globe in a period when ethnic music was not easily available. In the Training School years, Ellensburg and Central had virtually no non-white ethnic minorities.

Central music professor Floy Rossman deserves special mention with her studies of songs and dances of the Yakima Nation. (See *Terminology* above)

The elementary students presented the Humperdinck opera *Hansel and Gretel*. The elementary choir learned the Pergolesi- *Sabat Mater* in Latin with student soloists. (See CWU Music Cat Tale of the Day- Professor Lawrence Moe 1943)

Opera

Performance of various opera arias and scenes dates to the earliest days of Central in 1891. Faculty and students performed routinely at Assembly. Particularly active was music department head Miss Antoinette Bruce from 1898-1904. Bruce ultimately left Central to perform leading roles for Puccini himself at La Scala in Milan, quite an accomplishment for a young single woman in those days.

Central presented a full cantata *The Lady of Shalott* in 1906.

Presenting an opera is a significant undertaking involving the entire department. The first Central operetta performance *The Japanese Girl* was staged in 1911 with

orchestra. Operetta performances continued each spring after that, though some years the choir toured instead of preparing a spring operetta. As the department grew it was possible to tour and present an operetta, opera or Broadway musical in the spring.

Before her retirement in 2010, Dr. Linda Marra assembled an extensive scrapbook of programs, photos and details of Central opera productions dating to the early 1970s. Though the highlights were scanned to PDF, not every program page and photo was scanned. The entire scrapbook currently resides in the Music office. It should be considered the definitive source for opera information in that period.

Opera presented various scenes in 1983- Shockley, 1984-1985-1986- Nesselroad, 1989- Marra/Nesselroad, 1991- Marra, 1997- Marra/Torrey, 2000- Marra/Sasnett, 2004- Reich, 2006 Reich/Miller, 2009-2010 Blaisdell.

Music Therapy

G. Russell Ross taught low brass, brass choir, and elementary classroom music at Central beginning in 1949, reaching Professor Emeritus status in 1982. He was an active composer, ran several very large Central recorder ensembles simultaneously, and taught many other classes as needed.

1961- Ross began teaching MUS 326 Music in the Classroom as an extension course in Yakima for teachers from all over the Yakima Valley. He demonstrated the use of orchestral instruments and small “easy to play” instruments as an integral part of choral singing and regular classroom activities. He taught strategies for including the handicapped in choral activities at all levels.

1962- he presented demonstrations and lectures of his Music for the Handicapped curriculum at the summer Handicapped Child Workshop. He stressed rhythms for the handicapped, singing, and the use of a wide range of appropriate instruments and recordings as musical and remedial therapeutic devices.

He started a newsletter to share these ideas, including submissions from music teachers statewide.

1963- Ross was asked to submit reports of his research by the American Association of Colleges for Teacher Education.

1965- Ross presided at Northwest MENC panel discussion of Music Education in European Elementary Schools including their ideas on handicapped inclusion, teaching methods, and therapies.

1966- he worked with the Central Modern Dance Group on a project entitled “The Correlation of Movement and Sound,” and tied it into his research.

1968- Ross published his book “Teachers Guide to Music in the Classrooms.” Some of his lessons from the book were filmed.

1969- He worked with the advisory group of the National Commission on Teacher Education on handicapped issues and therapy through music.

1970- Ross developed a music curriculum for senior citizens as an outgrowth of his volunteer work in the local senior community. This included aspects of motor training through playing simple instruments, physical exercise through simple motions, dance, and listening.

1973- Kay Roskam Sokol was also a Central music professor, working closely with Ross. Sokol took a leave of absence in '73, and graduates from University of Kansas as a Specialist in Music Therapy. Central courses in pre-music therapy were "a possibility" for Fall 1974.

In his "spare time" Ross oversaw and coordinated all the Boy Scout Troops in the Kittitas Valley for many years, directed an Ellensburg church choir forever, and built his own family home single-handed.

Distinguished Professors

Central has recognized Distinguished Professors officially since 1977. Through 2013, there were a total of only 96. Of those 96, nine are music professors. In 2015 Dr. Maria Roditeleva-Wibe became the 10th, the first non-tenured senior lecturer so-honored.

As the online official list has not been updated since 2018, I am not aware of the complete total of Distinguished Professors as of 2022, or any other music professors who have been recognized.

This can get complex, as most who reach retirement enjoyed careers described as "distinguished professors" in biographies and newspaper articles, including Central publications. This does not necessarily mean they are official Distinguished Professors.

This list of Distinguished Music Professors is solid.

- 1982, **Barbara M. Brummett**, Associate Professor of Music, M.M., Wichita State University; Distinguished Public Service
- 1982, **Robert M. Panerio**, Professor of Music, M.Ed., Central Washington University, Distinguished Research
- 1984, **John F. Moawad**, Associate Professor of Music, M.Ed., Central Washington University, Distinguished Public Service
- 1998, **Hal J. Ott**, Professor of Music; D.M. Florida State University; Distinguished Research/ Artistic Accomplishment and Invention
- 2001, **Larry Dee Gookin** (1981) Professor of Music; M.M., University of Oregon, Distinguished Research.
- 2005, **John Pickett**, Professor of Music; D.M., Indiana University, Distinguished Research and Artistic Accomplishment
- 2010, **Peter Gries**, Professor of Music, DM, University of Oregon, Distinguished Service

- 2011, **Vijay Singh**, Professor of Music; MS, Portland State University, Distinguished Research and Artistic Accomplishment
- 2012, **Jeffrey Snedeker**, Professor of Music, DMA, University of Wisconsin, Madison, Distinguished Service
- 2015, **Maria Roditeleva-Wibe**, Senior Lecturer in Music, DMA, Russian Institute of Arts History, Distinguished Teaching

Traditionally *professors* were male, *professa* female. Similarly, male was *emeritus*, and female *emerita*. This became arcane decades ago. Today we have men and women professors and professors emeritus.

Also, any retired professor can rightfully be described as “emeritus.” This does not necessarily mean they are Central-recognized Professors Emeritus.

The various official CWU lists of Professors Emeritus do not always agree, particularly concerning professors retired prior to the mid 1970s. With conflicting documentation it is difficult to limit credit where it is truly due. There is rock-solid evidence for most of these names, and consistent though not fully complete evidence for the remainder.

As an example, Hall Macklin may have been professor emeritus at University of Idaho where he taught for 34 years, 22 as department chair. He taught only one year at Central, when Wayne Hertz brought him out of retirement.

Emeritus Music Faculty (year retired)

- Lucile Doersch (1972)
- Hall McIntyre Macklin (1975)
- Herbert Allison Bird (1978)
- A Bert Christenson (1978)
- Clifford Conrad Cunha (1979)
- Joseph Haruda (1981)
- G. Russell Ross (1982)
- Betty Jo (Lynn) Dupin (1984)
- Jane Troth Jones (1985)
- Henry John Eickhoff (1989)
- Donald Howard White (1990)
- Robert Major Panerio (1991)
- Raymond Louis Wheeler (1995)
- John F. Moawad (1998)
- Bonalyn Bricker-Smith (1999)
- Eric S. Roth (2001)
- J. Richard Jensen
- Linda Marra (2010)

- Peter Gries (2010)
- Sidney Nesselroad (2014)
- Larry Gookin (2015)

Music Timeline 1889-2019

1889

Washington joined the union as an official state.

1890

Washington State Normal School was founded as an institution to train schoolteachers.

1891

The school opened September 6, with 86 students and four faculty in five rooms of the Ellensburg grade school. 11 teachers graduated the first year.

Teaching teachers to teach music was a priority from the earliest days. Under Miss Houghton, the senior class performed four musical numbers at the first graduation ceremony.

1893

Normal School faculty increased to seven. The music department was created in the Fall of 1893 with the hiring of Fanny A. Ayres as the first full time Teacher of Music. She would stay until 1897. Seven musical numbers were performed at the graduation ceremony.

1894

The Administration Building opened as the first building on campus, now known as Barge Hall. All classes, including music, were taught in Barge.

1895

In the Fall, Bessie Ethelyn Ayers was hired as piano teacher.

1896

The graduating class of 16 was 14 women and two men. All were still teaching successfully in 1906.

1897

Lillian J. Throop replaced Fanny Ayres as Music Teacher. Margaret Steinbach of the class of 1897 would be on the 1906 Central faculty.

1898

Miss Antoinette Bruce was hired as head of the department of music. She founds *The Treble Clef*, a choir of 25 musically inclined girls. It is unclear exactly when the *Boys'*

Glee was first formed, likely late in 1898. Unlike *The Treble Clef*, the *Boys' Glee* was not continuous. Bruce would stay through 1904 before moving to Italy where she enjoyed a very successful career in opera.

1899

Graduate William W. Montgomery became superintendent of the Olympia Schools by 1906.

1900

Two graduates were principals in South Bend and Stanwood by 1906.

1901

Graduate Guilford Wilson is superintendent of the Roslyn schools by 1906.

1902

Graduate H.F. Blair is County Superintendent of Kittitas County by 1906.

1902-1903

Jennie H. Evans taught Central music.

1903-1904

Graduate Stephen J. Harming is superintendent of the Vashon Island Schools only two years later in 1906.

1904-1905

Margaret Ashworth Niblett taught music.

Most 1905 graduates secured teaching jobs in their home districts. Two were already principals by 1906.

1905-1906

The first *Kooltuo* yearbook was published, providing significantly more information on each academic year. This includes notes on alumni dating to 1892, which is the source for the information on those above graduates relative to 1906.

The 1906 yearbook lists 19 total Normal School faculty. Tuition is free, registration and library fee 10 dollars, room and board \$3.75 per week. The graduating class was 18, all women.

Mrs. Margaret Ashworth Niblett taught Music-Voice, and Piano. The Treble Clef was 25 girls. (See 1906 Kooltuo- Treble Clef) They presented a cantata *The Lady of Shallot* in addition to several choral performances during the year, including commencement.

The University Glee Cub entertained at informal receptions. Though there is no official photograph of this men's choir, the casual mention in the yearbook implies their performances were not unusual, likely dating back many years.

Entertainment at the Senior Reception was guitar and violin. Niblett would stay through 1906.

For many years each class had a song with an original lyric, sung to the melody of some other popular song. Each class had their own yell, motto, and class colors. Students joined a wide variety of clubs; music, hiking, sports, newspaper, drama, etc.

Also in 1906, The Normal Orchestra was organized under the direction of Mr. Ellis Reidel as the first organization of its kind in the school history. Reidel is not listed among the faculty, which may be an oversight. (1906 Orchestra) The orchestra performed in public for the Crescent Literary Society.

"Assembly" was an all-school weekly gathering with a wide range of lectures and presentations from the faculty. This often included singing, with the orchestra playing their instruments. After 1906 the orchestra was consistent, but not continuous.

At Students' Day, Mrs. Niblett interspersed her lecture on Italian compositions with piano selections including *Goo-Goo Eyes*, which required an enthusiastic encore.

1906-1907

Elsbeth S. Sabelwitz- Music, Voice, Piano. (not to be confused with Antoinette Sabelwitz in 1912) No mention of other performing groups. Elsbeth Sabelwitz would stay through 1911.

In alumni news, Miss Antoinette V. Bruce, former music teacher is singing opera in Europe, especially Milan. (See 1907 Antoinette Bruce)

1907-1908

The Training School was constructed, which would become Edison Hall and the music building from 1938 until January of 1964.

1908-1909

The Treble Clef girls were conducted by Miss Elsbeth S. Sabelwitz Tuesdays and Thursdays.

They learn sight singing, vocal drill, tone production, enunciation and pronunciation, breathing, and artistic ensemble singing. Her voice and piano students also performed in recital. The Treble Clef teamed with the Mens' Glee Club on several occasions. Sabelwitz in her third year directing the group, who would marry prominent Ellensburg doctor J. A. Mahan in 1910. Adina Malmsten was hired as her replacement. An early photograph of the choir is in the 1909 Kooltuo. (See 1909 Kooltuo- Treble Clef)

1909-1910

Under Adina Malmsten, Treble Clef was organized late in the year, 25 women rehearsed Tuesday and Thursday afternoon at 4:00. Malmsten would stay until 1911. Total school enrollment was 235, with 34 men and 201 women.

1911-1913

Florence L. Ensle taught music.

1910-1911

22 Normal School faculty. *Our Alma Mater* appears as a poem unrelated to what would become the *Alma Mater* school song.

Adina Malmsten was Director of Music. The Normal Orchestra was 10 strings and winds, the second successful attempt in school history. (screen shot) The orchestra was “overworked to fill engagements” and accompanied an operetta in two acts *The Japanese Girl*.

The Normal Boys’ Glee Club of 20 men under Adina Malmsten rehearsed Monday and Wednesday between 7 and 8 with Miss Hitman as accompanist. This annual includes the earliest known photo of the Men’s Choir, which had roots much earlier, probably before 1900. (Screen shot)

The Treble Clef of 40 women met Tuesday and Thursday afternoons. All members “had some musical training.” Both choral groups performed the operetta.

1911-1912

Our Alma Mater appears as a different poem, with no reference to music or connection to any other *Alma Mater* examples.

Florence L. Ensle- Music succeeded Adina Malmsten mid-year. Treble Clef was 40. The Glee Club was 8 men.

Professor Ensle directed the orchestra of 11 strings and winds.

A 4-year course from 10th grade, or 2-year course for high school graduates lead to a diploma to teach for 5 years. After 3 years successful teaching it became a lifetime diploma. Tuition was free. The annual registration fee was 10 dollars, but half was returnable. Room and board was 4 dollars per week.

1912-1915

Antoinette Sabelwitz taught music.

1912-1913

In the fall of 1913 E. Earle Swinney was named department chairman, teaching piano and voice as “regular music conservatory courses.” Florence L. Ensle taught Music, Antoinette Sabelwitz was Observation Teacher.

Spelling of the name Swinney is inconsistent, with one "N" or two. Swinney is correct. After leaving Central he would ultimately end up at the University of Wisconsin in the early 1920s, become head of Vocal Music, and a highly respected conductor there until at least WW II.

Treble Clef met twice per week under Miss Ensle with 39 women. They performed an operetta. The Glee Club was 15 men rehearsing Monday and Thursday evenings. No mention of Orchestra.

There are no formal group photos in the yearbook. The efforts of all the musically inclined focused on the operetta *The Captain of Plymouth*, which opened in April. The Treble Clef did perform a recital of 5 songs in May.

1913-1914

Giovanni Ottaiano conducts the orchestra, E. Earle Swinney- Music, Florence L. Ensle- Music, Antoinette Sabelwitz was Supervisor of Intermediate Grades, but would teach Music in 1915. *The School Song* was sung to the melody of the *Anvil Chorus* from the Verdi opera *Il Trovatore*.

The Treble Clef under Swinney was 30, who also taught several piano students. The Glee Club was 12 men. Combined, the vocal groups became the chorus, singing opera and oratorio.

Various educational topics were discussed at Monday Assemblies, which also included poetry readings and musical performances, particularly piano solos.

1914-1915

Giovanni Ottaiano conducts the orchestra and provided music for drama. E Earl Swinney taught The Treble Clef, Double Quartet and Glee Club. Antoinette Sabelwitz taught public school music. Double Quartet was one of several smaller choral groups appearing most years from this point on.

The Persian Princess operetta with orchestra occupied much of spring. (See cast photo with Treble Clef.)

1915-1916

There is a school song, but no indication of a melody. The text does not match the flow of the 1917 song. School colors are confirmed as crimson and black.

Giovanni Ottaiano conducts the orchestra Wednesday evenings. Lexie Riggs taught public school music. Treble Clef (21), the Glee Club (9) and Orchestra (10) were active. E. Earl Swinney taught the choirs and smaller vocal ensembles.

Music was an important part of rural correspondence and extension courses via the *Rural Monitor* monthly bulletin, published for several years.

The 1916 yearbook provides extensive lists of faculty and alums dating to the founding of Central, as well as numerous photographs.

As for the 1916 orchestra photo, the conductor (seated on the piano bench) is Giovanni Ottaiano, who was hired for 1913-1914 school year. Ottaiano would stay at least until the onset of WW I. The woman seated to Ottaiano's right is the wife (or perhaps daughter) of E. Earl Swinney, who was teaching "music" at Central along with Antoinette Sabelwitz as a music faculty of three.

1916-1917

Originally from Portland, OR, Miss Floy A Rossman taught music from the Fall of 2016 through Spring of 1925. Rossman was a 1900 graduate of Hamline University in Saint Paul, MN. She had been teaching music and German at North Yakima High School. She was also Superintendent of Music for the Yakima School District.

The W.S.N.S. Song now known as the *Alma Mater: Hail the Crimson and the Black* debuted with words by Myrtle "Mattie" Ellis.

At Princeton University in New Jersey, their *Alma Mater* is *Hail the Orange and the Black*. Complete details are covered in notes on the CWU *Alma Mater*.

Treble Clef and Boys Glee Club were active. The Men's Quartet added a saxophone and violin for solo numbers. There was also a 15-women *Ukulele girls from the Dorm* group singing Hawaiian numbers. (Screen Shot) The Treble Clef Club also did an Indian Program with five women presenting authentic Native American songs and dances in elaborate costumes accompanied by flute and violin.

Floy Rossman transcribed the Indian songs from the original as sung for her by Yakima Indians on the reservation. Later she would publish these ethnic songs, and others from various cultures in an anthology.

Rossman's famous *Ellensburg Indian Song* for years was a requested encore number in her concerts and recitals. There are no known surviving copies at Central.

America enters World War I

1917-1918

Floy A Rossman taught music.

The Treble Clef Club of 30 presented an Irish program, and an evening of Negro spirituals.

The Double Quartet was active and popular.

The W.S.H.S. Song with words by Myrtle "Mattie" Ellis are found on yearbook page 92. Note the typo Mattie Lewis in 1922. The lyrics would shift slightly as the name of the school changed.

Kamola Hall had a Victrola playing 78 RPM records in heavy use. Men were allowed into Kamola after dinner for closely-supervised dancing.

Normal students presented an extended program of song and dance to benefit the YWCA.

The Colonial Ball was very successful. It would continue many years. Music was provided by Normal music students.

Normal students with the choir and orchestra also assisted a successful Community Sing and raised money to purchase music to repeat the event.

Beginning October 11, by order of the State Board of Health all churches, theaters, and meeting places were closed due to the influenza epidemic. This closure included the entire campus. Students and faculty were instructed not to leave Ellensburg. School was suspended for five weeks, with no cases of influenza confirmed on campus.

Once classes resumed, epidemics of influenza, scarlet fever, chicken pox and small-pox broke out again. It was announced school was closed until January 6. The student body was jubilant when President Black announced full credit for Fall would be granted, even though only 5 of the 12 weeks were completed.

World War I ends, but recovery is slow.

1918-1919

There are no surviving yearbooks for 1919-1921. There is a publication entitled "1919 Student Opinion."

Yearbooks were financed through advertising by local business. The Kooltuo faculty felt it inappropriate to ask local business to support a typical yearbook in addition to the sacrifices they were making for the war effort.

Many other long-standing traditions were interrupted by The Great War.

Hyakem yearbooks begin with 1922.

Floy Rossman taught music. (screen shot) Helen Smith had attended the New England Conservatory of Music, but was an assistant in Kindergarten. She formed a Kindergarten Band. (See screen shot.) The Treble Clef Club was a women's choir of 50 rehearsed twice per week. The Double Trio was popular in performance. No men's groups are indicated.

This was World War I. Serving in the military, very few men were on campus. Times were difficult. This yearbook lists every graduate in the history of the institution.

The Treble Clef name disappears from this point on in favor of other group names.

1919-1920

Still recovering from WW I, only 4 men were enrolled at Central spring quarter.

1921-1922

The words of the alma mater are attributed to Mattie Lewis, sung to the tune *The Orange and the Black*. Floy Rossman taught music. The Double Trio was popular in performance.

The Trail Blazer's Dance featured the Trail Blazer's orchestra, the first all-male orchestra in school history. Their "peppy" music threatens to surpass the local town orchestras. No music photos are in the 1922 yearbook.

The "Roaring 20s" are underway. National wealth more than doubled in this decade. Women could vote. Jazz and an urban lifestyle were popular. Radio, automobiles and prohibition brought new lifestyles to rural Ellensburg.

1922-1923

Central enrollment passed 1000 for the first time. Floy Rossman taught music. No music concerts are mentioned.

1923-1924

1080 students. A new Steinway grand piano was purchased for the auditorium stage.

Music courses included, piano, notation, history, appreciation, choral conducting, chorus, theory, music methods, physical and the teaching of music.

The music majors formed a club or honorary music society called *Hi Hu Hee Hee*, which was an Indian phrase for *we like to sing*, or *we are music lovers*. They presented chamber music concerts ranging to the lower Yakima Valley. This is the first mention of student ensembles performing outside of Ellensburg.

In 1926 *Hi Hu Hee Hee* would be replaced by Alpha Zeta Chi, which in 1936 was reorganized nationally as Sigma Mu Epsilon.

The only surviving documentation of Sigma Mu outside yearbooks and student newspapers a scrapbook sent to Archives in 2016, which implies Central did not adopt the name change until 1938.

Sigma Mu activities included selling community concert tickets, stage decorations, student recitals and ushering. They also performed concerts separate from the music department.

By 1940 in "the old music building" Edison Hall, they had a music library of books, magazines and recordings maintained by the club. It is unclear what happened to this library in the move to Hertz Hall in 1964.

1924-1925

Central had 225 total graduates. Floy Rossman taught music.

George Beck (of Beck Hall) was hired as a music teacher for the orchestra, but taught science the rest of the day. Eventually he became a full time science teacher and geologist internationally famous as discover of local ginkgo petrified wood.

Prospective teachers chose one of five groups of specialization, including a languages, Literature and music group, leading to specialization in either Music or English. It was a two year program, six total quarters. All first year students took music one quarter. Three courses in music were required of all graduates, with additional electives available in music.

The only mention of music was a concert given by the Fall Chorus of 18 costumed women conducted by Rossman.

1925-1926

George Beck- Orchestra and Science, Ethyl Miller- public school music and voice. Marguerite Wilmer- piano

The music club Hi Hu Hee Hee was replaced by Alpha Zeta Chi.

The 69-voice Girls' Glee Club was established in the fall as a recreational activity. and to further the appreciation of singing among the student body. The 23 member Men's Glee Club was also established as a recreational activity for boys. Both were directed by Ethel Miller with Hazel Ellis as accompanist.

George Beck established the Classical orchestra of 10 strings, piano, trombone and drums. He organizes 5 additional orchestras, Popular for dance, Beginners, Pep Band, Mandolin orchestra, and the Edison School orchestra.

Beck's Freak Orchestra has three performances on homemade instruments constructed from fruit and cigar boxes.

There was a Double Quartet of women singers. Drama was first organized. (3 screen shots.)

Central adopted the "Wildcats" team name.

The school participates in the State Music Memory Contest. 25 records are exchanged among contestants statewide. Students can review them at any time. 10 records are played when students gather at the contest. Students must name the title, composer and nationality. Perfect scores receive a gold pin.

The Glee Clubs combine with the Methodist church choir for a performance of the Christmas Cantata *King of Kings* with a professional orchestra and organ.

A scarlet fever quarantine cancelled several campus events.

In April, the music department presents a concert in Selah.

1926-1927

Marguerite Wilmer taught piano. Ethyl Miller taught public school music and voice. George Beck directed the orchestra and taught science. Men's Glee (Miller) 50, Women's Glee (Miller) 85, The glee clubs performed the Rudolf Frimal opera *The Firefly*.

The *Blue Bird Orchestra* was formed this year and varied in size from 7 to 10 players. This was a student orchestra, but Beck played bass and or violin. They played for various dances and functions. The “pep band” played homecoming. (screen shot) This is the first mention of a Pep Band as opposed to an orchestra in the yearbook. Beck would continue to play in the pep band in various incarnations until at least 1946. Beck played with the Moses Lake Symphony through the 1950s.

The music department loaned sheet music and phonograph records to the Selah schools in exchange for accepting student teachers.

Men and women are in separate classes for music 1 and 2.

Students have 47 hours of required classes and 49 hours of electives as part of the education degree program. Music teamed with dance to present *Midsummer Night's Dream*.

Cellist Eleanor Hale joins the faculty as an assistant.

In June, the Music Department expected to move to Eswin Hall the following year once new men's dormitory arrangements were complete. Eswin was a former men's dormitory on 7th and Ruby street. The school took over the building when the men moved out. With the men gone, music moved it, at least in part.

The music cadet teachers assigned to the Selah elementary schools organized a *The Three Bears* operetta.

1927-1928

Eleanor Hale, Juanita Davies, Ethyl Miller were the music faculty in Eswin Hall.

Miller's Women's Glee Club of 40+ rehearsed weekly. *Men's Glee* was 10. There was a quartet (men) and double quartet (women.) Among other activities the choir sang at commencement.

The operetta *Katinka* was presented three times. The cast went on the road to Selah where the vocal numbers were presented in recital at the high school. Lucille Doersch was an important member of the cast. She would retire from the music faculty in 1972 and be named Professor Emerita.

George Beck has directed the orchestra since 1925, but is recognized as part of the science faculty. The Normal Boys' Orchestra played an informal dance.

On the heels of the BlueBird Orchestra in 1927, student drummer Don Baker organized another student 5-piece orchestra *The Collegians*, who proved to be even more popular.

In May, the Kamola lawn is converted into a miniature forest for *Quest of Quin*, including orchestra, dancers, and singers.

This is the first reference of Professor Emeritus Juanita Davies, who would be with the department for 38 years as piano instructor until 1965. Though the music faculty was largely female in the early years, Professor Davies was the only women on the music faculty in later years.

1928-1929

Juanita Davies, Eleanor Hale Southern, and Ethyl Miller remained an all-female music faculty of three. The Ladies' Ensemble of 55 under Miller toured instead of staging an operetta. This is the first mention of an official "tour" involving a class. Her Men's Glee was 16. The Girl's Double Quartet was active as was the Men's Quartet.

The school orchestra played the homecoming dance.

The Music Club researches bringing in various ethnic musicians to teach songs of their heritage, including local Indians and a Negro spiritual choir.

The Music Club would present performances in Thorp, Wapato, Selah and Roslyn late in the year.

The entire Training School faculty, including music, gave presentations at the 31st annual Inland Empire Education Association meeting in Spokane. The school children had two days off at the training school while faculty was at the meeting.

In November, five new standard size "noiseless" keyboards were purchased for class piano. Teachers will learn enough to accompany the singing in their classrooms.

Central again participates in the Music Memory Contest. (See 1926)

The Great Depression begins with the stock market crash in October. The country would not recover before late 1933. Enrollment drops 50% in this period. The Kamola women's dorm closes in 1932 for lack of students and wouldn't reopen until late 1934.

1929-1930

The Ladies' Ensemble was 30, the Men's Glee 18. Miriam Terry was head of the Music Department. Francis J. Pyle's orchestra was 30 strings and winds. Pyle would teach at Central through 1937.

Pyle has some significant magic!

A Band of 20 was called a revival, but there is no prior evidence of anything resembling a band like this. Central had pep bands, but this is a concert band that also played athletic events, with much school spirit, looking toward better future prospects. This was arguably Central's first true Concert Band.

A contest was organized to compose two new good "pep songs." With the exception of the *Alma Mater*, the other school songs are "not as good as they should be for a school this size." The prize was \$15.

Plans for occupying the "new building" (presumably Shaw & Smyser) were announced in January, with classes beginning January 25. This included music returning to campus from Eswin Hall. All music classes are taught in rooms A 308 and A 309

The orchestra plays before and between acts of the stage play *Quality Street*.

The Girl's Triple Trio and the Men's Glee Club performed at the Easter Breakfast.

A May concert by all the performing groups and selected soloists raised money to purchase new instruments. The concert concluded with everyone combined for Grieg- *Land Sighting*.

The women of Kamola Hall raised their dues to purchase a radio. The mixed chorus, orchestra, triple trio made the first-ever appearance broadcasting from the studio at KIT radio in Yakima.

1930 represents the first truly broad music program, with male and female choirs ensembles combining into a mixed choir for major works, two small vocal ensembles, an orchestra, and a band. All this with a faculty of two!

1930-1931

The department of music was Juanita Davies and Francis J. Pyle.

The orchestra was 33 strings and winds, performing movements from a wide variety of pieces. As a switch for one of their several dance engagements, they performed from the center of the dance floor.

The Women's Glee and Triple Trio performed at many campus events, as did the Men's Glee and Quartet. Performances of Negro spirituals were very popular this year. Typical in this period was a mixed choir of roughly 50.

The Men's Glee is "newly organized" with elected officers. The choir meets daily Monday through Thursday for one hour.

"For the first time," the orchestra plays an important role in the annual Christmas Concert, providing accompaniment for many solo and ensemble selections on the program. All the choral groups combine for excerpts from *The Messiah* including singers from the community.

Orchestra and Male Quartet perform in support of the city of Ellensburg at a vaudeville charity show.

The yearbook does not mention any band, which is likely an oversight.

1931-1932

The orchestra under Pyle was 32 performing the Mozart- *Jupiter Symphony* and played for the State Federation of Music Clubs in Wenatchee. They travelled with the mixed chorus to broadcast a radio performance in Seattle, the first documented radio appearance of the Central orchestra.

Women's Glee was 22, performed the *Messiah* with the orchestra and other combined glee clubs directed by Davies. Men's Glee was 18.

In November Pyle organized a pep band for basketball games. They rehearse twice per week, the orchestra three times per week.

In January for the Crimson W club annual Varsity Ball in the athletic hall, the music was on "remote control." A phonograph in the athletic office played the music

over the public address system. This represents the earliest major annual dance with no live music.

Reviews of the dance were mixed. The sonic quality was marginal. One reviewer claimed it represented the future, and suggested the student body purchase a similar system for all dances. The machine would pay for itself quickly and many times over.

The George Washington bicentennial is the theme of an April assembly program, with music and dance from the period.

Among other engagements the orchestra performed at the Blue Moon Ball.

In March, Davies and Pyle teamed for the Beethoven- *Sonata for Piano and Violin*.

In April, the 30-voice mixed chorus performed at the Washington Federation of Music Clubs in Wenatchee.

In May the Women's Triple Choir, Combined Choirs, Women's Trio, Men's Quartet, and Men's Glee performed a radio program at KOMO in Seattle. This was the first radio performance other than Yakima radio. Climaxing the program was Grieg- *A minor Piano Concerto* with Juanita Davies as soloist.

The final concert in late May was called "a triumph" in the Campus Crier.

1932-1933

The legislature empowered the Normal Schools to grant the degree of Bachelor of Arts in Education after June, 1933. There were 32 seniors.

The music faculty was five when Juanita Davies returned from studies on the east coast after a leave of absence. John Hopper had been her replacement.

New head of the music department Walter Huffman directed the Madrigal Club and a 50-voice choir. Francis J Pyle conducted a 35-member orchestra. The Women's Chorus, A Cappella Choir, Orchestra, and String Quartet gave another successful spring concert.

A first of its kind chamber music concert was presented as part of Alumni homecoming festivities With Juanita Davies- piano, Francis Pyle- violin, local teacher Mrs. Mundy- violin, Walter Huffman- viola, Eleanor Hale Southern- cello. This represented an alumni ensemble of sorts, as all were current or past music faculty members.

In March plans were announced for a May performance of *Pirates of Penzance*, which fit into the nautical theme for Spring including the Ship's Dinner with seafood and music.

There is no indication of a band.

The country was deep in the great depression. Typical admission to a dance was 25 cents per person. In May, the art club sponsored a Depression Dance. Instead of formal or semi-formal, this was a come as you are costume ball with no dress code. Faculty and student women wore dresses sewn from potato bags and flour sacks. Men

wore ragged work clothes and tattered shoes. Admission was 15 cents, or two for 25 cents. It was a big morale boost for the entire school.

This was largely a year focused on chamber music. Letters to the student newspaper complained at the lack of a Pep Band for basketball games.

1933-1934

It was a common lament of the annual faculty through the years how difficult it was to get photos of the music faculty. They were constantly busy, and never at the same place at the same time. Professors Pyle, Davies, and Huffman were photographed, but no ensemble photos of the choirs, or orchestra appeared in the annual.

Washington State Normal School was not a huge place, with a total of 36 senior photos in the annual. There are two student teachers in music.

Pyle teams with Juanita Davies to perform Bruch- *G minor Violin Concerto* and the Grieg- *C minor Piano Sonata*.

Invitations go out to 30 superintendents inviting high schools to a choral festival in April. With mixed choir (44) women's ensemble (12) men's ensemble (7) orchestra (35) and 39 music majors and minors, an effort is underway to revive the Music Club. There is also a Madrigal Club. The Cupid's Ball was successful with orchestra, but a music department concert was cancelled due to a conflict with the President's Ball celebrating his 52nd birthday.

In April the 50-voice A Cappella Chorus travels to Wenatchee to present programs for the high school and Kiwanis club, and later to Yakima, then back to Wenatchee again in May for their Chamber of Commerce.

Choir teams with the Methodist Church Choir to present Haydn- *The Creation*

The spring concert featured Orchestra, Women's Ensemble and the A Cappella Chorus. Juanita Davies performed the Op. 22 Saint-Saens- *Piano Concerto* with the Orchestra.

The traditional senior skip day was replaced by a sanctioned senior picnic. Student body officers were elected for the first time.

1934-1935

The "general college program" was established, which for the first time offered classes appealing to students not interested in becoming teachers. Music classes under this program would begin in 1944.

The 1935-36 Associated Student Body Budget was released. Music received \$140 of the available \$12,240.

The Campus Crier student newspaper continues summer quarter for the first time.

There were four music faculty. Women students on campus outnumbered men 4 to 1.

In July the A Cappella Chorus presented a program of original poetry on the theme Crusaders in the 11th Century, including period music.

Ohio State graduate Hartley Snyder directed the 48-voice choir and a 6-voice men's ensemble. Is this how Central adopted the *Ohio State Fight Song*? Karl Ernst lead a string quartet and 17-piece orchestra. Ernst also played cornet in a 9-player informal pep band, the first indication of band since 1932.

Franz Brodine joins the '34-'35 faculty as violin teacher while F J Pyle is on leave of absence.

The orchestra performs Schubert, Beethoven, Gounod, Tchaikovsky and Sibelius.

Men's and Women's Ensembles are active with concerts.

There is a yearbook screen shot of the 1935 Pep Band, the first evidence of an official band directed by music faculty with a formal photo.

In May of 1935 the Pep Band performed at a "Lithesome Limbs" function organized by Knights of the Claw, a sometimes offbeat sports-support club duly chartered to uphold the traditions of the school. A "pulchritudinous torso" beauty contest/picnic was organized at the Naches River. Miss Ellensburg I was selected by handicapping acclimation from contestants including students and music faculty in bathing suits, pajamas, or other swimwear. The Pep Band performed both in the river, and on the shore amongst the crowd in costume, as was their rather eccentric proclivity at the time. No record survives detailing which music student or faculty member was crowned.

Though not mentioned again in yearbooks until later, there is ancillary photo evidence in annuals of groups of band instruments at football and basketball games earlier and later than this example.

Snyder and the 50-voice choir perform at the music festival of the Washington Federation of Music Clubs in Seattle at Meany Hall, and broadcast a concert on KOL radio.

1935-1936

F J Pyle is scheduled to return for 35-36 from a year of study at Eastman. Music remains in the upper floors of Barge Hall.

The 1924 music club Hi Hu Hee Hee had been replaced by Alpha Zeta Chi in 1926. It was reorganized into Central's chapter of the music honorary society Sigma Mu Epsilon. They ushered concerts, took roll, assisted with contests and tours, hosted visiting music groups and presented concerts of their own. They did much of the work behind the scenes to keep the department running.

There are 31 music majors, and 14 music minors.

In late February the public schools were closed due to the influenza epidemic. The Normal School remains open, but all students showing any signs of the flu were asked to go to the infirmary immediately.

“By far the largest orchestra the school has ever known” is 21 strings and 14 winds under the direction of Karl Ernst. They perform the Dvorak- *New World Symphony* and Tchaikovsky- *Capriccio Italien*. The choir had more than 50 voices under Hartley Snyder, who also directed a 15-member String Ensemble and a String Quartet. The Women’s Ensemble was 16 voices under Juanita Davies.

Again, the student newspaper urges the Music Club and music department for a pep band at rallies and games.

Department head Snyder lectures on music to the Inland Empire Education Association in Spokane.

In January, the Normal music faculty taught the opera Humperdinck- *Hansel and Gretel* to the Edison K-6 graders, who adapted their own age-appropriate libretto. Their regular classroom teachers taught the dramatics.

The spring concert included Orchestra, A Cappella Choir, and Women’s Ensemble. They also performed at Baccalaureate and Commencement.

Women’s Ensemble travelled to Walla Walla to sing at the 15th annual Federated Music Clubs of Washington gathering.

The A cappella Choir toured on the way to Seattle for performances broadcast over KOMO, KJR, and KPL radio. Many orchestra students were part of the choir. The orchestra performed Weber- *Der Freischutz* over the air too.

In 1932-33 60% of graduates were placed in teaching positions. By ’33-’34 it had reached 89% surpassing the 1923 prior high of 88%. Had a few more chosen primary instead of secondary it was likely Central would have placed 100% of graduates. There is a shortage of primary teachers. All music graduates were placed before mid July. President McConnell reports demand has exceeded the supply in music, art, social science, health and kindergarten.

The orchestra and A Cappella Chorus meet and do a concert during the summer session.

There is no mention of band, but several ancillary photos in the yearbook at athletic events indicate some type of informal band activities.

1936-1937

Washington State Normal School became Central Washington College of Education. (Swee-Cee)

There are 31 issues of the Campus Crier student newspaper for this calendar year, the most in the 125 years to date.

A record freshman class has all the dormitories full for the first time in 6 years.

McConnell Auditorium was dedicated January 31, including an orchestra room for instrument storage and an orchestra pit. At the rear of the main stage was a music room with a small stage, which was treated for “sound absorbtion.” This room was used for both recitals and rehearsals.

The governor was unable to attend the dedication due to an influenza epidemic and excessive snow on the passes.

Franz Bodine again substitutes for F J Pyle who continues his composition studies at Eastman for 1937-1938. Betty Scopes is interim substitute for Juanita Davies until Miss Dorothy Jane Lord was confirmed for '37-'38. Davies is studying to complete her masters in Chicago. Howard Deye replaces Ernst. Deye comes from teaching in the Boise Public Schools.

In November, the department performs a concert on Yakima radio KIT.

The A Cappella Choir and Orchestra perform a Christmas program with a King of Kings theme. A faculty/ student quintet plays Franck chamber music.

The Orchestra played the annual Snow Ball formal dance to fine reviews.

In April, Administration returned from the Inland Empire meetings in Spokane with 100 open teaching positions reported from 60 superintendents around the state. Demand for music teachers is particularly high. Ultimately the placement office received more than 100 calls for music teachers, double the calls for any other area. This was far more calls than available teachers.

A new 5-member Girls' Orchestra of 2 saxes, drums, piano and a leader plays the February Cupid's Ball.

The orchestra and string ensemble played for the Seattle Chamber of Commerce and performed a NBC Red Network radio broadcast heard simultaneously on stations in Spokane, Seattle, Portland, San Francisco and Los Angeles.

Orchestra had 35 players under Howard Deye. The Knights of the Claw claim credit for the creation of the Pep Band of a dozen. The women of Kamola took donations and presented the pep band \$10 so they could drive to the February basketball game in Cheney.

In May, the department presented Brahms- *Requiem* directed by Hartley Snyder with Juanita Davies at the organ and F J Pyle preparing the orchestra.

The orchestra and women's chorus continued summer session, including a concert.

Student Harlan McNutt won the prize for designing the official college seal.

1937-1938

School enrollment was the largest since 1928. The new gym and football bleachers were ready before homecoming. Juanita Davies returns to the piano faculty in summer of '37 after 9 months study in Chicago.

From Eastman and Cornell, in April Milton Steinhardt replaces FJ Pyle, who moved to Drake University. Franz Brodine had been a substitute.

The A Cappella Chorus of 65 plus community members supplied 80 voices under Hartley D. Snyder. the Men's Quartet, the String Quartet, the Orchestra, and Sigma Mu

Epsilon honorary music fraternity represented the other music performing groups. The combined groups presented the Brahms- *Requiem* in McConnell and Yakima.

The 30-member String Orchestra was under the direction of Howard Deye. (1 screenshot)

In July, the orchestra presents a concert featuring music from Gounod- *Faust*, and Juanita Davies on Mendelssohn- *Piano Concerto #1*.

In January, the newspaper reports "serious music department musicians are trying to form a pep band." A "supposed pep band definitely needs the help and cooperation of the department." The supposed pep band plays swing music exclusively, and apparently not well.

We can infer this supposed pep band is the group claimed by The Knights of the Claw in the 1937 yearbook. The musical background of the Knights is unknown, but apparently minimal. Their spirit and intent cannot be impeached.

The paper calls for these two groups to "bury the hatchet" come together, and create one good pep band under the auspices of the department.

Beginning in 1934, Ohio State graduate Hartley Snyder was Central music department chairman. Apparently he was very conservative musically, but probably was responsible for Central adopting the Ohio State Fight Song.

In a deadly serious July 1938 Campus Crier Student Newspaper article, chairman Snyder declares, "Swing music can be played, but not on instruments belonging to the school music department."

In the following issue, the student newspaper responds to Snyder and the ultra-conservative organ teacher Miss Stropes in the "Faculty Fonies" column, which attributes fictitious quotes to various faculty:

Hartley D. Snyder:

There are so few people who can really "swing it" on an organ that Miss Stropes and I have decided to offer a very special course next year which we have appropriately called "Everybody Swing." The course consists of a systematic survey of the jazz of all ages and a study of terms, methods, and techniques of modern jazz.

Four weeks later Central President McConnell would replace Snyder with Wayne Hertz, who would officially found the jazz program in 1947.

1938-1939

The music faculty remained a total of four in 1938 according to the yearbook, (Screen Shot) Wayne Hertz, Juanita Davies, Milton Steinhart and Cloice E. Meyers. Joe Trainor is Central faculty active in music, mathematics and psychology in this 1936-1939 period. Trainor did some composing, performs on organ, and played French horn with the orchestra. He was a Central orchestra member as a student starting in 1926. There is very little mention of his official capacity. In the summer of 1939 Trainor is on leave of absence to study the public school system in Mexico City.

Choice Meyers would stay through the 1946-1947 school year.

The state of the art college elementary school will be finished summer of 1939, later called Hebeler Elementary.

Wayne S Hertz succeeds Hartley Snyder as department chairman in the fall of 1938. The campus paper urges girls to “still your fluttering hearts.” There is a Mrs. Hertz and a 4-month old daughter Barbara.

Music was taught on the on the upper floors of the classroom building (Shaw / Smyser) at that time. Among early Hertz achievements was annexing the 1908 Normal Training School, then Edison Elementary, later known as the old music building.

There are conflicting reports over exactly when the music department moved in. A July 1959 Campus Crier article suggests 1939, other accounts claim 1945.

On the site east of where Mitchell Hall stands today, Edison Hall would be the music building until the opening of Hertz Hall in January of 1964. Edison was eventually condemned and resurrected several times before being torn down in 1986.

Years later, Professor Christianson told us the Edison third floor rehearsal space was less than ideal. Three flights of stairs with no elevator were a challenge for moving instruments. The wooden interior was noisy with creaking floors. It was freezing cold in the winter, and unbearably hot in spring and summer. But, music had their own dedicated building.

Sigma Mu organized the first Christmas Carol Competition of dormitory choirs. This would be an annual event into the 1970s.

Milton Steinhardt is assistant professor and directs the orchestra.

Cloice E Meyers forms a band of 33 players seemingly from nowhere, with new band uniforms provided by the student council. The band performed at the Wenatchee Apple Blossom Parade for the first time. The orchestra of 28 had winds for many years, but this is the first evidence of a formally-instructed concert and marching band. (Screen Shot) The band pleased the crowd in a March concert.

The February Colonial Ball features a band from Seattle, the first time on record Central hired a band from so far away.

In February, the choir toured the Wenatchee and Yakima Valleys. In April, they performed at the 2nd Northwest WMEA convention in Tacoma, and broadcast a concert on KVI radio in Seattle. Similar tours would be an annual event Hertz’ entire long tenure.

According to the newspaper, the choir “steals the show” from 3 other college choirs including the UW at WMEA. The choir is “the best advertising medium of the college in years, and more trips should be financed by the college.”

The paper expresses displeasure with assemblies earlier in the year from “suedo-chautauquan quasi-educational medicine shows,” and suggests the music department be featured. “Why must we wait until the choir puts on a radio show in Tacoma before we hear it?”

The band and orchestra share a concert in May. The Double Octet performs the light opera "The Grasshopper."

The 1938 Marching Band is seen in full-color homecoming action at this link at 7:02 and other earlier parade clips. No audio.

<http://player.theplatform.com/p/U8-EDC/9gzdkydSA7ms/embed/select/media/enQpcJXPUGcc?form=html>

The 1st Central Washington High School Music Association contest-festival was at Central. The festival band and orchestra was 200, with a choir of 300. The event was in the old auditorium, new auditorium and new gym. Essentially this was what we now know as solo and ensemble contest, but also included high school bands, choirs and orchestras. The massed groups were comprised of the finest performers from all the schools.

1939-1940

In the October 12, 1939 school newspaper Wayne Hertz announces new quarters for the music department in what was the Training School, then Edison School, now Edison Hall, and remembered as the Old Music Building once Hertz Hall opened in 1964.

When the elementary students and faculty moved into the new Hebel Elementary, music moved into Edison.

On the ground floor Edison had seven practice rooms, five with pianos. Classrooms and offices were on the second floor. Classrooms and an extra practice room for the choir are on the third floor. Included in available equipment were at least two dozen college pianos.

A \$500 recording device was purchased for recording organizations, individual voices, and a recording library. Records were available for purchase in the bookstore.

The exact nature of this recording device is unclear. It was likely an "acetate recorder," which cut grooves in "vinyl" disks. The machine could play commercially released records too. The bookstore may have sold commercial records and the blank disks so students could record themselves. These were not inexpensive.

This "recording library" apparently did not survive. There are no known Central recordings before 1951. The Brooks Music Library does not include 78rpm records, only 33rpm long-play records. A few of these 78rpm acetates did survive in the personal files of band director Bert Christianson from the early 1950s, and have been digitized. Complete details can be found in the CWU Analog Jazz Archives.

After marching season, influenza within the band forced cancellation of the first band concert of the year in December.

Less affected by the flu, the choir, orchestra and drama teamed for Maryott- *The Nativity* in McConnell auditorium.

In December, choir and drama broadcast concerts began from McConnell, apparently over local radio.

January saw the first annual Choral Clinic of Region 1 organizing meeting. The purpose of this festival was to acquaint music directors with the available literature and appropriate materials for festivals and contests, and to establish a list of required music for the spring contest.

The May festival brought 1000 music students and their directors to campus.

In March, the Central and Kittitas County Chorus combine with Central Orchestra for a 200-voice version of Handel- *The Messiah* with Wayne Hertz conducting. Excerpts from *The Messiah* had been performed by the Central choir beginning in 1930. Isolated movements probably date to the earliest days of Central music. There are no clear indications of a prior full *Messiah* performance. Excepting during WW II, *Messiah* performances would be a traditional annual event for entire Hertz tenure through 1974. After that, *The Messiah* averages a performance every five years at Central.

Choir under Hertz had 66 voices. 44 were in Men's Glee. Choir was touring extensively, including performances at music educators conventions. Cloise Meyers had 45 players in band. Steinhardt had 30 in orchestra. Juanita Davies continued her crushing load of piano students.

The Band and Choir both gave concerts at the Wenatchee Apple Blossom Festival again this year.

Hertz and the choir toured for the second time, an annual event that extended his entire career.

The Central Washington High School Music Association agreed Central would again be the location of the 2nd contest-festival in the spring. Fees were set at 25 cents to defray expenses.

In the fall, 125 students enrolled in choir. Hertz kept 66. C E Meyers took the remainder. The choir performed at the dedication of the new elementary during homecoming week.

The 40-piece Orchestra directed by Steinhardt gave a fall concert. The orchestra travelled to Yakima for a performance for The Ladies Music Club.

The Christmas Concert features Women's Octet, and the 42-voice Men's Glee.

The annual Snow Ball had to be limited to the first 250 couples.

Choice E Meyers started the year with 50 in band, which necessitated purchasing 17 new uniforms for marching season. The 6 women baton twirlers debuted. A pep assembly was held in McConnell Auditorium.

Hertz conducts Yakima and Wenatchee high school choirs at Washington Education Association meetings.

Pressure from the student newspaper continues to mount over the required class for all teachers Music 3, which demands music theory including memorizing the circle of 5ths, the order of sharps and other "inhuman cruelties in a tiresome, useless ordeal."

“If people still like music after completing Music 3, it will be in spite of the course and not because of it.”

By the end of June, all but one music graduate had been placed. Demand for music teachers remains very high.

The A Cappella Choir sing Baccalaureate, the orchestra plays commencement.

1940-1941

By early 1941 some elements of the campus dropped the “E” from C.W.C.E. It doesn’t appear this was an official name change sanctioned by administration. However, team uniforms simply said CWC. By late in the school year CWC had almost entirely replaced CWCE in the student newspaper.

145 are registered in the a cappella choir. C E Meyers marches a band of 44 for half time at football games. In the spring Central again hosts the 3rd Central Washington School Music Association competition-festival for more than 1400 high school musicians.

Juanita Davies plays organ music in support of the *Death Takes a Holiday* play, with additional help from the string quartet. It was a challenging production in the midst if the influenza outbreak, which delayed the debut a week.

The February music concert with A Cappella Choir, men’s and women’s glee and male quartet got rave reviews.

The band and choir are invited to provide back to back performances at the afternoon programs at the Wenatchee Apple Blossom Festival. The Central portion occupied two and a half hours.

All groups including orchestra and smaller instrumental and vocal ensembles tour to at least the local schools, if not further. The choir travels to the coast.

Central music performances were broadcast once per month live from McConnell Auditorium over KIT Radio in Yakima thanks to \$500 worth of new studio equipment. The November broadcast featured the choir and college band. Most of these Wednesday night broadcasts feature student music of some kind.

Three freshmen received a full year scholarship for free lessons, in voice, violin, and piano.

A student director conducts a number with the concert band at the March concert, representing a “new era” for the school.

Hertz conducts and adjudicates 5 festivals in the spring, and attends national MENC in Los Angeles.

In May, a newspaper review claims this is the “finest Central choir ever heard.”

America enters World War II.

1941- 1942

Renovation of Edison Hall continues, including soundproofing the practice room doors, which was a relief according to the newspaper.

The 60-voice A Cappella Choir sang for an estimated total tour audience of 22,700 in live performance in addition to radio broadcasts. A February tour went through the Yakima Valley. A March tour went to 7 schools from Wenatchee to Chelan and Okanogan. The Spring tour in April started in Monroe and went south to Tacoma visiting 16 schools. A trumpet trio proved popular as part of choir touring, including classical and jazz arrangements of well-known compositions. This is the first mention of jazz in a yearbook.

A pair of twin sister baton twirling drum majorettes made the Marching Band quite popular in the Fall. The band and orchestra shared a November concert.

Lawrence Moe is a member of the music faculty. Moe is a Northwestern graduate. He will teach organ, piano and public school music, but also has choir and organ experience.

William Dennis directs the band while Cloice Meyers serves in the Army. Dennis is a Wisconsin graduate and attended the Paris Conservatory. He was music superintendent of the Eagle River, WI schools.

Jane Sylliassen teaches piano and music history.

Due to wartime restrictions, the 2nd annual Choral Clinic is trimmed back to a single day, January 18.

The choir (90) Kittitas County Chorus (75) and orchestra prepared by Steinhardt perform Mendelssohn- *Elijah* conducted by Hertz in March.

The 4th Central Washington School Music Association competition-festival is at Central again in April. Regional festivals were cancelled due to the war, but the District festival was retained, attracting even more participants, more than 2,000 from 26 central WA communities. Hertz directed a 450 voice combined choir. There was a band of 250, and an orchestra of 150.

The band under Dennis shared an April concert with the Ellensburg High School band.

Sigma Mu Epsilon joined the state and National Federation of Music Clubs, which has ties to the 4th regional "solo and ensemble contest" above.

In April, the KIRO Seattle engineers came to campus to make a recording of the choir for their *This is Washington* show series featuring Ellensburg, which was broadcast 4 weeks later. This is the first official mention of a choir recording, though the department did purchase a recording device in 1939.

With the advent of World War II, the band and orchestra were smaller, but "still high quality."

In alumni faculty news, the paper reports F J Pyle has completed a symphony. Pyle taught at Central from 1929-1937, studied with Howard Hansen at Eastman while on leave in 1937-1938, before moving to Drake university.

1942-1943

Orchestra director Milton Steinhardt was drafted into military service as a censor in the Army Signal Corp. His replacement Clifton Alford was drafted as well, directing a drum and bugle corps in CA. The orchestra was 11 strings. There is no mention of Central band or choir in the annual.

Tragically, Clifton Alford was killed in action in Europe when his plane was shot down. Years later Alford and Montgomery Halls would become music dormitories with Munro Hall, all named after music students lost in the war.

Campus clubs and organizations were significantly smaller and largely women, but survived. As an example, Sigma Mu Epsilon went from more than 60 in 1942, to 6 in 1943. The Knights of the Claw went from 16 men in 1942 to the point they were forced to disband because none were left on campus by spring of 1943.

A few of the traditional school dances happened as always, but usually with the jukebox in place of live music.

With able-bodied men in the civilian workforce largely gone in the military, school was suspended to create a 5-day Veterans Day weekend. Students and professors picked nearly 32 train cars of apples in support of local farmers. They worked the produce fields, and staffed the packing houses and canneries to save the crops and farms.

Wayne Hertz remained on faculty. Other than a small orchestra under third director Lawrence Moe, there is little mention of music. There was a "Duration" women's choir. There was no band, with most young men in the service, and women working in support of the war effort. Jane Sylliassen taught history and piano.

In February, the Army took over Kamola Hall. The women carried their belongings across the street to Munson Hall. The Munson men moved to the Antlers Hotel a few blocks away.

By April, Wayne Hertz had organized the cadets into a 22-piece band, and a 30-voice Men's Glee Club! The newspaper article doesn't mention it, but he was likely teaching math to the cadets by this time too. He was elected president of Northwest MENC.

Band directors in the schools are in such short supply the going rate is \$2400 per year, perhaps triple the salary of other teachers.

The cadets were delighted with the coeds waiting on them in the Kamola mess hall. Unfortunately, the women quickly became part of a measles epidemic among the cadets. Ironically, it was the German measles. (In 1918 it had been the Spanish flu.)

The cadets worked up a spring vaudeville show for the students and public, including their band, choir costumes and dancing. It was one of the most hilarious programs of the year.

Founded as the State Normal School, an institution chartered to “teach teachers to teach,” Central ran a K-6 elementary Training School. By 1939 the Training School was in what we now know as Hebeler Elementary, which includes an auditorium.

“Cadet” teachers in all disciplines watched Central professors teach the elementary students, eventually presenting lessons of their own. It was what we today might call “extended in-house student teaching.”

The Training School had an elementary choir, band and orchestra.

Beginning in 1906 and continuing nearly uninterrupted to today, the Central choirs learned a masterwork cantata or oratorio with orchestra. Examples include Handel- *Messiah*, Vivaldi or Rutter- *Gloria*, Brahms or Mozart- *Requiem*, Bach- *Mass in B minor*, Orff- *Carmina Burana*, Mendelssohn- *Elijah*, etc.

Typically these events happened in McConnell Auditorium, but sometimes in Hebeler Auditorium.

During World War II in 1942-1943, department chairman and choir director Wayne Hertz was reassigned, teaching mathematics to Army cadets on campus.

Central orchestra director professor Lawrence Moe took over the Central choir in addition to his choral and orchestra duties at the Training School. With most able-bodied men in the military, Central had only a women’s choir.

In 1943, Moe began rehearsals of the Giovanni Pergolesi- *Sabat Mater*, for choir, string orchestra and continuo. This baroque masterpiece is in 12 brief sections or movements, totaling 40 minutes of music.

The concert was in Hebeler Auditorium.

With Moe and his Central string orchestra on stage, the choir took the risers.

It was the combined 5th and 6th grade training school choir! Moe had taught them the entire *Sabat Mater* in Latin, with elementary soloists!

Needless to say, the parents were stunned to disbelief hearing their children singing difficult baroque music in Latin. The concert was a triumph.

What a lesson for the cadet teachers to watch educator Moe in action!

Unimaginable, preposterous, impossible?

Perhaps today, but not for Central professor Lawrence Moe in war-torn 1943.

The women’s glee did have a successful concert at the end of May. Hertz called it “the best singing group we’ve ever had.” They sang for commencement.

Sigma Mu Epsilon did most of the performing for the year.

80% of the graduating teachers had jobs before the end of May.

1943-1944

At the beginning of WW II a decision was made to continue college life with as few changes as possible. This included the sports teams. By this point the newspaper speculated sports may not be able to continue. All the schools were struggling to field

teams with so few men. Student newspaper reporting on music was rare, because student performances were infrequent.

There was no live music for dances until a 4-piece orchestra for the annual Colonial Ball in March.

Army Air Force students occupied Kamola Hall. The 314th College Training Detachment was highly successful. According to Central President Robert McConnell, "the entire college has been tuned to patriotic service."

Apple picking happened over Veteran's Day weekend for the second year. There was a huge labor shortage.

Thousands of teaching jobs went unfilled nationwide. All 148 Central 1943 graduates were placed. There were no candidates to fill the remaining 417 teaching jobs in the state.

Student enrollment had fallen to 268 total students, numbers not seen since WW I. There were only 8 student men on campus spring quarter. Central had a graduating class of only 22 students, 2 men and 20 women.

The A Cappella Choir was renamed Women's Glee Club with roughly 40 members. Music Department Chairman Wayne Hertz was transferred to teaching mathematics for Army cadets on campus. Lawrence Moe directed the women. The band had been "discontinued for the duration," and there is no evidence of orchestra. Small ensembles were active. 60 different people studied piano under Juanita Davies. Jane Sylliassen took the remainder. The department did a May 30 concert with the Glee, the Elementary Choir, and faculty piano solos.

During World War II, enrollment in colleges and universities plummeted nationwide as women and especially men enlisted in the military as part of the war effort. By Spring of 1944 there were only 8 student men on the Central campus and 260 women. Band and orchestra had been suspended for the duration.

In addition to the established curriculum, Central became a training center for enlisting Army Air Corps and Air Force cadets. Music department chairman and choir director Wayne Hertz (Hertz Hall) was reassigned to teach mathematics to the cadets. A 40-voice women's choir survived under the remaining music faculty of three.

The military cadets attended Central classes, but were absolutely forbidden to speak with campus women during weekdays under any circumstances. Similarly, the coeds were not allowed to speak to the cadets. Cadets violating the orders did the "tour ramp," parading endlessly back and forth across the athletic field. Coeds had their morals placed in question, facing lectures from the dormitory matrons, student council, and expulsion by the Dean of Women. Perhaps paradoxically, on weekends the cadets and coeds were allowed and encouraged to interact socially under very controlled circumstances.

Quick-thinking Hertz pointed out though orders forbade TALKING to the coeds on weekdays, orders would allow SINGING to them en-mass! By April 1943 Hertz had the cadets organized into a 30-voice Cadet Men's Glee Club and a 22-piece band! He taught the men various staples of the men's choir literature; unison sea chanteys, coal mining songs, drinking songs and various simple "manly" marching tunes common to the military. The cadets were required to march in formation between classes and buildings, directly past and beside the coeds. Along the way they sang songs with lyrics "altered to their own earthy devices" with spectacular Hertz gusto, directed at the groups of encountered coeds.

The extent of their ability to communicate effectively with the coeds is the subject of extensive Central lore and mythology. At the least, they succeeded in making some coeds blush, singing to them by name and asking for weekend dates with minimal offense. This encouraged even more vocal gusto, and careful attention from the women.

According to newspaper reports, visiting high-ranking military inspectors were impressed with the "enthusiasm and high state of morale" exhibited by the cadets as they sang their way from class to class. They had seen nothing like it anywhere before. They remarked "it was gratifying to see and hear the splendid spirit with which these men sing." The military brass hadn't the slightest clue what was happening.

Officially Central did not have a men's choir or a band of college students. However, Wayne Hertz taught those groups as military ensembles. In that sense, Central music went through World War II in fine shape, when other small colleges had no performing groups at all.

Central music history is loaded with more than our fair share of dynamic and charismatic professors. Few can match the 36-year tenure of Wayne Hertz, who found a way to communicate via music under the most impossible of circumstances.

In July, the Washington Music Teachers Association met for 5 busy days at Central.

1944-1945

The music faculty is Wayne Hertz, Lois Miller- violin, Juanita Davies- piano and Lawrence Moe. (See 1945 Faculty Photo)

The 10/6/1944 Campus Crier student newspaper has an entire page devoted to music and some history of the department.

Violinist and orchestra director Clifton Alford from the Central music faculty is reported missing in action in Germany. Four months later a student newspaper story released information the B-17 Fortress he was piloting had been shot down over France in August during one of his first missions. He had been on active flight duty only two weeks. Violinist Alford was an Ellensburg High and Central graduate. He was a member of the music faculty for only two months in 1942.

Hamilton “Ham” Montgomery was a very talented and popular Central music student and athlete. Army Air Force pilot Montgomery was killed when his plane crashed while flying home after the war ended.

After the war, the massive influx of returning servicemen overwhelmed Central dormitories. In 1946 five temporary dorms were arranged for G.I.’s at the airport until permanent dormitories could be constructed on campus. Montgomery Hall and two additional airport dorms were named in honor of Central grads who also made “the ultimate sacrifice” in WW II.

Dr. E. E. Samuelson wrote “Until a more permanent memorial can be erected in memory of CWC’s war heroes, we believe naming these veterans dorms one way to honor our boys who didn’t come back.”

One of the “airport dorms” Alford Hall was named in honor of Clifton Alford. Similarly, Munro Hall was named after former Central drum major Douglas Munro, killed in Guadalcanal. Munro would receive a posthumous Congressional Medal of Honor, the only member of the Coast Guard so honored. The Munro story is particularly significant in the history of Central, and Central music.

From Cle Elum, Munro played harmonica, drums and bugle. He was an important member of the high school orchestra and dance orchestra. He also was an exceptional dancer. He was march leader and music director of the Cle Elum American Legion Corps, which became Junior National Champions in 1934 under his direction. He played Taps at the funerals for numerous local veterans.

At Central beginning in 1937, Munro continued his association with the American Legion groups. Playing trumpet, he became Central “Yell King” and Drum Major.

While serving in the South Pacific during WW II, Munro often lamented the lack of music and “little touches of home” afforded those serving far overseas. Highly respected and popular among the men, he often entertained his fellow shipmates on the harmonica. After his death, the family donated his beloved harmonica to the Coast Guard. This inspired nationwide donations of a huge number of musical instruments, which were sent out to active servicemen worldwide.

Originally buried on Guadalcanal with others killed in action, Munro was returned to Cle Elum in 1947. At his official burial services at the local cemetery, the Coast Guard Band played a march written in his honor.

In lieu of the official Coast Guard bugler, fellow Cle Elum trumpeter and Central student Ernie Breznikar played Taps at the Munro funeral. Breznikar was an original member of the local dance band *The Music Makers*, including members very important in founding the Central *Collegians* and *Sweecians* jazz bands in 1946.

The US Navy honored Munro with the destroyer escort *Douglas A. Munro*, which served in WW II and the Korean War. 1972 saw the launching of the CGC *Munro*, a

Secretary-class 378-foot Coast Guard cutter. In 2017 the original was decommissioned, and replaced with the 418-foot Legend-class National Security Cutter *Munro*.

Extensive Munro details are available in the book *Guardian of Guadalcanal* by Gary Williams. (See 1944 Douglas Munro.PDF)

In May, the choir performed at the unveiling of the Veteran Memorial Plaque honoring the 520 former students and faculty who served in WW II, and the 30 who lost their lives.

Alford and Montgomery Halls would be renamed Alford/Montgomery as the structures were remodeled or new housing was constructed. By the 1970s it was known as the "Music Dorm," housing music students almost exclusively. Similarly, Carmody and Munro Halls became Carmody/Munro, and ultimately the "Quiet Dorm." (See Campus Crier 1978.01.12)

Miss Lois Miller joins the faculty teaching violin.

In October Lawrence Moe was elected as an associate in the American Guild of Organists. He was only the 5th Guild organist in the entire Northwest.

18 students graduate from Central, 17 women. Musical activities are largely limited to *Sigma Mu*. The music department presented Mendelssohn- *Elijah*. With the end of WW II, the women returned to Kamola Hall.

Wayne Hertz was All-Northwest MENC President, with the conference in Spokane.

A two-year program of 15 credits in music was implemented, for the first time attracting music students not interested specifically in teaching.

World War II ends. By 1947 Central enrollment would triple from wartime lows.

1945-1946

The '45-'46 school year was a transition from war to peace according to President McConnell.

The music faculty increased to six. In January Margaret Sruggs joined the faculty teaching voice, piano and music methods. Lois Miller is now Lois Lawrence. Hertz reassumed choral directing duties of the 65-voice *Girl's Glee Club*. In December, the department presented The "Nativity," a Christmas Mystery Play with music written by the advanced harmony class directed by Lawrence Moe.

The Girl's Glee and mixed choir performed at WMEA Yakima in clinic and performance. The orchestra under Lois Lawrence and string quintet performed a March concert.

Band Director Cloice Myers would return from the war as Major Myers. His pep band of 20 was popular at basketball games. The "new" red and black Pep Band uniforms had actually been purchased seven years earlier, but put away for the war years.

The Marching Band presented a homecoming halftime show, forming a C for Cheney and an E for Ellensburg. The concert band performed a full concert in May.

His day split between Music and Science, professor George Beck had founded the Pep Band in 1926. Beck played bass with the Pep Band this season, and perhaps many others both earlier and later!

The marching band paraded in support of a student push to create a war memorial. There were 90 music students studying voice, piano, violin, organ, woodwinds, and brass.

In April, more than 1500 high school students attended the annual High School Music Festival. Hertz directed a 750-voice massed choir. There was a 300-piece band, and hundreds of solo performances.

The festival orchestra of 225 pieces was conducted by Seattle Symphony Music Director Carl Bricken, who noticed a particularly talented Central orchestra student.

A few days later, string bass player Stan Krebs was invited to audition for the Seattle Symphony. In early May, the announcement came Krebs was the first known Central musician to become a member of the Seattle Symphony, beginning with their Fall 1946 season.

Central students were well aware of the talented Krebs, as he played with the Los Angeles Philharmonic under Wallenstein during their 1945 season! For recreation around campus Krebs played bass in swing bands, boogie woogie piano, and had recently completed his first piano concerto.

The mixed chorus was re-formed in an April performance of *The Messiah* as a benefit raising \$300 for the war memorial. Assisting were the choirs from the Methodist, Presbyterian, Episcopal, Baptist, Christian, and Lutheran churches, and the Elk's Men's Glee Club. Lois Lawrence (now Lois Miller Lawrence) resurrected the orchestra of 20. Music was reconverting to pre-war activities.

Frank E. Fisher replaces Lois Miller Lawrence as violin instructor for Summer 1946.

According to a student newspaper article 10/17/1946 (screen shot) Central's own swing dance band "The Collegians" was formed five months earlier in May of the 45-46 school year by returning servicemen. The goal of the band was providing additional college money for the ex-G.I.'s. Student bandleader and trumpet player Fred Schnurr chose the group name prior to their first pay job. The original instrumentation was trumpet, three saxophones, guitar, bass and drums.

The first library for the band was a gift from the Central music department. The extent and origins of this gifted music is unclear.

Immediately the band members began writing their own arrangements of "up to the minute new music never heard in the area." *The Collegians* played the November 1946 Homecoming Dance.

There is every indication the band grew at least 6 brass, 4 saxes and rhythm quite quickly as G.I.'s returned to school in droves. Fred Schnurr and others would be part of *The Sweecians* swing band directed by Bert Christianson in the Fall of 1947.

1946-1947

In 1947 the state legislature allows the granting of Bachelor of Arts degrees, and Masters in Education. Previously only the the degree of Bachelor of Arts in Education was allowed.

Student enrollment surpassed the pre-war years. Men lived at the Ellensburg Air Base until four quonset hut "dormitories" could be moved to campus from the Bremerton navy yard. Several construction projects got underway.

Donald L. Bartleman joins the faculty as assistant professor of music. Stanley S. Linton is acting director of vocal music in the absence of Hertz who is on leave. Linton conducts the annual Handel *Messiah* performance including local church choirs with 125 voices. Cloise Meyers is acting department chairman. Margaret Scruggs, Juanita Davies, Cloise Meyers, and Lawrence Moe represent the music faculty.

The band marched 45 for football, and played for basketball games. The orchestra was re-formed for a performance of *The Mikado*, which was broadcast on KXLE and KIT radio conducted by Stanley Linton. The A Cappella Choir of 60 was back to full strength and touring again, this time to Seattle and Centralia. The band marched the Wenatchee Apple Blossom Parade, winning an Honorable Mention ribbon. Central was the only college band to march in the parade.

The Concert Band plays the first concert with a surviving program April 11, 1947, including the college Male Octet performing two numbers. The Band plays six pieces, mostly marches and overtures.

The Men's Octet, and Triple Trio were active.

Lawrence Moe reorganizes the Central Elementary School choir and band.

The 9th Annual State Music Festival was in April at Central, which included choirs, bands and orchestras. The regional festival followed at Central in May, with winners from WA, OR, ID and MT, 126 high school students total. This would be the rough equivalent of current State Solo and Ensemble followed by an All-Northwest Solo and Ensemble, but without the large ensembles.

Herbert A Bird joined the faculty as Professor of Violin. The String Ensemble is 9 pieces and acquiring new players. He would retire 31 years later in 1978 as Professor Emeritus. Dr. Bird passed in 2012 at age 99.

In April of 1947 the band under Cloise Meyers presented a concert of marches, with an interlude by the College Male Octet.

In July, the Student Government Association purchased a new juke box. Free dances were held in the old gym Wednesdays from 7:30 to 8:30 P.M.

1947-1948

'47-'48 was a huge year for Central music, with numerous important developments.

Music would move into new facilities in what was the former Training School, now called Edison Hall at the beginning of Spring 1948.

Central began fifth-year, Masters programs, and graduate students.

At National MENC in Detroit, Wayne Hertz was elected one of only six members-at-large in the nation.

Choir enrollment was again over 100 with Hertz, who pared down to 80 voices for tours to 30 high schools around the state. Audiences totaled more than 18,000 on tour. Hertz forms a Men's Glee Club.

The annual Christmas concert was *The Nativity* and *A Song for Christmas*.

Inspired by the dynamic Hertz, the dormitories each had their own choir. There was an intense annual Choir Competition of Christmas Carols for nearly three decades after this, which involved costumes and staging.

The annual *Messiah* performance in February included 150 singers, 2 pianos and organ.

The tall, young, and charismatic A. Bert Christianson was hired to replace the departing Cloise Myers as Director of Bands. The band marched the Homecoming Parade. The basketball band did marching and maneuvering at half time of the home basketball games. (see screen shot) The concert band performed a December concert and visited 20 different schools on spring tour. The trombone quartet was a popular solo feature.

Miss Jean Swanson taught organ, music theory, and public school music in place of Lawrence Moe who was on leave to study at Harvard.

Herbert Bird directed the string orchestra. In March, they enjoyed a hay ride, with snow on the ground, and stars overhead.

A February Off-Campus Carnival included an Off-Campus Band.

Though unreported at the time, Christianson forms the Sweecians jazz band in the Fall of 1947. Among other notable members, the band included Northwest jazz teaching icon-to-be Waldo King, and an impressive high school lead trumpeter from Cle Elum Robert Panerio in the Music Makers student band. Panerio would become CWSC Professor of Trumpet and Professor Emeritus along with Christianson in 1963.

In November, the student newspaper reports Christianson agreed to make a phonograph record of the *Alma Mater* to be played after all college social functions. This is intriguing, because Christianson did not complete his arrangement of the *Alma Mater* until 1949. Complete details can be found filed with the *Alma Mater* music.

The final band concert of the year in May featured both old and new. However, in only his first year Christianson and Central had already gained a wide reputation

among band directors statewide for performing exciting new music. The concert featured several favorite pieces identified by the band directors visited on tours earlier in the year. Just as with the choir, this attitude and annual band tours would be massive recruiting tools. The band presented Christianson with a new leather briefcase. Surprised, Christianson responded "This is the finest group I've had the opportunity to work with. It was their doings and not mine that made this band possible."

Published in the student newspaper, the Music Department Activity Review is the longest article on the music department in decades. (See PDF 6.3.1948)

In July of 1948 New York baritone and opera star John DeMerchant shares a joint recital in the auditorium as part of a lengthy professional 32 state tour. (See PDF) DeMerchant would join the Central faculty in 1963-1964.

In August of 1948, professor Lawrence Moe guest hosts for the titan of American pipe organists E. Power Biggs on his hugely popular Sunday national CBS radio program. Moe introduced and performed varied important organ classics, plus new works by Northwest composers. Moe was one of only five associate American Guild of Organists in the Northwest. He was on leave from Central to study with Biggs at Harvard while working on his doctorate in musicology.

Moe would host a second Biggs broadcast the following week before resuming teaching at Central in the Fall of 1948.

Moe was the first and perhaps only Central professor in history to host a live nationwide network radio broadcast program.

The significance of this accomplishment is difficult to put in perspective today. E. Power Biggs was one of the most influential American musicians of the middle decades of the 20th century. With multi-millions of listeners nationwide on network broadcasts, radio ruled. Biggs ruled the Sunday morning airwaves on the CBS network.

This was long before computers and the global communications we enjoy today without a thought. Radio was the only national broadcast medium.

Television was in its infancy. Seattle was pioneering, with two television stations broadcasting to perhaps 1,000 total television sets in a 50-mile radius 3 hours per day. Spokane had no TV until 1952, with Yakima following in 1953.

Moe's CBS network radio broadcasts were hugely significant indeed!
(Don't twist that dial. Stay tuned to this station for further Moe factoids.)

1948-1949

Enrollment reaches 1300 for the first time. Due to the increased enrollment, Gilbert Spector joins the music faculty to teach piano and music theory. Juilliard trained, he also plays violin.

Jean Swanson moves to Cheney, and Lawrence Moe teaches organ.

The concert and marching band had grown to more than 60 and toured 23 schools. The homecoming parade led by the Marching Band was “the best in history of Sweecy.” (See screen shot Campus Crier 11.23.1948 Homecoming Halftime)

In Observer 1988.10.27 Dr. James Brooks looks back 40 years to his undergraduate days at Central in 1948.

The 28-piece Pep Band debuts *Fight On Central*, a new fight song composed by Christianson.

The 17-piece Sweecians swing group staged its first “Band Blare” all-college dance. For dances the band adds a female vocalist. (See Campus Crier 4.7.1949 Sweecians) The previous evening the *Sweecians* did a 30-minute radio show in McConnell Auditorium. After the broadcast, the concert continued with additional numbers for the crowd. In a sense, it was a precursor to the Jazz Nites, which would begin in 1964 under Panerio, with Moawad taking over in 1970.

150 were in choir, pared down to 70 select voices for tour of 11 schools in the Yakima Valley in February, highlighted by stops at Columbia High School in Richland sponsored by the Richland Kiwanis Club, and in Yakima. The April tour of 17 appearances in western WA, culminated in a broadcast concert on KOMO radio, Seattle. Herbert Bird and Gilbert Spector performed two movements of the Mendelssohn Violin Concerto on both tours.

The annual Christmas program *The Nativity* is a two-day event.

In 1947 the state legislature granted the creation of master’s programs leading to the M. Ed degree. The first degree in Central history was conferred in June 1949 on John Hopkins, a major in music education.

Violin professor Herbert Bird presents his first Central violin recital. Bird would do at least one annual recital for the following 31 years and at least 10 more in retirement after that.

In April, the string orchestra of 12 tours to Kennewick High School and also performs at the Conference of the American Association of University Professors. Christianson was writing string parts to be used with the jazz band for special occasions in this period.

The annual *Messiah* concert continues near Easter.

The choir presented the Kodaly- *Te Deum*, the first production on the West Coast. The text was translated by faculty in the library, and transcribed from the score by music professor Gilbert Spector. This was a June McConnell joint appearance with dance, who presented *Ellensburg- Now and Then*.

The April High School and Jr High School festival attracted 550 students and 68 vocal and instrumental groups from 25 cities to campus

In winter and spring the band did two tours, the first trip through the lower Yakima Valley. The 13-piece Dance Band presents a few numbers during intermission. This is the first mention of the Swing Band touring, and performing with the concert

band, with the Swing Band appearing from within the Concert Band under Christianson's direction. (see PDF)

A Northwest Composer's Concert in December involved the Brass Choir, Faculty String Quartet and the piano and organ faculty.

1949-1950

Central enrollment is over 1500.

G. Russell Ross joins the music faculty and forms the Brass Choir. Christianson conducts the 25-piece Rodeo Band in September.

In 1950, Central's Office of Public Relations started an alumni organization in six chapters state-wide. Contact will be maintained via newsletter. One goal is to organize housing for choir, band and orchestra tours.

In January of 1950 Music is shocked at the death of David Hertz, 6 year old son of Mr. and Mrs. Wayne Hertz during a tonsillectomy. A scholarship fund was established in his name.

The Central band was now 70. From this point on the 16-piece Sweecians dance band is mentioned frequently as a popular "special sidelight" of tour performances, with all members appearing out of the concert band for a set of swing music. Christianson finished a chart on *La Rosita*, and "BeeP" Panerio on *Painted Rhythm*.

In May, the second "Band Blare" was called the biggest social event of the year. The 24-piece *Sweecians* performed a radio show and concert two days before the Blare. Featured was Bob Panerio's new arrangement of *Tangerine*.

Christianson began a tradition of "outdoor lawn concerts" for Sweecy Day festivities. There is a clarinet quartet and a flute trio.

The Sweecians perform a 30-minute radio broadcast from McConnell Auditorium the night before homecoming festivities begin. This has become an annual tradition. They play the Rotary Club show in November.

The 2nd annual Northwest Composer's Concert was in April this year.

Now over 150 voices, a tour choir of 70 did two separate tours, with 19 concerts in the Spring tour alone. A men's choir of 34 was re-formed under Stephen Hobson, as was the Girl's Choir under Hertz after a long absence to perform at the annual Nativity program in December.

Professor Steven G. Hobson assists the choir, enabling the men and women to rehearse twice per week in different rooms. Hobson also teaches voice. The Central Singers April tour included the Men's Glee directed by Hobson. Performing in Seattle churches on the April tour included organ pieces featuring Lawrence Moe, and Bruch Violin Concerto excerpts by Herbert Bird accompanied by Gilbert Spector.

Private studio recitals replace regular formal recitals. Professors choose two or three from each studio to perform formal public recitals.

In December, Central hosts a two-day band music reading session for educators.

A new practice organ arrives, which allows more organists to practice consistently.

Work was completed on 12 new practice rooms in "Agony" (Edison) Hall, 8 with pianos. Remodeling had begun in 1938.

Orchestra has grown from a string ensemble to full orchestra with winds and percussion one day per week. The May concert was the first full symphonic orchestra since before WW II.

A new group, the all-strings Little Symphony also performs a May concert under Herbert Bird. The Brass Choir performs in May too.

The department purchases a Stroboconn electronic tuner which received heavy use for many years.

The department begins a series of 60-minute Sunday afternoon concerts on KXLE radio.

Hertz is National Chairman of the Junior Division of National Federated Music Clubs. Steven Hobson and Gilbert Spencer leave Central in June to pursue doctorates. Lawrence Moe granted leave of absence.

209 graduates get teaching jobs, the most ever.

1950-1951

Henry J. Eickhoff is the interim replacement for Lawrence Moe, who is on leave to finish his doctorate.

ROTC organizes. By 1955 there would be 600 cadets on campus. In 1963 ROTC switched from mandatory to voluntary.

The Sweecians played the annual KXLE radio show and concert as an intro to November homecoming activities.

The 135-voice choir presents *The Nativity* for the third consecutive year, and the Rotary show. They follow with the annual *Messiah* in January.

The Central Singers spring tour to Western WA included 14 schools, 5 churches and civic groups, and a KOMO radio broadcast. Vocal soloists with piano were featured, and the College Male Quartet

The Brass choir and various small brass ensembles perform in February.

The Concert Band does a 3-day tour toward Wenatchee and Okanogan, and a second tour toward Yakima. Bert Christianson is elected vice president of Northwest MENC.

Central hosts the regional solo and ensemble contest in March. The choir tours and does an on-campus concert. The "Fainting Sopranos" is interesting part of a later tour. (Campus Crier 5.10.1951 PDF)

Beep Panerio writes a "hep talk" newspaper column for the May Band Blare dance with the Sweecians swing dance band. (Campus Crier 5.17.1951)

Joseph H. Haruda arrives in July. Haruda would become department chairman on the retirement of Wayne Hertz 23 years later.

Music plays an important role in the 20th anniversary celebration for President McConnell, with choir, orchestra, string and various other small ensembles.

The band plays another Sweezy Day lawn concert.

Central hosts a Summer Music Camp. Noted guest conductor Paul Yoder is featured.

No mention of orchestra in the yearbook.

1951-1952

Wayne Hertz was WMEA President, with the Conference in Yakima. Hertz, Christianson, Bird and Scruggs present clinics. Hertz is a member of the national board of MENC.

Juanita Davies celebrates her 25th year on faculty.

Tuffy the Central Wildcat mascot is seen in a yearbook photo.

The Dormitory Choral Competition continues in December. The choir does the annual Christmas Concert including the *Nativity* with 105 voices.

The Third Annual Variety Show in February enjoyed a packed McConnell Auditorium including much music participation. The show would do performances at Western in Bellingham. The 56-member touring concert band visits the Yakima Valley. The *Music Makers* perform at the Colonial Ball.

The high school contest happens in March as usual.

The Band and Choir do quarterly concerts as usual.

After an April end of the quarter concert, the 1952 70-voice Central Singers spring tour included 14 schools, 6 churches and civic groups and a KOMO radio "Voices of the Northwest" radio broadcast.

Central ROTC is the first unit in the nation receiving permission and funding for a glee club and band. This includes money for tours. There are 55 in the Glee Club and 30 in the band under Hertz and Christianson. They perform at the Air Force bases in Moses Lake and Tacoma.

In July music professor Raymond Bauer has his Spanish Dance for piano *Conquistador* published in Chicago.

In July, a record of the Central Band and Choir was played for the 1912 40th class reunion. This is the first mention of an official music department record. Copies do survive and have been digitized.

The 1952 August Music Camp attracts 30 in band, 15 strings, 25 in theory, 16 in music appreciation and 12 in conducting with everyone in the chorus. This followed the meeting of the WA State Music Teachers Association with more than 100 teachers on campus. Herbert Bird does his 5th recital in 5 years.

In May 1952, the Central Singers perform the Kodaly- *Te Deum* at the Commencement Concert in the College Auditorium

1952-1953

The 2nd and 3rd pages of the 1953 Hyakem provide official sheet music of the Alma Mater and Fight Song.

The College Inn or Wildcat Inn burned to the ground in the summer of '52.

Juanita Davies celebrates her 25th year as a member of the music faculty, for many years the only woman.

The homecoming parade features the CWU Marching Band and the ROTC Marching Band, both under the direction of Bert Christianson! They also travelled to an away football game at Whitworth. The Pep Band continued to play basketball games.

The December Inter-Dorm Choral Competition continues, as does the Rotary show. Bert Christianson is president of Rotary.

The annual Christmas Concert featured the Band and the 100-voice choir. The choir performs the Saint-Saens- *Christmas Oratorio*.

CWC hosted the Central District Solo and Ensemble contest, choir, band , and orchestra festivals, and the annual Band Blare semiformal dance.

Weekly movies were free in McConnell Auditorium, but raised to 10 cent admission in spring for two movies per week.

Students in the outdoor club climbed Mt. Stuart each May, and more advanced climbers scaled Rainier, Baker, and Adams too. These various outdoor clubs including both men and women were wildly popular, and according to the yearbooks, not supervised by school chaperones like the on-campus clubs.

The 50-piece tour band does a 5-day 15-city February winter tour through western WA including the Brass Choir (formed in 1950) directed by G Russell Ross. The band plays at the Northwest MENC convention in Bellingham at the end of the tour, as does the Brass Choir.

In May, the Band performs a concert featuring the music of Northwest composers.

The 70-voice Central Singers sang 33 concerts including a concert in Tacoma broadcast nationwide, Northwest MENC in Bellingham, KOMO radio and KING-TV and the Seattle Rotary Club, paving the way for the National Rotary Convention in 1954. Their May 30 concert was the 34th concert of the year, with commencement their 35th. Popular numbers on tour included Dello Joio- *Song of the Open Road*, Thompson- *Peaceable Kingdom*, and Scott- *The Creation*, which were performed at the Commencement Concert too.

BeeP's Quintet performed at the Colonial Ball. BeeP is senior trumpeter Robert Panerio, who would return to Central as Assistant Director of bands in 1963. He would

direct the Central Stage Bands through June 1969. Panerio describes department activities in his weekly student newspaper column.

In April, Wayne Hertz judges in Alaska for the third time.

The Spring Band Blare was cancelled this year.

Bert Christianson is President of All Northwest Music Educators Association.

Band and choir perform at commencement.

1953-1954

With 1286 students on campus, 20% of the student population was a member of band or choir, not counting the dorm choirs.

1954 was a banner year for the department.

In March Central hosted the annual Solo and Ensemble contest for 800 students in 5 different venues on campus.

The band of 47 touring members visited 8 towns and appeared at the WMEA convention in Yakima where Christianson was president of Northwest MENC.

The Central Singers performed at WMEA Yakima in February. A tune-up concert at Yakima High School in March followed by a concert at the Roslyn-Cle Elum Kiwanis Clubs and a home concert had everyone fully prepared for not one, but two different appearances of a Central performing group at the national level.

In March the Central Singers performed at National MENC at the Chicago Hilton Hotel, one of only two groups in the nation. The group raised \$10,000 in donations for the trip. (Screen Shot from Chicago) This was the first national-level convention appearance in Central history. They performed 8 concerts and a radio broadcast on the trip, including a luncheon performance on the train. They also performed in the home town of Wayne Hertz, and did a recording session for broadcast on WJJD Chicago radio.

There is a "Central Singers in Chicago" book of photographs from the trip, which included a nurse/chaperone keeping everyone healthy. (See PDFs)

In Chicago, they performed for the Rotary Club of Chicago, paving the way for their June performance in Seattle. G Russel Ross chairs the MENC Music in Higher Education committee and also presents at the national convention in Chicago.

In May, band and choir teamed for a College Auditorium concert, concluding with the combined groups on Ralph Vaughan Williams- *Era of Peace*.

In June, the Central Singers performed at the 10,000 delegate National Rotary Convention in Seattle, the first-ever Central performance at a non-education national convention. They joined with the Seattle Symphony for the final two numbers Mendelssohn- *Festival Song of Praise* and Vaughan Williams- *The Era of Peace*.

The following day, Choir and Band performed at commencement.

Central hosted the northern division meeting of the College Band Directors National Association in May.

The CWCE Variety Show returns this year.

The *Sweecians* swing band anchored the 6th annual Rotary Club Variety Show. They played the annual Band Blare in May. Wayne Hertz and Bert Christianson represent half of the “famous” Rotary Barbershop Quartet.

The Summer Music Camp featured Raymond Dvorak from University of Wisconsin.

Margaret Scruggs teaches summer workshop in elementary classroom music.

1954-1955

There were 8 music faculty members. The Central Singers had stabilized at roughly 150. Joseph Haruda was assistant choir director to Wayne Hertz. Haruda would become department chairman on the retirement of Hertz in 1974. Two tours were still the rule, the first in March to Moses Lake and Wenatchee. The second was 850 miles, 13 concerts beginning in the Seattle area and a performance on KING TV, extending to All Northwest MENC April 15 in Eugene, with a home concert the following week. For a description of life on the road, see Campus Crier 4.22.1955 Choir Tour.

In May, the Central Singers performed for the State Convention of the Washington State Federation of Women’s Clubs in Yakima.

The inter-dorm Choral Contest included 8 dorm choirs in December. The choir joined the local church choirs for Handel- *The Messiah* with the CWU orchestra. The student newspaper photo was the first ever, and the first mention of the Central Orchestra in years.

The band also did two tours. The February tour through 9 towns in central WA. The “Band Blare” was a well-established tradition for the *Sweecians* dance band, who also performed at the Military ball. Christianson was president of Northwest Music Educators and the Eugene convention. Still no mention of orchestra.

The band played the homecoming parade and halftime, as always. Margaret Scruggs again taught summer workshop in elementary classroom music. Raymond Dvorak returned to the summer band and choral clinic.

Boys’ State attracted 440 boys from 170 high schools and Governor Langlie. Christianson directed the Boys’ State Band.

In March, the #1 dance band in the country, Les Brown and his Band of Renown played a campus dance, the first nationally-known dance band to appear at Central.

The choir and band performed at commencement.

In July, the Summer Band Concert and Bandmaster’s Band was conducted by Bert Christianson and Raymond F. Dvorak. Hertz conducted the Bandmaster’s Glee Club.

100% of 279 Central grads got teaching jobs with an average starting salary of \$3,720 per year.

1955-1956

Men outnumber women on campus two to one. Among music majors there were 46 men and 24 women.

Eugene Jones joined the faculty replacing Joseph Haruda, who is on leave working on his doctorate.

The *Sweecians* performed at Homecoming. The band marched the homecoming parade.

In October, the Choir performed for the State School Superintendents Association in Yakima.

Herbert Bird did his annual recital.

The *Sweecians* again anchored the Rotary Variety Show in November with Hertz and Christianson anchoring the acts.

The inter-dorm choral competition happened in December as usual.

The Choir performed Mendelssohn- *Elijah* for the Christmas season, with orchestra and sang informal Christmas carols at *The Vespers*. During winter the choir performed a one-hour all college assembly concert, and a two-day spring tour with a KIMA Yakima TV performance.

The Marching Band traveled to Cheney for an away game. The concert band toured to 16 schools in the spring, for 19 concerts, performed with the choir at commencement and presented another Band Blare Dance with the *Sweecians*, plus the annual band picnic.

In February, the band toured 13 schools in western WA.

Herbert Bird is on leave this school year to continue work on his doctorate. Walter P. Smith is his one-year replacement. No mention of orchestra.

The student union building purchased a television. Viewing began in January.

In April the Downbeat Magazine's top band in the land, the Count Basie Orchestra played the Junior Prom. This is the second year in a row the prom has hired a nationally known band. (See PDF Campus Crier 4.13.1956)

The choir of 120 pared down to a tour choir of 70 for two two-day tours to four schools each. The Madrigal Choir did three one-day tours to 6 schools, and a KIMA TV broadcast.

Student government voted to end money for band and choir tours, feeling it was a Central responsibility, which was the case at Western and Eastern.

The Air Force ROTC Band continued, performing a concert of their own, and performances at basketball games.

The choir performed the Mozart-*Requiem* in commemoration of the 200th anniversary of Mozart's birth at the annual commencement concert in June. The women's choir sang, and the band performed 6 numbers.

Summer music classes included classroom music, and music for the gifted child, and crippled child.

1956-1957

Herbert White replaced Henry Eickhoff, who is on leave to work on his doctorate.

Beginning in October, Central music students and faculty performed on the weekly "Holiday Inn" 30-minute KIMA-TV show. This was the first mention of Central on local Yakima television on a regular basis. Performances continued through Thanksgiving.

The November Junior Prom featured the Sammy Kaye orchestra, the third nationally recognized dance band in three years. 450 couples attended. The band played a public concert in McConnell before the dance, which was piped to Sue Lombard for an informal dance.

The orchestra of 25 plays a concert in March. The Vienna Boys Choir performed on campus.

A select choir of 75 toured to 12 western WA locations including a performance for the WA State Legislature in Olympia and a Seattle TV appearance. All 130 singers performed a concert on Yakima TV. (See Campus Crier 3.1.1957)

For a very rare shot of the Edison Hall band room, and Herbert Bird directing the orchestra. see (See Campus Crier 3.1.1957)

Bert Christianson is president of the Ellensburg Community Concert Association who determine what community concerts will be brought to campus.

Wayne Hertz conducts festival groups in Denver for a week in May.

In new uniforms, the 65-member top concert band toured 11 towns on their way to an All-Northwest MENC performance in Boise in April. This was the first All-Northwest MENC appearance for a Central band. It was a legendary concert Christianson called a highlight of his career. Though no recording of that concert is known, the band concert 4 weeks later in McConnell Auditorium was recorded and released on LP record including all the pieces performed in Boise. Despite rumors of others, it is the only known surviving recording of a Christianson band concert until All-Northwest MENC 1975 in Spokane.

In May, the *Sweecians* Dance Band plays the ninth annual Band Blare dance as the kickoff to Sweeney Weekend. A rare but small photograph is in the 1957 yearbook. There is a similar small but rare yearbook photo of the band and Rodeo Field grandstands.

Could the screen shot of the Military Ball Dance be the *Sweecians* Dance Band?

Summer school student enrollment was so large, typical activities including Boys State and Girls State were moved to other institutions due to lack of housing.

The band and choir perform the annual Commencement Concert in June.

1957-1958

The music faculty was 11. The yearbook faculty got them all together at once for a rare group photo. (2 Screen Shots)

R. Bruce Bray joins the faculty. Stuart E. Churchill joins faculty to teach voice.

The Choral Confab in January had Central choirs reading 80 new choral pieces for assembled choir directors.

The 74 member Central Singers Touring Choir did 22 concerts in 5 days, including two shows in Seattle and one in Yakima, plus the spring musical. Hertz and assistant conductor Haruda both conduct.

The band of 60 did a week-long tour as usual.

The *Sweecians* play the Sno-Ball. In conjunction with local church choirs Handel-*The Messiah* happens as usual. The annual Christmas Choral Concert happens as always, featuring Thompson- *Peaceable Kingdom*. The Four Freshmen vocal jazz quartet perform on campus in January.

The “little known and little recognized” orchestra of students and community members rehearsed under Herbert Bird Monday evenings, and accompanied the Spring musical. A string quintet plays a KXLE radio program for National Music Week. Robert Panerio’s huge Moses Lake HS Band performed on campus. Panerio would join the CWU Music Faculty in 1961, retire in 1991 as professor emeritus. The dorm Choral Competition continued.

In January 1958, the Four Freshmen male vocal quartet played to a packed auditorium and rave reviews with enthusiastic students causing a “near panic.”

Based on that success, the male vocal quartet The Hi-Lo’s appeared in March 1958. This concert was the source of much controversy, as the Hi-Lo’s sang only 6 songs and were on stage less than a half hour. Their clothes were rumpled. They made little effort to connect with the audience. The students boycotted the reception afterward. The concert lost several hundred dollars, which was a significant blow.

Little-known singer Johnny Mathis opened for the Hi-Lo’s. Mathis was well-received. Later that year Mathis would have a huge hit record that spent nearly 10 years on the top 100 lists.

WMEA is in Yakima for 1958. Panerio’s Moses Lake High School Band performs in February. Central solo and ensemble contest is in March.

The 60-piece tour band visited 9 central WA cities in February 58. In May 58, the concert band does two lawn concerts. The first over Mother’s Day featured student conductors, the second May 25 featured conductor Glenn Bainum from Northwestern Univ.

On March 30, 1958 music honorary society Sigma Mu Epsilon hosted a surprise reception for Wayne Hertz in celebration of his 25th year in education and 20th year at Central. A new version of “Hertz’s Alma Mater” was presented with special lyrics in an arrangement by Stuart Churchill from the music faculty.

In April 58 Wayne Hertz declines the invitation for choir to appear at the 1959 national convention of the National Federation of Music Clubs in San Diego. The expenses were prohibitive. The *Sayonara* Junior Prom feature the nationally known *Russ Freeman Orchestra*, who performed a concert before the dance.

The choir did the annual tour over spring break, this time performing 22 concerts in western and central WA

In May 58, the music department presents the musical play *Carousel* with orchestra. Admission was 35 cents for students with ASB card. This is the first musical production presented almost entirely within Music since *The Mikado* in 1947.

The annual *Band Blare* dance featuring the *Sweecians Dance Band* had reduced ticket prices of 65 cents per person or \$1 per couple.

In April '58, the Central library experiments with the first photocopy machine. Costs were typically 15 cents per page. Considering attending the movies cost 10 cents, this was extremely expensive.

The Band and Choir perform a concert the evening before commencement 1958.

1958-1959

In October 1958, the Les Elgart band provided the music for a Halloween dance kickoff to homecoming weekend activities. The band was hired for \$1500, attracting 576 dancers. The dance made \$230.

Drummer John Moawad won \$15 in the 1958 homecoming talent show playing drums on "Topsy, Part III."

John Moawad was choir president, tympanist in the concert band, and drummer in the *Sweecians* swing band. (3 Screen shots) Moawad would join the Central faculty in 1970 as assistant director of bands, stay for 28 years and become professor emeritus.

Moawad played drums in the CWU jazz band from 1955-1959. He followed drummer Hal Malcom, who along with fellow Central grad Larry McVey would form the program at Mt. Hood College in Gresham, OR after successful high school careers.

The annual dorm choral competition featured 8 choirs in December 1958.

Much discussion around campus involved Bermuda shorts, which ultimately were approved as proper attire for men, but not women. Women could not show their knees, except in gym shorts for athletic classes and events in uniform or costume.

In February, the 60-piece Band toured to 13 concerts in western and central WA. The program features lighter numbers at the high school performances, a men's singing group, and numbers where the entire band sings.

In April, the appearance of the Dave Brubeck Quartet lost \$400 for student government. Reviews were mixed.

The Billy May Band played the May Coronation Ball (formerly the Colonial Ball) crowning Miss CWCE.

The annual Band Blare with the *Sweecians* happened as usual.

Northwest MENC was in the Seattle Olympic Hotel in March. The Central Singers performed for a concert hour.

The *Sweecians* Dance Band performed at the mixer for the All-Northwest Chorus of 500 at a local Junior High. In a sense, this may represent the first-ever appearance by a jazz band at all-Northwest MENC, or any state MENC.

In April, the tour choir of 70 does 18 concerts in 5 days, including the Captain Puget children's TV program in Seattle.

G Russel Ross and the Brass Choir perform a full concert in April.

Mary Elizabeth Whitner joins the music faculty in August 1959 to teach theory, piano and choral music education.

The "first" 2-week string workshop in late June focused on Bornoff materials.

In July, Wayne Hertz passed his doctoral orals at University of New York. Bert Christianson's "band of renewed old lips" rehearsed on the lawn outside the music building in the summer.

Henry Eickhoff is local president of American Association of University Professors. He is busy designing the music facilities for the new library.

Baritone opera singer Robert McFerrin performs April 30, 1959 in McConnell Auditorium. (See PDF) His son Bobby McFerrin would perform April 30, 2007.

The annual Commencement Concert featured Band and Choir, including a performance of Christianson's arrangement of *Washington My Home*, the new Washington State Song by the combined groups.

Violinist Herbert Bird and mezzo soprano Lois McKnight Holcomb share a joint August recital.

1959-1960

The first department newsletter "Music at Central" appears, dated Summer, 1959. These newsletters continued through November 1997. They represent most of the surviving history. Without these newsletters and occasional student newspaper articles there would be no known surviving documentation.

The newsletters contain updates on numerous teaching alumni, which reads like a *Who's Who* of many of the highest profile educators in the Northwest and beyond. All the newsletters have been scanned to PDF for the archives.

Five new campus buildings were scheduled to open in 1959-1960. Preliminary approval and funding was approved to build the "New Music Building" now known as Hertz Hall.

Central President since 1931, Robert McConnell resigned after 28 years to take a federal Office of Education job in San Francisco. Under McConnell, Central had grown from 200 students to more than 2000.

Wayne Hertz completed his doctorate in July.

Bert Christianson organized a summer band to "renew old lips." This band of 35 volunteers, rehearsing outdoors on the lawn, read newly published band pieces, and performed a concert in August of compositions from graduate students.

In August '59 Mary Elizabeth Whitner joins the faculty from Univ of Southern CA, and Univ of WA teaching theory, piano and music ed. She is a published choral composer, and active in music education circles. Whitner's departure from Central in 1966 was quite controversial and not resolved until 1972. (See Campus Crier 1966.08.12 and Campus Crier 1972.02.11.)

<https://law.justia.com/cases/federal/appellate-courts/F2/410/24/154795/>

Herbert Bird completed the first String Workshop in July featuring Bornoff materials.

Stuart Churchill leaves Central to teach music at Lewis and Clark Normal in Lewiston, ID. He would be there for many years.

The October 1959 Fall Homecoming dance featured the Jimmy Dorsey band. The dorm choral competition happened as usual.

1000 high students from 15 bands performed at the first Band Day in October.

Central band director Bert Christianson is commissioned to write a band arrangement of then new Washington State Song, *Washington, My Home*, which was premiered at a November football game.

In November Hertz and Christianson conducted the honor choir and band for the NW District in Anacortes.

Herbert Bird plays another full recital in November, three months after his summer recital.

Hertz also conducted the district choral festival in Pocatello ID.

The choir performed at the October all-college recognition assembly honoring the departing president McConnell.

The basketball Pep Band of 30 was auditioned. Student government purchases red blazers and ties to create a permanent music department pep band.

The orchestra provided an overture to the College Play for three performances in November.

December 9 was the 14th annual dormitory-choir Christmas Choral Competition. More than a dozen dorm choirs competed in the contest presented by the music honorary society Sigma Mu Epsilon.

The Central Singers were 153 strong, 63 men and 90 women, but augmented with community singers to more than 250 voices for *The Messiah* December 11 with full orchestra.

Before break, the Central Singers performed *The Symbols of Christmas* as the annual Christmas Concert.

The faculty-student Woodwind Quintet and the Brass Choir both presented December concerts.

In November Dr. Herbert Bird presented his 13th annual violin recital, accompanied at the piano by Juanita Davies. (Davies Hall)

Former orchestra and band director George Beck retired from the science department at the end of Fall quarter 1959 after 34 years at Central.

Soprano Mary Elizabeth Whitner and pianist Juanita Davies presented a January faculty recital. Davies teamed with Joseph Haruda for a similar February recital. The ever-busy Davies did her own full recital in April, and accompanied Christianson on oboe, Karla Katz on French horn and Whitner on a June Faculty recital.

Nicholson Pavilion was dedicated, including a band performance with the governor in attendance.

The Central student chapter of MENC was 100.

The band tours four days in February 1960 to 15 schools in southwest WA. The band also played commencement, as did the choir.

MENC is in Wenatchee. Triple the number of expected alums attended the Central Reception, so the reception moved to the large dining room.

Wayne Hertz is toastmaster at national MENC, Atlantic City in March. In the spring he conducted Hawaii and Idaho all-state choirs. Christianson conducts all-city bands in Boise.

Senior Day for 300 high school seniors in April featured the *Sweecians* dance band and the Central Singers.

The *Sweecians* dance band did the annual "Spring Swing" Band Blare Sweecy Days semi-formal. The student newspaper called their concert a few weeks earlier "superb."

The choir sang 18 concerts on a 5-day April tour through western WA, including a performance on KOMO-TV.

In May, Wayne Hertz conducts the musical *Finian's Rainbow*. For rehearsal purposes the dance sequences were performed by Mary Whitner from the piano faculty, and "taped" for the choreographer and rehearsal. This is the first mention of tape recording in the music department. Hertz conducts the Hawaii All State Choirs in May.

1960-1961

The 1961 yearbook is dedicated to Wayne Hertz.

Funding of \$1,190,835 was approved to build the new music building.

The faculty is 10. Henry Eickhoff and Joseph Haruda complete their doctorates. Five of the 10 professors now have doctorates.

Central grad Waldie Anderson returns to Central as professor of double reeds, voice and assistant band director replacing Bruce Bray who is on leave. The marching band was 83, as was the concert band.

The marching band debuts "Big 10 high-step and quick-cadence marching."

The “first annual” fall Band Day attracted 1000 high school band students from 15 bands to the Central football game with clinics and an evening concert by the Navy band. The combined 18 bands played a number “together” at the football halftime.

The Brothers Four appear on campus for a November packed concert in the pavilion and reception.

The Brass Choir under G Russell Ross performs in November and every quarter since 1949. Herbert Bird does his 13th annual recital.

The 150-voice Central choir teams with 100 community singers and an orchestra of 50 for the annual December *Messiah* in the pavilion, which was named Leo Nicholson Pavilion in February. The choir performed the Bach- *Magnificat* three weeks later in December.

The dorm choral contest continues for another year. (Screen Shot 12.9.1960)
Student MENC is 100.

The auditioned Pep band of 30 in matching blazers and ties also featured two baton twirlers.

450 high school students perform at March regional solo and ensemble contest.

The March Faculty Chamber Concert featured Waldie Anderson- tenor, Herbert Bird, Bert Christianson, Juanita Davies and Mary Elizabeth Whitner- pno, followed the next week by another Faculty recital by G Russell Ross with Whitner at the piano.

The 68-member tour choir does 22 concerts in 6 days on Spring tour to the Seattle to Olympia area, including a TV appearance.

In February the band tours to 16 schools in 5 days, sharing a concert with EWCW in Cheney. The spring band concert features guest conductor Randall Spicer from WSU on two numbers.

In March, the entire music faculty performed a large Chamber Music Recital, affectionately called “Amateur Night.”

Wayne Hertz judges the Metropolitan Opera Auditions. Bert Christianson conducts the Alaska All-State Bands, and then the Navy Band at the American Bandmasters Association National Convention in Los Angeles. The Central Band tours to 13 schools in 4 days to Lewiston and back. The 76-member choir tours to 16 schools in 5 days.

Senior day in April attracts the usual 350 high school students.

The full orchestra performs Beethoven, Tchaikovsky and Copland. The choir enjoys a new choir shell.

The band and choir perform at the dedication of the new education-psychology building in June. The newly remodeled Central Union Building has a music room.

In the late spring, the legislature approves CWCE changing to Central Washington State College. This required numerous revised signs, logos, letterhead etc. in time for Fall.

The band performs at commencement as do several soloists.

40-50 summer session graduate students are expected for work on their masters' degrees.

1961-1962

Dr. James E Brooks became the first Central graduate to hold the office of President of now Central Washington State College. Enrollment reaches 2350. The music program is still growing, touring, etc.

A new division of fine and applied arts was created, including music, art, home economics, and industrial arts.

Bird and Davies share a November faculty recital.

Band Day attracted 25 high schools and 1500 high school band students who joined Central to perform as a spectacular massed band. The Air Force Band followed up with late afternoon clinics and an evening concert. The student newspaper receives a very critical letter from the band president over lack of coverage, which attracted more than 2000 people to campus.

The Glenn Miller Band played the homecoming dance.

The *Sweecians* dance band played the President's Ball in October.

Hertz conducted *The Messiah* in Nicholson Pavilion. He was one of two nominated as national president of MENC. In April, he conducts the All-Canada Mixed Chorus at their national convention.

The dorm choral competition continues in December.

Waldie Anderson directs the "newly formed" Central Little Symphony, including community members, and also was assistant band director. In the spring, he would win the NW region New York Metropolitan Opera auditions. The orchestra performed Schubert- *Symphony #5* in May.

Louis "Satchmo" Armstrong and his All-Stars perform in Nicholson in January.

In February, the band of 65 tours to 15 schools and cities in central and southeast WA.

Once again Central hosts the regional high school solo and ensemble contest.

In a Central "one-two punch," Hertz and Christianson conduct the All-Provence choir and band at the British Columbia Music Educators Association Convention in Victoria.

Christianson is the WMEA president, where band performs at the Tacoma conference in February.

In March, the 70-piece band tours more than 1000 miles to 8 cities and 11 concerts in British Columbia.

Hertz conducts the musical *Brigadoon* in March.

Henry Eickhoff performs an organ recital at Eastern in April

The choir of 74 performs 18 concerts in southwest WA over 6 days in April, and comes home to perform the Kiwanis talent show and a Yakima TV broadcast that

evening. They perform the Vaughan Williams- *Mass in G Minor* in May in a joint concert with Men's Glee.

The *Sweecians* Dance Band performs for the Roman Holiday Dance opening Sweeey Day activities.

Construction of the new music building (later called Hertz Hall) was held up by a property purchase delay involving three homes on the site. Construction began in June, but was immediately halted by an iron worker's strike.

1962-1963

2650 students now on campus. The New Music Building is under construction.

Donald King Smith joins the faculty teaching piano and theory.

Joseph Haruda was on sabbatical fall only, with Daniel Preston as his replacement. Preston commutes weekends to Pacific University in Forest Grove, OR.

In early September Wayne Hertz flies to Florida and the Bahamas to teach two weeks of workshops for choir directors.

Waldie Anderson returns to teach at Interlochen every summer, and sang a lead role in Haydn's *Creation* with the Chicago Symphony. In November Anderson conducts the Central orchestra in Beethoven- *Symphony #2*, and four other works by Purcell, Saint-Saens, Offenbach, and Akutagawa.

There is also the Central Little Symphony performing quarterly.

G Russell Ross remains in high demand for clinics on elementary music teaching techniques, and music therapy for the elderly and young handicapped.

The Marching Band dedicates the new Vantage Bridge across the Columbia River in November.

The Jimmy Dorsey Band cancelled for the homecoming dance, so The Wailers were hired in their place.

The Marching Band of 92 augmented with additional 30 alums performs for homecoming activities. That winter the concert band of 80 would tour to 13 schools in southwest WA over 4 days.

The Concert Band does a full December 5 concert.

In December, the college and community members combine into a choir of 200 to perform the Mendelssohn- *Elijah* with full orchestra. After 6 years, this was a change in place of the *Messiah*.

The band tours to Tacoma Olympia and Aberdeen in February.

In April Central Singers of 70 tours to 11 eastern WA schools in 5 days, and do a TV broadcast at KOMO Seattle.

600 high school musicians invaded campus for solo and ensemble contest.

Count Basie and his Orchestra return to Central in May for a concert in Nicholson. The *Sweecians* play the annual May Band Blare dance as part of Sweeey Days immediately after the Basie concert.

Festival and contest judging is a weekly routine for virtually the entire music faculty.

Wayne Hertz helps organize the national MENC convention and advises the US State Department on cultural activities while in New York. Winter quarter he conducts three different festival choirs in Canada, University of Puget Sound, and at All-Northwest in Casper, WY. In Casper, he accepted a key position in organizing the 1964 National MENC Convention in Philadelphia. In Spring, he conducts festival choirs in Yakima, Billings, and USC for the Los Angeles Choral Conductors Guild.

Seven other faculty members also adjudicate contests or present workshops around the northwest.

The student chapter of MENC is 40, assisting with solo and ensemble contest.

Christianson conducted eight different contest and festival bands ranging from Canada to the ABA convention in North Carolina in March and April alone.

The band plays commencement and the inaugural ceremony for president James E. Brooks.

In May, the Orchestra of 44 in the "second year of existence" presented their first concert on their own, and teams with the choir for Schubert- *Mass in G*. On that same concert, the band does the premier performance of the Panerio- *Concert Suite for Band*, and the west coast premiere of M. Thomas Cousins- *Sinai* for symphonic band and chorus.

Waldie Anderson is soloist with the Chicago Symphony in Haydn- *Creation*.

At the end of the year Anderson is granted leave to do graduate work after a tenor and bassoon recital with Herbert Bird accompanied by King Smith.

1963-1964

Student enrollment passed 3000 for the first time.

The massive 288-page yearbook devoted little formal space to music.

Music faculty increased to 12 when Robert M Panerio (Central class of '53. MA '58) arrives from Moses Lake High School and Big Bend Junior College as Assistant Director of Bands and Professor of Trumpet replacing Waldie Anderson who is on leave. He also directs the orchestra and teaches theory. Hertz later called Panerio "the best music theory teacher on the planet." Few would dispute that claim. In addition, Panerio assumed Sweecians Dance Band directing duties from Christianson.

John DeMerchant also joins faculty as vocal instructor with extensive opera and piano experience in New York. His boundless energy produced operas and opera excerpts nonstop, sometime two full grand operas per year with full costumes, scenery and full orchestra. In spring, he usually conducted the musical instead of an opera.

July saw the first annual Central Choral Workshop where choir teachers gather for clinics with Central faculty. They read and review all the new choral literature

published for the coming school year. This would be a popular 2-credit event for many years.

ROTC becomes voluntary. The ROTC band would be gone in another year. The rifle drill team continued as strong as ever. 400 of the 500 cadets dropped out of ROTC. By 1968 there would be 33 cadets.

The Marching Band of 92 travelled to away football games in Cheney and Spokane.

Homecoming had extra meaning with a reunion of more than 100 band and choir members from the class of 1938-39 visiting the new music building in celebration of 25 years at Central for Wayne Hertz.

In October, Peter, Paul and Mary play to a packed Nicholson Pavilion. The Norman Luboff Choir follow close behind. As with the Glenn Miller Band in prior years, Central music alums would perform with Luboff in later years. Vocalist and film star William Warfield followed in January, as did music comic Pete Barbutti.

Despite massive snowfall, 800 were in Nicholson Pavilion for the Choral Christmas Concert of Britten- *Ceremony of Carols* and the Kodaly- *Budavari Te Deum*

After many delays, the New Music Building was occupied in January after winter break. The faculty moved themselves to the new building over the vacation. College enrollment was 3750 total students including 140 music majors and 160 music minors.

Choir appeared at WMEA Yakima, as did the 15-member clarinet choir performing at a luncheon and woodwind clinic.

The new music building was dedicated May 23, 1964 as the Wayne S. Hertz Music Building featuring the Central Singers and the Brass Choir. Hertz had been department chairman since 1938.

The 1964 Spring Central Singers tour in April visited 10 high schools, sang for the Seattle Rotary, and on KOMO television.

The Band and Choir teamed for an April 17 performance for the Washington State Federation of Music Clubs in McConnell.

Donald King Smith and Patricia Smith teamed for a dual-piano faculty recital in April.

The Chamber Band did a May 15 concert for the Northwest Division College Band Directors National Association Conference in the recital hall including 3 new band pieces still in manuscript.

May 24 was the first Jazz Night, with two Central jazz bands, a third chamber jazz group, and a dixieland band. (See Campus Crier 5.22.1964)

Joe Haruda and King Smith teamed for a Faculty recital May 27.

The Men's Glee, Madrigal Singers (with strings) and Opera shared a June 2 concert.

Christianson is elected WMEA President for 1965-66. He had been Northwest President in 1952-1953.

Panerio directs three fully instrumented "stage bands" in jazz performance. In March, he conducts the spring *Pajama Game* musical. Panerio flatly refused to allow his orchestra to be dressed in pajamas like the entire cast and ushers. They wore tuxes and concert black.

The choir tours to 13 Western WA schools in 5 days and records an LP record.

The Northwest Division of the College Band Directors National Association hosted 30 colleges from 5 western states in the new music building for various clinics and presentations. An intercollegiate band of 100 rehearsed for the 2-day event and presented a closing gala concert.

As usual Central hosted the regional solo and ensemble contest, this time in the new building.

96 are in Concert Band with 55 in the touring Chamber Band. On tour the 20-piece Stage Band appears out of the Chamber Band for their own set conducted by Panerio, who is retained as part of the permanent faculty.

1964-1965

Central continues to be the fastest-growing college in the Northwest, with nearly 3800 enrolled in 1964 and 4500 expected for Fall 1965. 1,250 applicants were turned away due to lack of funds in '64.

The Fine and Applied Arts division was broken up into individual departments, including a Department of Music. The master of art in music is created.

The influx on new students had the new building at designed capacity on the day it opened. Mrs. Hertz and Mrs. Bird were drafted to teach core music courses.

There are 140 music majors and 160 minors. Auditions are now necessary for the right to take private lessons. 101 students earn that right, plus 20 in class voice. Two new positions were approved for the following year, one in voice, the other in cello.

Henry Eickhoff is on sabbatical. Charles W. Davis, Charles Fuller and E. Gordon Levitt join the faculty.

Donald King Smith returns with his doctorate, make a total of 6 on faculty with terminal degrees. Ray Bauer had been Smith's replacement. In the Spring, he and wife Patricia Smith appear on Los Angeles television for two dual piano concerts.

John DeMerchant with King Smith at the piano perform a December faculty recital.

Now a faculty of 12, music was fully in Hertz Hall. The large performing groups were an integral part of campus activities.

The Central College Singers presented and Overture Concert Association concert, apparently in Vancouver, BC in the Fall. An LP record was recorded in May 1965 to be released in June.

The "Exciting 88" Marching Band became a 96-piece Concert Band with a concert in December. Bert Christianson is very busy as President of WMEA. The 60-piece tour band visits 10 schools in central WA. In April, the bands perform a concert with saxophonist Sigurd Rascher.

The Brass Choir and Men's Glee share a December concert.

E Gordon Leavitt and pianist Charles Davis present a February faculty recital, as do Herbert Bird with Juanita Davies.

The three Stage Bands under Robert Panerio performed in the "SUB Cage." Panerio was very active conducting marching band clinics, concert bands clinics, and adjudicating jazz band contests.

Still known as the *Sweecians* when they appear out of the concert band, under Panerio the name is shifting to Stage Bands as there are now three jazz bands.

The annual Band Blare dance continues in March, with the three Panerio-led bands.

Also in March, jazz pianist Dave Brubeck brings his quartet to campus for the third time.

The Pacific Northwest Renaissance Conference presented the UW Madrigal Singers and Central Brass Choir in the Hertz Recital Hall in March.

The Men's Glee and Brass Choir share a May concert.

The May choral concert featured Hovhaness- *Magnificat* and Thompson- *Peaceable Kingdom*.

Wayne Hertz flies to New York in September and November to advise the US State Department on cultural presentations for international tours. He conducts the 500-voice Florida All-State Choir. Hertz is nominated for National President of MENC for 1968-70.

Hertz conducts the 150-voice Central choir and more than 100 additional local church choir voices for *The Messiah* in Nicholson Pavilion. Panerio directs an official 40-piece orchestra accompanying the annual *Messiah* performance and the spring musical.

The Central Singers (originally formed in 1938) did a massive 15-day, 4000-mile tour with 15 concerts across four Canadian provinces during spring break. (See Campus Crier 2.15.1965)

Hertz travels to Princeton as part of a 5-member panel to help revise the national Music Education Test.

Menotti- *The Telephone* and *Sable Child*, an original opera by John DeMerchant were premiered in April with chamber orchestra as part of Symposium 65.

The orchestra of 45 under Panerio performed Wagner, Haydn, Copland and Handel.

Ray Wheeler is now professor of clarinet. He performs a joint faculty recital with Herbert Bird and pianist King Smith in April.

86 people received M. Ed degrees, 6 in music education.

Piano teacher since 1927 Juanita Davies (Davies Hall) retires in June after 38 years at Central. For several years early in her Central career the music faculty was all women. She taught literally thousands of piano students, accompanied multi-thousands of performances, and countless rehearsals. A "teacher of great strength," for many years toward the end of her career Davies was the only woman on the music faculty.

The Summer Choir under Hertz, and various instrumental ensembles present an August concert in the Hertz Music Hall Court.

Paul Dossett- French Horn, Rex Siegfried- violin and Whitner present an August Chamber Music Recital to wrap up the year.

1965-1966

Central enrollment was 4566. M.A. and M.S. degree programs are implemented. New dorms were filled beyond capacity as soon as completed. There were 180 music majors, 100 music minors. 120 studied private voice with 40 more in class voice, 75, studying piano, 80 in class piano, 38 private woodwind students, 35 brass, 130 in band and 175 in choir.

Music faculty increases to 14.

Charles Fuller arrives as cello teacher, orchestra, and history.

Former Central Choir President E Gordon Leavitt joins the faculty as teaching voice and history. The department now has 5 voice teachers.

Charles Davis replaces the retired Juanita Davies as piano and history teacher.

Walter Bull fills the sabbatical leave of Donald King Smith.

Herbert Bird and Mary Elizabeth Whitner start the year with a faculty recital.

John DeMerchant and Charles Davis follow in December.

G. Russell Ross composes music for the CWI Theater play *Oedipus Rex*.

The top two of three CWSC Dance Bands played the Broadcast Ball semi-formal. The only photo of Professor Panerio conducting the jazz band is in the yearbook. The Women's Glee Club was re-formed under the direction of John DeMerchant. Dr. Charles Fuller took over the orchestra.

The band is the largest in school history with 130 members. 120 march, with 10 alternates. Original uniforms from the 1930s are resurrected, as are instruments purchased by the school dating to 1893. (See Campus Crier 10.16.1965) Comedian Bill Cosby performed as headliner entertainment for homecoming. The homecoming parade and most activities were cancelled due to "increasing academic pressure and lack of participation." The dance by the *Sonics* would only hold the first 1200 dancers, with hundreds unable to get in.

Panerio directs 5 different jazz bands, two big bands, and octet, the Blue Tones dance band and a Dixieland band. All five perform at the resurrected Band Blare in February. (See Campus Crier 2.19.1965)

The jazz band plays the Broadcast Ball.

The Marching Band travelled to University of Puget Sound in Tacoma in support of the football team, and marched a televised halftime show. Panerio conducted the Concert Band, and Christianson the 62-member Chamber Band. The Chamber band presented a December concert with Christianson and Panerio sharing the conducting. The band tours Western WA in February.

The Brass Choir under G Russell Ross had grown to 30. Their April Brass Choir concert is entirely contemporary, accompanied by a slide show of appropriate contemporary art.

John Bonney is the choral grad assistant, and Kenny Krintz, instrumental.

The magnitude of the May concert band and chamber band concert forces a venue switch to Nicholson.

The dorm choral competition continues.

The 150 voice Central choir is joined by 100 community singers for the *Messiah* as usual in December with an orchestra of 40.

Bert Christianson is WMEA President, with the convention in Spokane. Central would not have another WMEA/NAfME President until Mark Lane in 2010, 44 years later.

Hertz again consults the State Department in Washington DC.

A 68-member version of the Central Singers toured 18 schools and video-taped a concert for KOMO-TV in Seattle in April. E Gordon Levitt is assistant conductor. John DeMerchant directs the Women's Glee.

Ray Wheeler is the NW small bore rifle champion. He would win that contest something like 7 consecutive times.

The yearbook faculty did a particularly good job with music.

The choir and orchestra teamed on Persichetti- *Sabat Mater* in May.

Everyone is so busy no newsletters were published for winter or spring.

1966-1967

Now 75 years old, for the first time Central Washington State College had enrollment of over 5000. There are more than 200 music majors, more than 100 minors, and 8 full-time graduate assistants including Frank DeMiero, James Dewey and Thomas Hume. The entire faculty is working "on overloads," and three additional positions have been requested. The new building is already "bulging at the seams."

DeMiero forms a 24-voice vocal jazz choir, which joins with Panerio's top jazz band for a spring tour of 5 westside schools. This is the first tour by the jazz program independent of the concert band and choirs.

The 12/9/1966 Campus Crier has lengthy descriptions of the first 75 years.

Central graduate T Walter Bull is retained as permanent piano teacher.

Mrs. Lynn Dupin joins the voice faculty, as does Barbara Brummett.

J Richard Jensen joins faculty as professor of French horn.

Miss Sterling Price arrives as Elementary Music Ed specialist.

A packed Nicholson Pavilion hosted the diamond jubilee concert of the Verdi-*Requiem*. The Central chorus was 200 voices. The Central Symphony was augmented by 22 players from the Seattle Symphony and the Philadelphia String Quartet, plus New York Metropolitan Opera diva Martina Arroyo as vocal soloist.

Winter saw the production of the Floyd opera *Susanna* with a double cast directed by John DeMerchant. This is the "first full opera ever performed at Central." (See Campus Crier 1.20.1967) Opera and DeMerchant also presented Menotti- *The Telephone* and Weil- *The Three Penny Opera*.

Most dorms still had their own choirs singing in an annual Christmas Carol Competition. The Central Singers toured for the 29th consecutive year, this time to 14 schools in 5 days in central WA. Lynn Dupin is featured. The 16-voice Central Swingers performed lighter numbers and popular tunes.

Under professor Charles Fuller the orchestra had grown to 30 strings, not including the winds.

The February Chamber Band concert featured Patricia and King Smith on Poulenc- *Concerto for Two Pianos* in a band transcription.

The band tours in early March.

Everyone was so busy there are no surviving 1967 department newsletters.

Choir and orchestra team up in May for Vaughan William- *Mass in G Minor* and Stravinsky- *Symphony of the Psalms*.

David Karol arrives to teach piano, flute and history.

Raymond George sits in for Ray Wheeler, who is on leave of absence in pursuit of his doctorate.

The George Shearing Quintet and singer Ethel Ennis share the homecoming concert. The Brothers Four appear in February.

I-90 opens in August.

1967-1968

Central was elected as associate member of the National Association of the Schools of Music.

In winter it was announced internationally acclaimed composer Paul Creston would arrive as Distinguished Visiting Professor for 1968-69. (See Campus Crier 7.28.67)

Barbara Brummett arrives as a 6th voice teacher, plus other activities including reworking the DeMiero vocal jazz choir into *The Central Swingers* "show choir."

David M. Karol now teaches piano, flute and music history. Only 28 years old, Karol was a prodigy piano soloist at age 9, completed his Masters from USC at 18 and doctorate in Switzerland.

In December, the orchestra (70) and choir (190) combined for the Beethoven- *Missa Solemnis* in Nicholson Pavillon assisted by strings from the Seattle Symphony.

In "10 days of excitement" in March, they perform the Beethoven again with the Seattle Symphony in Seattle, and with the Cascade Symphony for National MENC including Kodaly- *Budavari Te Deum* and Creston- *Isaiah's Prophecy*. This was the second appearance at National MENC for the Central Singers, the first being in Chicago 1954.

The choir teams with the Seattle Symphony on Beethoven- *Symphony 9* in Seattle and in Nicholson Pavilion. All this between March 18 and 27! (See Campus Crier 2.9.1968)

Marching Band was 120, with 125 in Symphonic Band. The Chamber Band of 55 tours in April. The new band uniforms arrived, with every single zipper sewn in upside down. (See Campus Crier 11/10/1967)

The Central Swingers and the Stage Band combine on a joint 2-day tour to 3 high schools and 3 colleges in May. Men's Glee is 40 voices under Joseph Haruda.

Raymond George fills in for the leave of absence of clarinet teacher Ray Wheeler. Ray Charles and The Seekers perform in October.

John DeMerchant directs Weill- *Three Penny Opera* in November.

Wayne Hertz is on sabbatical spring and summer, with Christianson as acting chairman. Hertz and wife tour the world, with a stop in France for the International Music Educator's Conference.

1968-1969

The 1969 yearbook is largely a massive collection of photos and limited text, with no formal photos of band and other ensembles.

The department is gigantic and on-track to grow even more. Hertz Hall is jammed with students, concerts and activities so numerous scheduling seems almost impossible.

Former Distinguished Visiting Professor Paul Creston becomes Composer in Residence. He travels to 4 different states for world premier performances of his new compositions.

Donald King Smith is on sabbatical studying at Cambridge, England. His replacement is Vivienne Rowley from Boston University and the Vancouver BC Public Schools.

Central grad Lucile Doersch joins the faculty in elementary music. She would ultimately become professor emerita.

"Student Village" opens. There is much student anger and outcry when the price of a cup of coffee at the SUB Snack Bar is raised to 10 cents.

The marching band was 120 members. New band uniforms arrived after the football season. Tomlinson Field was expanded to seat 5,000.

Sergio Mendes and Brazil '66 play Nicholson in October. The Seattle Symphony plays a Nicholson concert in April.

A Bert Christianson is acting department chair for spring and summer, with Hertz on sabbatical for a world tour, and attending the International Music Educators Conference in France. With 125 in band, the 55-member Chamber Band toured to 8 schools in the Yakima Valley over 3 days.

Hertz directs high school honor choirs in Guam in late February. Popular rock groups The Turtles in January, and Iron Butterfly in February play Nicholson Pavilion. Vandalism damage, smoking and drinking in the pavilion caused all further Nicholson rock concerts to be cancelled.

Central freshman music major tenor Keith McWhirter was one of 40 nationwide chosen for the USA Chorus.

The choir toured to 8 schools in the Seattle area over 3 days in March, performing a Creston piece *Northwest Corosymphonic Suite* dedicated to Wayne Hertz in honor of his years of relentless touring. (See Campus Crier 1/30/1969)

The Chamber Band tours in April to 7 schools in central WA.

Two Panerio stage bands do short tours in the spring. Pat Thompson is grad assistant.

The orchestra under Charles Fuller continued to grow.

John DeMerchant directs Weill- *Three Penny Opera* and *Romeo and Juliet*. In June, he presents *Carmen* and *The Fantasticks*.

All the other ensembles large and small continued to thrive.

1969-1970

Marilyn Beebe and Kay Roskam join the piano faculty.

Violinist Thomas Havel fills in for the sabbatical of Herbert Bird.

John DeMerchant recovers from directing *The Fantasticks* musical, and the entire opera Bizet- *Carmen* over the summer as part of his annual summer workshops.

80 music alums returned to campus for homecoming activities including playing with the marching band at the football game. 70 rehearsed for an hour and sang at the alumni banquet.

Paul Creston is honored by ASCAP. (See Campus Crier 10.31.1969)

Three Dog Night and Hoyt Axton play Nicholson for Homecoming. Axton would return in 1971 for a poorly attended concert that lost money.

The Central Singers and Symphonic band share a concert and combine for 6 choruses from *The Messiah*.

The dorm choral competition continues in December.

The "New SUB" opens in January.

The 4-day choral workshop celebrated a 6th consecutive year in July. Choir teachers read and review all the newly published choral literature.

130 Central choir members joined with the Seattle Symphony Orchestra in the Seattle Opera House for a performance of the Stravinsky- *Persephone*.

In Los Angeles, Hertz was elected chair of the Northwest Division of NAsom. He guest-conducts 6 different choral festivals spring quarter, tours with the choir, and adjudicates several choral contests.

The rock band Chicago plays Nicholson in March.

The choir tours to 12 schools from Seattle north to British Columbia with 16 concerts in 7 days. (See Campus Crier 2.13.1970)

The Marching Band was 120 players, and 125 in Symphonic Band, with a Chamber Band of 55. The band tours the south Seattle area with 8 concerts in 3 days. Panerio's Stage Band performs as part of the tour.

John DeMerchant directs two full operas.

G Russel Ross adds to his credentials as a teaching innovator with a music curriculum for senior citizens based on his work in Ellensburg with elderly groups.

J Richard Jensen now conducts the Brass Choir.

The student newspaper has two articles on music faculty, one on Wayne Hertz and the other on Charles Fuller. (See Campus Crier 2.27.1970)

The Summer Band and Summer Choir share a concert and combine for Persichetti- *Celebrations*

1970-1971

The music faculty increases to 21. 70 are enrolled in summer Masters degrees and 5th year requirements. There is no 1971 yearbook.

Howard Barr becomes piano teacher. He and wife Patricia have toured as the Barr Piano Duet for a decade.

Clifford C Cunha directs the 60-piece Central Symphony and teaches education classes. He organizes a September "String Play-in" at Alpental. (See Campus Crier 9.25.1970.)

Wayne Hertz was one of three Central professors named an Outstanding Educator of America, as nominated by President Brooks.

Hall Macklin comes out of retirement from 34 years at University of Idaho to teach piano, theory and history. A dance band leader since the 1930s, Macklin was U of I department chair for 22 years.

Russell Ross wrote an original score for the Shakespeare stage play *The Tempest*.

Jose Feliciano performs for homecoming.

Central alum and choir president John F. Moawad was now Assistant Director of Bands, teaching percussion, percussion ensemble, the jazz bands, and assembling a jazz choir. His History of Jazz class soon became the largest class on campus, with nearly 350 students per quarter in the Hertz auditorium that seated 399. Moawad is president elect of Washington State Association of Jazz Educators. (See Campus Crier 1970.11.06) Doug Cairns and Roger Stansbury are two of the 8 graduate assistants.

John Ward is also a graduate assistant. (See Campus Crier 1972.07.13.)

Carmody and Munro Halls were condemned by the fire marshal and closed.

Moawad establishes quarterly Jazz Nites, which would continue unbroken his entire 28-year tenure all the way to this writing in 2020 with literally no end in sight.

John DeMerchant's annual Opera Workshop is now so massive it must be broken into two sections for *La Boheme* and *Celebration*

In December, the choir of 210 performs the Brahms- *Requiem* in Nicholson Pavilion with the orchestra. (See Campus Crier 12.4.1970.)

The marching band is 120, with 114 in concert band. The Chamber Band tours in April over Stevens Pass to western WA. John Moawad's jazz band tours with the band, as has been the tradition nearly continuously since the 1940s.

The Choir tours to western WA including concerts in the Capitol Rotunda in Olympia. The Swingers under now Barbara Brummett Holmstrom join that tour.

The expansion of the Samuelson Union Building (SUB) opened in January. The music program was massive with a choir of 70 touring, three jazz bands, numerous small ensembles, and more.

Paul Creston wins another ASCAP Award.

Guitar is taught for the first time in Central history by Geary Thompson.

The Men's Glee Club under Joseph Haruda was nearly 60 men.

The CISPUS Summer Music Camp with Director Cliff Cunha was founded in July 1971. In the mountains near Randle, this camp integrated music and art with environmental studies for young people. (See Campus Crier 7.2.1971 and CISPUS 1973.pdf)

Lessons in applied guitar begin under student guitarist and trombonist Geary Thompson. The guitar program would grow quickly.

No department newsletters survive dated 1971.

1971-1972

The yearbook returns for 1972. There are no formal photos of large performing groups. There will not be another yearbook until 1979.

Central alum Patsy Thompson joins the voice faculty.

In June piano professor Howard Barr completes his doctorate. He and wife Patricia perform 22 piano duet concerts in 10 states and several Canadian provinces.

I-82 to Yakima opens in October.

Enrollment fell to 7,300 but music enrollment climbs an additional 25%. 126 in Theory I, 370 in private lessons, 271 in class lessons, 119 in class piano, 110 in band, 60 in orchestra, 190 in choir. More than 100 auditioned for 2 stage bands.

125 alums attended homecoming activities with Bert Christianson and Herbert Bird honored as Outstanding Professors. Christianson is assistant department chair. Music is the only area on campus organizing alumni events.

Orchestra instigates the Concerto Competition for high school seniors. Winners win \$125 and perform with the Central Symphony. Orchestra performs at Columbia Basin College as part of Festival of Arts '72. (See Campus Crier 4.14.1972)

The Bach- *Magnificat* including full orchestra was performed to a December packed McConnell Auditorium.

The Philadelphia String Quartet performed the second half of their January Hertz concert by candlelight when the power failed.

The annual Christmas Carol Competition organized by Sigma Mu among the dorm choirs was still popular. John Moawad was Master of Ceremonies, and christened "Central's Leonard Bernstein of Jazz." John Ward and Geary Thompson are graduate assistants.

The student newspaper devotes a rare full page to music:

Admission to packed McConnell quarterly 3-hour Jazz Nite concerts was 50 cents for students. (See Campus Crier 5.2.1972) The Chamber Band tours as usual. (See Campus Crier 5.2.1972.) The Choir and Swingers tour too. (See Campus Crier 5.2.1972) Central hosts the 50th annual Washington State Federation of Music Clubs convention. (See Campus Crier 5.2.1972)

Stan Kenton and his orchestra play Nicholson Pavilion in April.

The choir performs the Verdi- *Te Deum* with the Cascade Symphony on tour.

John Moawad presents a session at National MENC in Atlanta entitled *Adventures in Junior High School Through Jazz*, and gives percussion clinics at Oregon MENC. Ludwig Drum Co gives Moawad a Phase II Synthesizer. This cutting-edge machine is a first for Central, and is utilized by the jazz bands and new Rock Percussion Ensemble.

Moawad officially introduces the idea of Vocal Jazz Choir to the curriculum committee. (See Campus Crier 5.8.1973) Jazz Band 1 performs at the first Northwest Jazz Festival in the Seattle Opera House.

In a May contest of Northwest college and universities, the top jazz combo *8-Pound Ball* won the right to perform at the American Jazz Festival in Washington DC with other regional winning groups around the country. This was the first-ever appearance by a Central jazz group at a national-level event. (See Campus Crier 5.19.1972)

In May, the orchestra under Cliff Cunha performs Ravel- *Piano Concerto Left Hand*, Panerio- *Star Spangled Banner*, Shostakovich- *Symphony #5*. They would do 13 concerts this school year.

Opera presents Moore- *Gallantry*, and Menotti- *Medium* in May. (See Campus Crier 5.12.1972)

The summer workshops continue in opera, choral, CISPUS, piano, elementary music, and more.

Russell Ross revises his *Guide to Music in the Classroom* textbook.

Ray Wheeler makes additional X-ray woodwind films.

There is time to write only one winter newsletter covering the entire year for the remainder of the decade.

Professor of clarinet Ray Wheeler is again northwest regional rifle shooting champion of the National Rifle Association. He was WA state champion 7 consecutive times, and 12 of the past 14 years. (See Campus Crier 7.30.1971) Wheeler's x-ray movies represented groundbreaking research in woodwind playing. (See Campus Crier 2.9.1973)

At this point the yearbooks in the archives essentially end.

1972-1973

Jane Jones joins the faculty in elementary music education replacing the retiring Lucille Doersch. Doersch was later named Professor Emerita, as was Jones upon her retirement many years later.

The department continued to grow for Fall, and grow more for Winter. The faculty noted a significant improvement in the quality of the incoming students. The fall musical *Of Thee I Sing* was a huge success. More than 2500 attended *The Messiah* with a 270-voice choir, student soloists and full orchestra. The Marching Band is 112 with two drum majors.

The winter orchestra concert included Rimsky-Korsakoff- *Scheherazade*. (See Campus Crier 2.27.1973)

Barbara Brummett stages Menotti- *Amal and the Night Visitors* and directs the *Central Swingers*.

The Northwest Music Educators Conference in Portland featured performances by the Percussion Ensemble, Jazz Band I, and The Central Singers. (See Campus Crier 2.16.1973) The choir also performs at Mt. Hood Community College.

Central hosts an all-day Elementary Music Education conference on March "teacher professional day" sponsored by WMEA.

Stan Kenton performs in May. (See Campus Crier 5.1.1973)

Clarinet professor Ray Wheeler has 50 woodwind students and also performs at the International Clarinet Clinic. He presents his unprecedented and groundbreaking X-ray film revealing the motion of the tongue and throat muscles during performance on various woodwinds. Also a national champion small bore rifle sharpshooter, Wheeler would retire in 1994 after 30 years at Central, and become Professor Emeritus before passing in 2006.

The Choral Reading Workshop continues in year 9.

Composer in Residence Paul Creston attended several world premier performances of his works around the country, including his *Symphony #3* by the Seattle Symphony.

Wayne Hertz continues his work on the national board of NASoM.

John Moawad is chairman of WMEA Vocal-Instrumental Jazz. His History of Jazz class is 300+, the largest class on campus.

The Central Swingers presented *Show of Shows*.

In June, the top jazz band of three matches the achievement of the top jazz combo in 1972. Band I flies to the American Jazz Festival in Chicago, the first-ever appearance at the national level by a Central jazz band. (See Campus Crier 11.29.1973)

1973-1974

College total enrollment drops slightly, but not in music. There are more than 2100 enrollments in various music courses winter quarter.

A "Music Dorm" is established (See Campus Crier 1976.10.28)

16 different faculty appear in recital performance this school year.

Bonalyn B. Bricker joins the piano faculty. Russell Ross is honored for 25 years service at Central.

In the fall Hertz conducts the choir and "finest orchestra ever developed at Central" in the Bach- *B Minor Mass* with more than 200 singers, student soloists, and 60-piece orchestra prepared by Clifford Cunha. The standing ovation lasted more than 5 full minutes.

Paul Creston premieres 4 new works around the country.

John Moawad looks forward to another outstanding year of jazz. (See Campus Crier 10.18.1973) The Jazz Choir appears in the SUB Pit in May.

The Ellensburg Study Club in cooperation with the Washington State Arts Commission and the music department organize a scholarship to establish a new student string quintet every year.

Bert Christianson is assistant chair, has 35 in conducting class, 25 woodwind students, 14 in flute choir, 96 in marching band, 112 in concert band and 66 in the touring chamber and jazz band. According to Chris, "money is more scarce than hen's teeth."

Comedian, actor and American icon Bob Hope appears at Central March 7 (See Campus Crier 1974.02.14.) The concert attracted 3,200 and raised \$5500 after expenses. That concert is possibly the largest in Ellensburg history. Concert program survives.

Opera and John DeMerchant stage *Otello* in April, the third of three operas including *Tosca* and *The Rape of Lucretia*. (See Campus Crier 1974.04.25)

The Utah Symphony conducted by Maurice Abravanel and Ardean Watts plays Nicholson in April. (Campus Crier 1974.04.25)

Hertz conducted a Choral Music Clinic and Dedication Concert in his honor at Shoreline Community College with the Central Singers.

Wayne Hertz conducts the NORAD Band and a 1,000-voice choir at the opening ceremony of the Expo '74 in Spokane, with President and Mrs. Nixon in attendance. (See Campus Crier 1974.05.02)

May 25, 1974 was declared Wayne Hertz Day in Washington State by Governor Daniel J Evans. (See Campus Crier 2004.05.23)

The Central Swingers tour as usual, this time to western WA presenting *I've Heard That Song Before*.

The department and a special alumni committee prepared extensively for his retirement concert. Hertz would retire officially in September 1974 after summer session. The 10th annual and "final" Summer Choral Reading Workshop in 1974 anticipated more than 100 choir teachers for that 5-day event.

There is no official written documentation of the May 25 Hertz retirement concert, but an LP record was pressed. I believe there may be primitive video too. There is a lengthy article in the Campus Crier student newspaper issued two days before the concert.

I can provide a small anecdotal personal account from the concert:

I performed in the orchestra for the event in Nicholson Pavilion. I happened to be seated arms-length from friend and fellow student Diana Chapin, who was choir piano accompanist. A huge conductor podium stood adjacent to the piano. With more than 500 alums and more than 200 in the Central choir, the massed choir of more than 300 stood in the bleachers. This included the entire music faculty too.

The program consisted of Wayne Hertz choral favorites spanning his 36 years at Central.

For a cappella numbers Hertz had Diana play huge arpeggiated triads up the piano to establish pitch for the massive choir reaching the Nicholson rafters. Diana was confused, because with the pieces written in C, Hertz requested triads in C-sharp or even D, which he had never done before.

This caused Diana to ask "C-sharp Dr Hertz?" Hertz replied "C-sharp Diana, just do it, it's brighter."

At one point in the concert, in the middle of a piece, Hertz stopped conducting and simply stood motionless for a few seconds on the podium, obviously stunned and overcome, though smiling.

I said to Diana, "What's wrong, what's happened to Hertz?" Without missing a beat in her accompaniment Diana exclaimed quite loudly, "They've changed the words!"

Somehow the 800 singers kept a secret tribute-lyric hidden from Hertz at the rehearsals, surprising him at the concert.

The concert concluded with the combined choir, band and orchestra in *The Battle Hymn of the Republic*. What an extravaganza!

In 1992 Hertz returned to Central to conduct the world premiere performance of Robert Panerio's *Te Deum* as part of the CWU Centennial Celebration. The CWU archives contain a revealing recorded interview and transcript from Hertz and Panerio made immediately after that concert. There is a full-length video of the concert. Professor Emeritus Hertz would pass in 1996.

1974-1975

MENC national Music in Our Schools Day is established.

Joseph Haruda was promoted from the faculty as new department chair, the first new chair in 36 years. A nine-page January newsletter covers the entire school year. There are 214 music majors, and many changes.

Peter Gries joins the piano faculty, teaching guitar (learned a few days before class began,) counterpoint and form analysis. Ultimately Gries would become Department Chair, retiring in August 2010 after 36 years at Central.

There are 5 graduate assistants.

Composer in residence Paul Creston reaches professor emeritus standing.
(Campus Crier 1975.01.30)

All students in private lessons are required to attend a Thursday afternoon Student Recital Hour.

Seven faculty committees were formed to guide all aspects of department life.

For the first time in 28 years the marching band did not march on the field at halftime, but performed exclusively in the stands except for homecoming, which included pregame and half time on-field presentations.

Competition for use of the field between the football team and cross country was acute. The band could not get access to the field to rehearse. Chamber Band began at the beginning of the school year, with Marching Band an entirely separate organization, though several registered for both.

This instigated the invitation for various guest high school bands to present their halftime shows for the season.

Central had heavy involvement at All-Northwest MENC in Spokane with faculty presentations and performances. The Chamber Band tours to 4 schools on the way to the convention, along with the French horn ensemble and Jazz Band 1.

The Chamber Band All-Northwest appearance was the first since the epic Boise performance in 1957. Bert Christianson made it very clear the '75 Chamber Band was tasked with matching and exceeding the high standards of the '57 band.

By this point Christianson had been an American Bandmasters Association national convention continuous attendee, national board member, presenter, and regional president. He was well known and highly respected at the national level.

A brief aside is appropriate:

Professor Panerio had completed ink-work on the manuscript of his new concert band piece "Jubiloso" literally at midnight Christmas Eve 1974. The piece, dedicated to Bert Christianson, was entered in the Ostwald American Bandmasters Association composition contest. This was the most prestigious band composition contest in the western hemisphere.

Late in January in the midst of Professor Panerio grilling us in second year theory over our inability to recite the the F triple-flat Locrian scale quickly enough, a grim-faced Dr. Haruda

interrupted class. This was shocking and unprecedented. We sat silently, including Panerio, fearing something truly awful had happened.

Haruda announced he had just received a phone call notifying him Jubiloso had won the ABA Ostwald Award as the best new piece for band for 1975!

This news brought forth extended shouting and applause from the class. So loud and boisterous was the classroom celebration, other faculty and students appeared at the classroom door and heard the news, which spread like wildfire across the department.

With the award came a very lucrative publishing contract for Panerio. Wildly popular nationwide, Jubiloso was the largest-selling band piece in North America for at least two years.

The official world premier was at All-Northwest by the Chamber Band with Christianson conducting. I'd like to think the '57 band would be proud. That concert recording is the second and last known concert recording of the Christianson tenure.

The top jazz band performs at the Seattle Opera House Northwest Collegiate Jazz Festival organized by Central grad Hal Sherman at Kent Meridian HS.

The choir tours four days in the spring. The Percussion Ensemble, Brass Choir, French Horn Ensemble, Central Singers, Central Swingers, and Jazz Choir tour too. The Jazz Choir performs at the National Jazz Choir Festival in Reno. (See Campus Crier 1975.04.24)

The Orchestra also makes their first officially documented tour in history.

The Washington State Music Convention includes 200 teachers on campus in June.

Central opera performs Puccini- *Madama Butterfly* in February (See Campus Crier 1975.02.27) Roughly 70 years earlier, former Central choir professor and Department Chair Antoinette Bruce was part of the premier performance of the final version of *Madama Butterfly* at La Scala in Milan. It is not likely anyone remembered this in 1975.

The choirs are now under the direction of E Gordon Leavitt. Scott Peterson was graduate assistant pursuing the first Masters of Conducting ever issued at Central, to be completed in 1976. Together they prepared the *Vivaldi Gloria* with 193 voices accompanied by the Central Chamber Orchestra in December.

Also on the program was the Dave Brubeck- *The Gates of Justice* including the 16-piece jazz band, the first collaboration between the choir and jazz band in more than a decade, and only the second in history.

The first String Day is successful, hosting five high school orchestras. (See Campus Crier 1975.04.24)

The choir maintains the Hertz tradition, touring in April.

Hall Macklin would retire for the second time at the end of the school year.

Quarterly Jazz Nite tickets were raised from \$1 to \$1.75 for students in spring, but McConnell Auditorium was still packed.

John Moawad organizes the High School Invitational Jazz Festival officially, inheriting the date when the Olympic College festival was cancelled after 1974. High

school jazz bands directed by Central alums had been visiting campus for concerts and clinics since 1971. Moawad had planned to start the Central festival as a competitor to the long-established Olympic festival if necessary. With the date clear, the Central festival was soon at capacity.

An annual tradition since 1948, Central officially ends Sweezy Weekends. (See Campus Crier 1975.05.22)

The 5th annual Cispus camp continues in July-August.

Central hosts a summer Orff Workshop in July. (See Campus Crier 1975.07.24)

1975-1976

A student newspaper article lists all the campus buildings, date of construction and namesakes. (See Campus Crier 1976.11.28)

A massive 15-page newsletter outlines the academic year.

James Fittz joins the faculty as cellist.

John Rinehart joins the piano faculty, teaching composition and orchestration.

The Weekly Student Recital Hour instigated in 1974-1975 proved successful. It also provided performance opportunities for visiting high school groups.

The NORAD Band performs in December.

In January Jazz Band 1 performs at the Kent Meridian Jazz Festival in the Seattle Opera House organized by Central grad Hal Sherman.

The Stage Band, Chamber Band, Orchestra and Recorder Ensemble all perform at WMEA Wenatchee in February. The retired Wayne Hertz directs the All-State Choir. As had been true since the 1950's, WMEA and all the various conventions represent "Central alumni events" as much as conventions. The Central reception is far larger than all the other institution receptions combined. School performances conducted by former Christianson and Hertz students dominate the conventions.

The Stage Band, Chamber Band, Orchestra, Choir, and Swingers Show Choir. Brass Choir, Recorder Ensemble, Jazz Choir, and Percussion Ensemble all tour. This many Central touring groups in a single year is without precedent.

In March, graduate student Scott Peterson introduces the Central Chorale, open to all students at Central.

Plans are outlined for the first Wayne Hertz Music Festival in May, with a performance of the Walton- *Belshazzar's Feast*.

John DeMerchant stages the premier performance of his fourth opera *Thin Rain*.

Barbara Brummett teaches voice, directs the *Central Swingers*, *Madrigal Singers*, and the newly formed Ellensburg Community Chorus, plus four separate choirs at the Methodist Church. The Swingers perform *Melodies and Memories*.

Conflicts over the use of the football field resolved, the Marching Band returns to march all games and halftime shows. The Chamber Band is 60. Christianson also

conducts the Flute Choir, Clarinet Choir, and teaches the Marching Band Seminar. The 1976 newsletter has a photo of all 18 faculty seated together!

The US Bicentennial is a theme for concerts nationwide. (See Campus Crier 1976.03.11)

The Orchestra and Chamber Orchestra perform heavyweight material by Dvorak, Wagner, Beethoven, Schuman, Lalo, and Ives. The orchestra of 70 is the largest in Central history. (Campus Crier 1975.11.06)

The second Orff workshop is organized by Jane Jones, including the sale of candy bars to purchase additional instruments. (See Campus Crier 1976.11.18 and Campus Crier 1976.08.13)

Many "6ths" are celebrated-

The second annual String Day grows larger, as does the 6th Concerto Concert. (See Campus Crier 1976.04.22)

Moawad presents lectures, and or directs his performing groups for the 6th consecutive year at either State, All-Northwest, or National MENC, his entire Central tenure to date.

The CISPUS Music/Environment Camp enters year six.

Ray Wheeler publishes his widely-acclaimed "Quarter Tone Fingering Chart" for the complete range of the clarinet.

The 2nd annual High School Invitational Jazz Festival happens Mother's Day Weekend.

Scott Peterson earns the first-ever Masters in Conducting.

More than 3 decades later Dr. Scott Peterson would return to Central to direct the CWU Men's Choir and other courses. He reprised the 1975 Vivaldi- *Gloria* performance in 2016.

A June 18 fire destroyed a lounge, the radio station, and much of the SUB Bookstore with \$500,000 in damages.

In August student government began construction of a discotheque in the SUB basement in what was Papa John's Coffeehouse, aka The Cavern, to be named "Monroe's" in honor of actress Marilyn Monroe. (See Campus Crier 1976.08.13 and Campus Crier 1976.09.30)

1976-1977

Enrollment reaches 8,650. There is no surviving department newsletter.

John Moawad touts the jazz program. (See Campus Crier 1976.12.02 and Campus Crier 1976.11.18) Jazzers George Benson and John Klemmer (See Campus Crier 1976.11.12) play Nicholson in November (See See Campus Crier 1976.10.28) with Stanley Turrentine in February.

The third annual String Day features 5 high school orchestras (See Campus Crier 1977.02.03)

The 8th annual Choir Festival happened in May with 120 singers age 3 to senior citizens.

The vocal jazz choir performs at All-Northwest MENC in Seattle, probably the first-ever such appearance by a 4-year vocal jazz choir. Jazz Band I shared a concert with the Count Basie Orchestra in the Tri-Cities. Winter Jazz Nite features two bands and two choirs. A February concert with saxophonist Ronnie Laws was cancelled last-minute by Laws.

John DeMerchant assists in the music, Clifford Cunha conducts and Peter Gries plays a lead role in *A Little Night Music* in February.

The Central musical *South Pacific* is praised. (See Campus Crier 1976.02.19)

In March, the choir tours as usual.

In late May, Leavitt's choir travels to St. Moritz, Switzerland. Excluding Canada, this is the first international appearance by a Central large performing group. (See Campus Crier 1977.03.10)

The student newspaper has a review of April Jazz Nite, (See Campus Crier 1977.04.07) Jazz Choir at the Seattle Opera House (See Campus Crier 1977.04.14) an interview with Robert Panerio in March (See Campus Crier 1977.03.03) and the Fitz Rinehart Duo (See Campus Crier 1977.04.14)

Wayne Hertz returns to conduct the Bach- *St. John's Passion* in May for Wayne Hertz Day.

The Chamber Band, now called the Wind Ensemble, tours with the Jazz Band and Jazz Choir.

Bert Christianson announces his retirement after 31 years at Central (See Campus Crier 1977.02.17)

The "first" Invitational Jazz Fest includes 9 high schools and an appearance of Ramsey Lewis with Jazz Band 1 and Jazz Choir 1. (See Campus Crier 1977.05.12 and Campus Crier 1977.05.26)

The CISPUS Music/Environment Camp continues, as does String Day. Unfortunately, the archive newsletter is illegible to the point no further details could be read for this extremely busy year.

1977-1978

Dr. Donald Garrity is the new President of now Central Washington University. (See Campus Crier 1978.04.06) His inaugural celebration happens in May of 1979. Student employees get a raise to \$2.65 per hour.

Campus Crier 1978.03.27 is a 112-page compilation of valley and campus history.

This department newsletter survives only as a draft.

Department chair Joseph Haruda notes "times of doubt and pressures at all levels of public school music" caused fewer numbers to enroll in music

education. Even so, Central placed a higher percentage of music education graduates than ever before.”

Two Christmas Concerts were required this year. (See Campus Crier 1978.01.12)

Marching with the Central band was national 2-baton champion twirler Val Ludwick. (See Campus Crier 1978.05.18)

Gordon Leavitt is president elect of WA ACDA. 130 audition for two choirs.

In January the jazz choir travels to the National Association of Jazz Educators conference in Dallas, TX. This is the first appearance by a Central jazz choir at a national-level conference. It is the first appearance in history by a 4-year university jazz choir at any national convention. The choir raised \$11,000 for the trip. (See Campus Crier 1978.01.19)

January Jazz Nite saw another McConnell packed house of 1300, with 350 turned away at the door.

In April, Jazz Band 1 attends the Pacific Coast Jazz Festival at the University of California, Berkley. They tour on the trip down and back. It is the first contest appearance by Central jazz groups in five years. As a result of the extensive travels of the jazz groups, touring by other groups were limited to single day or overnight short excursions. The choir toured with the Swingers.

The 4th String Day is a success in January. The February Central Pops Concert in the SUB featured specialty bread and soup with music in part by Von Suppé.

April campus entertainment includes a concert by Art Garfunkel, and a Star Trek mini-convention including “Scotty” James Doohan.

Professors Rinehart and Panerio premiered several highly successful new compositions around the state, often involving other faculty as performers.

Lessons on recorder are taught by Russell Ross, as are various recorder ensembles, and the summer recorder-guitar workshop.

Vocalist Jon Hendricks is the headliner for the 2nd Jazz Invitational in May.

The retirements of professors Bert Christianson, Herbert Bird and John DeMerchant are celebrated at a May banquet.

Central’s environmental music camp at CISPUS continues in year 8. The Central Swingers perform *Rhythm and Rhyme*.

In May, the Central Singers and Symphony perform Brahms- *A German Requiem* in McConnell.

Cliff Cunha and the symphony perform the Schumann *Piano Concerto in A minor* with Dr. Bonnie Bricker-Smith, followed by the Beethoven *Violin Concerto* with Dr. Herbert Bird to end the year.

1978-1979

This yearbook is a 32-page collection of various campus photographs and limited text.

Dr. Steven Allen arrives as Director of Bands, the first in 31 years. (See Campus Crier 1978.10.26) Jeffrey Cox is professor of violin, and Sidney Nesselroad, voice, replacing the retired Christianson, Bird and DeMerchant. (See Campus Crier 1978.19.19)

Nesselroad inherits the Opera Workshop. (See Campus Crier 1978.10.26) and the Central Chorale. Opera presents Puccini- *Gianni Schicci* in April. (See Campus Crier 1979.03.01)

Numbers in all the performing groups are estimated. (See Campus Crier 1978.10.12)

Nesselroad and the Central Chorale, Levitt and the Central Singers, and Cunha and the Symphony do a combined Christmas concert. All groups combine for Mozart- *Coronation Mass*. (See Campus Crier 1978.12.7)

Jazz Band 1 and Vocal Jazz 1 were hired by Yakima Rotary for a 3-hour February concert in the Capitol Theater. This is the first time in Moawad's experience Central has been hired for an event of this magnitude. The groups performed a total of 38 tunes. (see Campus Crier 1979.02.01)

Timothy Strong replaces John Rinehart on the piano faculty in January. Orchestra director Cliff Cunha announces his upcoming August retirement.

The Master of Music degree is approved. The Music M.A. and M.Ed. will be phased out.

The Central Singers perform at All-Northwest MENC in Billings, MT in March. In May, they return to the St Moritz Festival in Switzerland, reprising their 1977 performance.

In conjunction with the Ellensburg Community Chorus, the Central Chorale, a faculty orchestra and Ellensburg Youth Ballet presented Biggs- *Canticle of Life* in April. (See Campus Crier 1979.04.28)

The Band tours Seattle-Tacoma and records an album. In the spring, Band tours to Spokane. Brass Choir, Jazz Choir, Stage Band, Madrigal Singers and Central Swingers tour too. The Swingers presented *Shades of Blue... and Mercer Too*.

Central hosts the second WMEA State Solo and Ensemble Contest, as opposed to the regional contest held at Central for many years.

Spring Jazz Nite features the jazz groups and saxophonist Sonny Fortune with more than 900 in McConnell.

The 2nd annual all-day Papa John's Outdoor Music Festival on the Barto lawn was successful in May. (See Campus Crier 1979.05.10)

Student MENC organizes an Albert Ayler Talent Fest in April. The perpetual trophy will be awarded “as a symbol of the endless search for excellence in obscurity.” (See Campus Crier 1979.04.19)

The department prepares for the annual Hoyt Axton Art/Music softball game. Axton appeared at Central twice. The first was poorly received, and the second a complete disaster. Axton purportedly accepted an invitation to umpire the softball game, but never appeared.

The “third annual Invitational Jazz Festival” happens over Mother’s Day weekend. This is actually 6th year of the festival, which began in 1974. This was the third year of the festival spanning two very long jam-packed days of jazz choirs and bands alternating on the Hertz stage.

Four groups perform at Winter Jazz Nite in March. (See Campus Crier 1979.03.08)

In May for the Wayne Hertz Festival Clifford Cunha conducts Bach- *Mass in B Minor*.

The 10th Annual Ellensburg Choir Festival of 11 church choirs and the Community Choir appear on the Hertz stage.

The Central String Trio is formed with Bonnie Bricker-Smith, Jeff Cox and Maria DeRungs piano, violin and cello. (See Campus Crier 1978.11.16)

The 130-member marching band converts to corps-style. The Symphonic Band tours the Seattle area. Ray Wheeler is assistant band director.

The Madrigal Singers, Swingers and Brass Choir tour too.

The 5th String Day is another success, with a performance on the Vivaldi- *Four Seasons*, followed later by the Saint-Saens- *Cello Concerto* with Maria DeRungs.

Fall Jazz Nite played to a full McConnell Auditorium, and at Davis High School in Yakima the next day.

Robert Panerio directs the Alaska All-State Band, teaches theory, band arranging, orchestration, and 24 trumpet students. He also judges contests, presents clinics, and guest conducts several times each.

CISPUS continues in year 8.

The annual State Solo and Ensemble Contest returned too, with continuous roots at Central extending back nearly 40 years to at least 1938.

1979-1980

The 1980 yearbook is a 32-page collection of various untitled photographs.

Tim Strong starts the year with new classes in Electronic Music Composition. (See Campus Crier 1979.10.25)

Dr. Eric Roth joins the faculty, replacing the retired Cliff Cunha. (See Campus Crier 1979.10.04) In December the Orchestra and choir perform *The Messiah* with student soloists.

Barbara Brummett and the Central Swingers host a large alumni reunion and concert with *Best of the Swingers*.

The Central Series of 11 free faculty concerts span the entire school year. (See Campus Crier 1979.10.04)

An "old-fashioned homecoming" had 20 bands march the homecoming parade, performing as a massed band of 1400 at the football game. (See Campus Crier 1979.10.11)

Jane Jones reports the demand for elementary music teachers is far greater than the supply, with constant calls from superintendents statewide with open positions.

The Choir and Orchestra did three performances of *The Messiah*, one in Yakima, two in Ellensburg.

Gordon Leavitt is president of Washington State ACDA.

String Day in January attracts orchestra from 13 high schools, more than 300 students.

The choir performs *A Tribute to Jester Hairston* in the Spokane Opera House. In the spring, they tour western WA and British Columbia. In May at the Wayne Hertz Festival they join with community college choirs in Stravinsky- *Symphony of Psalms*, which was an event amid the chaos of the eruption of Mt. St. Helens May 18. See the Cat Tale for extensive details.

More than 150 auditioned for jazz bands and jazz choirs. Jazz choir auditions are described in the Campus Crier 1979.10.25. John Moawad has 17 percussion majors. The Invitational Jazz Festival includes guest artist Mark Murphy. (See Campus Crier 1980.05.08)

The Jazz Choir was invited to National MENC in Miami Beach in April.

The April opera was *The Marriage of Figaro* directed by Nesselroad.

Herbert Bird is the fiddler in the CWU *Fiddler on the Roof* production.

Robert Panerio publishes two new band pieces in addition to his usual theory and arranging classes, plus 28 trumpet students. He also composed a piece dedicated to E Gordon Leavitt performed on the April tour.

Russell Ross composes the music again for the entirely original 4th annual Children's Musical Theater Production. In February, he organizes two Early Music Concerts from the 13th and 17th centuries, with singers, dancers, recorders, viols, etc.

The Marching Band of 120 winds and percussion plus flag line hosted 1400 high school musicians from 20 high school bands for Band Day. Later they performed on national television at a Seahawks football game in the Kingdome. The concert band released an LP record, performed at WMEA in Bellingham, and is invited to the College Band Directors National Association meeting in Eugene. The band tours on the way to WMEA Bellingham. (See Campus Crier 1980.02.14)

Central again hosts the State Solo and Ensemble Contest, String Day, the 10th CISPUS Music and the Environment Camp, an Orff Workshop, Kodaly Workshop, Choral Reading Workshop, and has a Suzuki Program Concert.

The May 18 eruption of Mt. St. Helens spread ash over Ellensburg, playing havoc with the busy end of the year music schedule, with numerous cancellations and much rescheduling. See Cat Tale- CWU Music and Mt. St. Helens Sunday May 18, 1980.

1980-1981

The 1981 Yearbook is a 25-page collection of untitled photographs. There won't be another yearbook until 1987.

After 30 years at Central, Department Chair Joseph Haruda announces his August 1981 retirement.

The Central Series of concerts is outlined in the 1980.10.02 Campus Crier. Crier 1980.10.16 outlines homecoming activities.

In October, the band is invited to perform at National MENC in Minneapolis. Band Day features 20 bands in the homecoming parade and halftime show.

In November, the marching Band performs for 60,000 at Seahawks halftime in the Kingdome. Director of Bands Dr. Steve Allen announces his resignation at the end of the school year. (See Campus Crier 1980.12.05)

CWU Football player Rick Clark switches to choir in a Campus Crier 1980.11.06 article.

The first annual Suzuki Festival, Jazz Nite, NAJE Nite, and *Carmina Burana* all are covered in this same newspaper. (See 1980.12.05 clips)

In November, the orchestra performs Beethoven- *Concerto for Piano, Violin and Cello* with the Central Trio and Bonnie Bricker-Smith. (See Campus Crier 1980.11.06)

The Central Singers are the demonstration group at a gospel workshop. The Christmas Concert has three choirs combining on Gabrielli- *Jubilate Deo*. Barbara Brummett organizes the first Madrigal Musike Yuletide Feste, with ancient foods, jugglers, a wizard, costumes etc. (See Campus Crier 1980.11.20 for all three events.)

Brummett and the Central Swingers presented Choreography and Staging for Show Choirs at all-northwest Jantzen Beach. Her community directing activities include *HMS Pinafore*, plus *Amal and the Night Visitors*.

Gordon Leavitt, the choir, and Yakima Symphony Orchestra present Orff- *Carmina Burana* in Yakima and on campus. (See Campus Crier 1980.12.05)

In the spring for the Wayne Hertz Festival they perform Haydn- *The Seasons* and Thompson- *Peaceable Kingdom* and tours too.

The choir is invited back to St. Moritz, Switzerland for the third time after appearances in 1977 and 1979. They tour over spring break as usual.

The 1979 *Messiah* performance is released on audio cassette.

Central Opera performs Verdi- *La Traviata* in February with orchestra. (See Campus Crier 1981.02.12)

Russell Ross and the Central Chamber Recorder Players host another Erly Musike Yuletide Feaste. (See Campus Crier 1981.03.12)

Ted Nugent performs with Sammy Hagar in Nicholson in March, the first major concert in two years. Hagar is praised in reviews, Nugent hated. Both sets were painfully loud.

The Vocal Jazz Sextet debuts at Winter Jazz Nite (See Campus Crier 1981.03.12)

Jazz singing legend Joe Williams performs with Jazz Band 1. (See Campus Crier 1981.03.12)

Jazz Choir 1 and Jazz Band 1 tour on the way to the Orange Coast Jazz Festival in Berkley, CA. The Band 1 "Primates" won the four-year college Grand Champion Award. (See Campus Crier 1981.04.30)

Senior trombonist Jeff Sizer's jazz band composition *Samba These Days* wins the national jazz composition contest and a performance by the Army Jazz Ambassadors at NAJE St. Louis. This is the first Central student composition to win such a prestigious nation award. (See Campus Crier 1981.01.29)

In Fall, the student chapter of the National Association of Jazz Educators sponsors the first quarterly NAJE Nites for jazz instrumental and vocal combos. By Winter, NAJE student president Chris Bruya reports auditions are necessary because so many student ensembles wish to perform at the NAJE Nite concerts. (See Campus Crier 1981.01.29)

Sidney Nesselroad directs Verdi- *La Traviata*, in winter, and several scenes from three other operas in the spring. Eric Roth conducts the orchestra.

The orchestra performs the Beethoven- *Triple Concerto*. They tour the Seattle area for three days, and later perform Brahms- *Piano Concerto #1* with Tim Strong, and the annual Concerto Concert. The orchestra also hosted the State-wide Suzuki Festival

The Central Trio travels to 6 western WA high schools funded by the WA State Arts Commission.

The Marching Band has grown from 60 to 140 in four years. The Wind Ensemble performs at the College Band Director's Northwest Convention in Eugene, and released their second LP record album.

The Wind Ensemble performs at All Northwest MENC in Jantzen Beach, and is invited to the national convention in Minneapolis. (See Campus Crier 1980.03.06 and Campus Crier 1981.05.05.)

The 5th Invitational Jazz Festival continues to grow. CISPUS continues, as does the State Solo and Ensemble Contest, and String Festival.

The June Orchestra concert is *Mass in the Time of War*. (See Campus Crier 1980.06.05 Orchestra) Orchestra received \$1,000 from the Music Performance Trust Fund to defray various expenses.

The student band Central Connection was busy. (See Campus Crier 1980.06.05)

Eric Roth describes the music recruiting process in Campus Crier 1980.03.13.

Three new pieces by Robert Panerio were published and premiered by Central groups. (See Campus Crier 1980.04.24)

Nesselroad and Opera produce Mozart- *The Marriage of Figaro*. (See Campus Crier 1980.04.24)

The student newspaper details the differences between the Central Singers and the Central Swingers. (See Campus Crier 1980.04.24) The Swingers perform *Sing and Dance Around the World*. There is digitized video.

In May, the first Salute to Yakima concerts includes Jazz Band, Jazz Choir, Orchesis dance, the Central Trio, Peter Gries playing ragtime piano, the Orchestra, and Central Swingers.

Orchesis Dance teams with Jazz Band 1 for a May performance, *Sights and Sounds of Jazz* in Hertz.

The lengthy Campus Crier 1981.05.07 interview with John Moawad is revealing, though not especially accurate historically.

End of the year performances by Opera, the Wayne Hertz Festival Thompson- *Peaceable Kingdom* and the third Choir trip to Europe are discussed in Campus Crier 1981.11.12

Moondance and other recent Ellensburg student "bar bands" are discussed in Campus Crier 1981.07.02.

The Central Swingers present The Som'er Swingers "Dancin'." The guitar class performs a recital, entirely classical.

1981-1982

For the first time in nearly a decade there are two 1981 newsletters again, instead of only one, due to the arrival of new Department Chair Donald H. White replacing the retired Joseph Haruda.

Donald White was Central Music Department Chair beginning in the 1981-1982 school year, the result of an extensive national search. Deeply experienced at that point, Dr. White was a very famous composer, especially for concert bands, but his composing went far beyond just band. Even today his works remain on the list of approved pieces for performance at state-approved contests nationwide. That year he was awarded his

15th consecutive American Society of Composers Authors and Publishers (ASCAP) award for significant creative contributions to the standard repertory.

He would win that ASCAP award every year for the remainder of his Central career and beyond. He was a frequent guest conductor at universities nationwide.

White was a popular and respected chairman until his retirement at the end of the 1991 school year.

G Russell Ross retires in August 1982.

Larry Gookin is the new Director of Bands and assumes the trombone students from French horn teacher Dick Jensen. Gookin would retire after the 2014-2015 school year.

Jeff Cox premieres Lopez- *CHominge*, an award-winning virtuoso piece he commissioned for violin 4-track tape and live electronics. Cox performs the piece in Carnegie Hall in March. (See Campus Crier 1981.10.22)

The Central Trio plays the Poncho Theater in Seattle

The 2nd Suzuki Festival includes drama and youth ballet.

The Central Symphonette tours to Ellensburg elementary schools and for three additional days in November. (See Campus Crier 1981.11.12)

Tom Wilson's unusual honors recital featured music, art, home economics and was broadcast on public television. (See Campus Crier 1981.11.19) Senior Michele Weir has a vocal jazz choir arrangement published by Hal Leonard.

Orchesis Dance teams with Jazz Band 1 in two nights of live big band jazz and dance in McConnell.

The marching band hosted seven high school bands at Band Day. The wind ensemble toured to 6 schools from Goldendale, to Mt. Hood Community College, to Seattle and Shoreline Community College. Just as in the 1940s, a trumpet ensemble *The Melodius Hunks* appears from the band to perform lighter numbers. (See Campus Crier 1982.02.25)

The new Bachelor of Music degree program is in place, and was approved by the National Association of the Schools of Music. NASoM conducted a successful 10-year evaluation of the department in April. The faculty considers concentrations in Music/Business and Jazz Performance.

Barbara Brummett is especially busy with students performing for the NASoM visit, the *Erly Musike Fevrier Feaste*, conducting *No, No, Nanette*, and presenting another choreography workshop. She becomes one of only two Distinguished Professors at the time, for Distinguished Public Service.

Similarly, Robert Panerio is one of only two Distinguished Professors at the time, for Distinguished Research.

Brass Choir presents Splendor in the Brass in March with the Faculty Brass Trio. (See Campus Crier 1982.03.11)

The jazz band, jazz choir, and percussion ensemble tour southwest WA before the Jazz Invitational. (See Campus Crier 1982.04.15) Dave Aaberg is graduate assistant. Ultimately, he would become Dr. Aaberg and head the jazz program at Central Missouri for decades.

Gordon Leavitt resigned for “personal reasons” in January. (See Campus Crier 1982.01.14)

The Chorale and Chamber Choir tour the Seattle and Yakima area. Roth also conducts the Central Singers on tour (See Campus Crier 1982.04.15)

In the summer, the Central Swingers do the most massive tour in department history. They perform at the International Kiwanis Conventions in Minneapolis, the Knoxville World’s Fair, plus numerous stops along the way in their 29-day 7500-mile tour. A few of many other stops include concerts at Yellowstone, Mt. Rushmore, DisneyWorld Orlando, Opryland and more. (See Campus Crier 1982.02.04)

Jeff Cox teaches at Interlochen and performs a violin recital in Carnegie Hall. The Suzuki Pedagogy Program continues to grow in year three, including piano.

Bonnie Bricker Smith is in recital with professor emeritus violinist Herbert Bird. She judges more than 200 piano students attempting to qualify for the State Solo and Ensemble Contest.

The February opera is *The Crucible* by Robert Ward.

The jazz groups and percussion ensemble tour as usual. Jazz Band 1 teams with Orchesis Dance for two evening concerts.

The orchestra and choir present the Bach- *Magnificat*. The spring saw the Rodrigo- *Concierto de Araunjuez* and the annual concerto concert.

The year in band is discussed in Campus Crier 1982.05.27.

The choir performs the Brahms- *Requiem* with the Yakima Symphony Orchestra.

Summer workshops included a new wind ensemble and jazz studies program. Also new was an Introduction to Music in Therapy Workshop. The CISPUS Camp, Show Choir Choreography, and Choral Reading Workshops all continued.

National searches are underway for a flute specialist and choir director.

1982-1983

The music education curricula is revised to NASoM standards for Elementary and Broad Area.

Judith Capper is the new Director of Choral Activities. (See Campus Crier 1982.11.04) By March she would be Judith Burns. The 94-voice University Chorale does a 3-day tour in April.

The Marching Band performs at halftime of the Seattle Seahawks game in the KingDome.

Bert Christianson comes out of retirement to teach flutes and woodwinds fall and spring.

Barbara Brummett's Central Swingers look forward to a calmer year than the massive tour the prior summer. (See Campus Crier 1982.10.07 and 1982.11.28)

December concerts are detailed in Campus Crier 1982.12.02.

Music and Drama teamed for a production of Bernstein- *Candide* in November.

Lynn Dupin is Central Area Vice President of Washington State Federated Music Clubs.

Central hosted a student MENC Conference on campus, with more than 50 students from 5 colleges in attendance.

Eric Roth conducted the Central Symphonette and tours to 8 high schools in the Seattle area.

The Western International Band Clinic gains popularity

Opera produces Verdi- *Falstaff* in March. See Campus Crier 1983.03.03 and 1983.02.10.

John Moawad tours with Percussion Ensemble, and conducts the California All-State Jazz Band. (See Campus Crier 1982.11.18.)

The October NAJE Vat Nite at the Tav was standing room only. (see Campus Crier 1982.10.14) February NAJE Nite features 1975 grad Max Reese on guitar.

Barbara Brummitt directs the orchestra for the Bernstein- *Candide* musical. in November (See Campus Crier 1982.10.14)

February String Day is expanded to two days and more than 20 high school orchestras.

The Central Trio celebrates 5 years. (See Campus Crier 1983.03.10)

The Orchestra tours western WA, and performs three major concerts in Spring (See Campus Crier 1983.04.21)

Orchesis and Jazz Band One team again in January and February. (See Campus Crier 1982.10.14 and 1982.02.04)

Larry Gookin and the Wind Ensemble tour the Yakima Valley in March.

All Northwest MENC is in Seattle. Larry Gookin's Wind Ensemble performs pieces by Panerio and White. Moawad lectures on techniques of teaching jazz history. The Jazz Choir performs at the Central Reception.

Music students compete mostly in chamber ensembles at the Spokane Allied Arts Festival in April. (See Campus Crier 1983.04.21)

Chairman Donald White wins his 16th successive ASCAP award for significant creative contributions to the standard repertory.

Peter Gries shares a concert of classical period keyboard music on period instruments. (See Campus Crier 1983.04.14)

In May, composer Vaclav Nelhybel conducts the orchestra, choral and brass choir in his music as part of a Contemporary Music Festival. (See Campus Crier 1983.05.05)

The Jazz Invitational is in the 7th year, including the 39th consecutive quarterly Jazz Nite (See Campus Crier 1983.05.05) Dave Aaberg is graduate assistant.

Jazz Band I and Vocal Jazz I record a double LP, ultimately entitled *In A Mellow Tone*. It would be the only official public release of an album in the entire Moawad 28-year tenure. (See Campus Crier 1983.05.19)

Tom Bourne presents his Masters recital on guitar. (See Campus Crier 1983.05.19)

The Central Swingers present *On the Move*.

The student chapter of MENC hosted the first-ever state convention of student members in October. Student NAJE plans a big year (See Campus Crier 1982.10.07)

Central starts a new Contemporary Music Festival in May.

The 4th Suzuki Festival expands to include music theory. (See Campus Crier 1983.10.20)

Summer includes the Choreography and Staging for Show Choir Workshop, the 20th Annual Choral Workshop, and the 2nd Wind Ensemble and Jazz Workshop.

1983-1984

After 57 years, the Campus Crier student newspaper becomes The Observer April 5.

Chairman White's 12-line purposeful run-on opening newsletter sentence of nonstop events captures the perennial frenetic nature of Central musical life.

Judith Capper is now Judith Burns, still Director of Choral Activities. In November Central hosted a 3-day choral workshop including master classes from the choral faculty, prominent internationally known scholars and educators, reading sessions and concerts by the 110 voice University Chorale, and 28 voice Chamber Choir.

The University Chorale performs at WMEA in February.

Papa John's Coffee Shop in the SUB hosts various student small-group performances in an open-mic format.

The traditional Holiday Concert features the choirs and orchestra (See Campus Crier 1983.12.01)

Tomas Bourne heads the guitar program. Professor Bourne soon established a widely respected program in classical guitar and lute, with numerous award-winning students. Bourne was very active as a recital soloist and clinician. He would organize the WMEA Voice Magazine from 1990-1995. He formed the Central Guitarchestra.

Edward Dixon is the new professor of cello. Sandra Schwobel will teach flute and music literature.

NAJE Nites are detailed in Campus Crier 1983.10.13.

The Suzuki Festival continues in October. The orchestra tours in November. Strings Days return in February.

In 1983 Opera presented *An Opera Matinee*.

The band hurries to ready a concert after football season, and Jazz Nite features three bands. (See Campus Crier 1983.11.17)

The Pep Band is reconfigured and Gookin/Wheeler/Strong present a February recital. (See Campus Crier 1983.01.27)

The band tours in the Seattle area in February.

The 5th annual Suzuki Festival attracts 120 high school students in May. The University Chorale performs at WMEA Renton.

CWU music students undertake Music Marathon '84, a sponsorship fundraiser with pledges per minute for 12 hours of performances of all kinds across the department.

Jazz great Dizzy Gillespie is on campus performing with the Jazz Band 1 and Jazz Choir 1. (See Campus Crier 1983.12.01) Winter Jazz Nite is detailed in Observer 1984.05.03.

John Moawad becomes the 3rd Distinguished Professor at the time, for Distinguished Public Service.

Music professor emerita Juanita Davies, namesake of Davies Hall passed away in February. The dynamic Davies taught piano and choral music from 1927 to 1965. A piano scholarship was established in her name.

The 2nd Contemporary Music Festival features Chair of the Eastman composition faculty Warren Benson.

The University Chorale performed Vaughan Williams- *Dona Nobis Pacem* with the Yakima Symphony and Symphony Chorus. The concert bands do a home concert after a Seattle tour. (See Observer 1984.03.01)

Dozens attending the April "biggest concert ever" by Huey Lewis and the News caught a virus requiring several hospitalizations.

That same night, singer Joe Williams performed in McConnell with the jazz groups. No virus was reported there. (See Observer 1984.04.19)

Both top jazz groups travel to the West Coast Collegiate Jazz Festival at University of California, Berkeley. Under highly unusual circumstances, Jazz Band I received 2nd place. With 140 groups competing, Moawad jazz groups came away from the contest with three of the five available trophies, one Grand Champion Award, two Runner-Up Awards, and 10 of the available 12 citations for individual jazz performance. The Jazz Choir won the Sweepstakes Award. (See Observer 1984.05.10)

Tribute to Yakima and Tribute to Moses Lake concerts by the jazz program the last several years yielded significant music scholarships.

John Moawad is named Distinguished Professor, only the third so-honored in the music department including, Barbara Brummett, and Robert Panerio.

Sidney Nesselroad receives his doctorate from Univ of IL. He teamed and mentored Drama and Music for a March production of Strauss- *Die Fledermaus*, with orchestra directed by Eric Roth.

Jazz Band I and Vocal Jazz I release a double LP entitled *In A Mellow Tone*. It proved to be the only official release of the entire Moawad tenure. The album was released Fall of 1984.

String Day attracted 16 high school orchestras. CWU Symphony presents Delibes- *Coppelia* with Ellensburg Youth Ballet (See Observer 1984.04.19)

There was a Contemporary Music Festival, NAJE and MENC concerts, and a January production of Bernstein- *West Side Story* with music direction by Sid Nesselroad.

The music building has an impressive new Coulter pipe organ. This was the culmination of years of work by Dr. Henry Eickhoff and others. (See Campus Crier 1984.01.26)

Workshops included the 21st Annual Choral Reading Workshop. Trends for the '80s, included computer music and an Apple IIe computer lab.

Music Ed Major and trumpeter Paul Harshman leads the nation in distance running and competes at nationals. (See Observer 1984.05.10)

Lynn Dupin retires after 18 years of voice instruction and is named Professor Emerita.

1984-1985

The student newspaper Campus Crier is now The Observer.

Dr. Linda Marra is named to the voice faculty as replacement for the retired Lynn Dupin.

Hal Ott is the new professor of flute replacing Sandra Schwoebel.

Wendy Richards is the new professor of violin replacing Jeff Cox.

In September, the SUB unveils the only college video juke box in the nation. (See Observer 1984.12.06) Papa John's coffeehouse open mic performances continue.

The marching band performs 11/12/1984 in the Kingdom at Seahawks halftime for 60,000. The newspaper published 2 full pages of photos. The video has been converted to digital. (See Observer 1984.11.15)

Jazz remains alive and well with Jazz Nite and NAJE Vat Night. (See Observer 1984.11.22)

The Grand Sweepstakes winning Central Jazz Choir provides entertainment at the Central Reception at All-Northwest MENC in Spokane. Jazz Band I performed at the Alumni Banquet in Kennewick.

Central hosted the National Association of Teachers of Singing student competition in November.

String Days continue in January.

The choirs hosted the 2nd Annual Choral Invitational and Workshop in October with 8 high school choirs.

The annual Christmas choral concert included the Rutter- *Gloria*.

Clarinet Professor Ray Wheeler continues to amaze woodwind players from around the world with his Xray film. Two other prominent clarinetists present additional October master classes and workshops.

Student MENC and NAJE chapter memberships approach record levels. They provide a wide range of services for the department. Spring NAJE Nite features pianist Barney McClure.

The Percussion Ensemble concert and March Jazz Nite is detailed in Observer 1985.03.07.

The new Coulter organ is in heavy demand from visiting guests and students in recital performances. The Chamber Choir of 26 voices wraps up the year including accompaniment from the organ (See Observer 1984.05.10)

The Chamber Orchestra under Eric Roth did a three-day tour to Bellingham, Seattle and the Tri-Cities featuring Bach Brandenburg #5 with Ott and Richards. (See Observer 1984.11.22)

The annual Concerto Concert featured works celebrating the 200th birthdays of Bach, Handel and Scarlatti. 16 high school groups attended the annual String Day.

Music Chairman Donald White wins his 18th ASCAP award for outstanding contributions to musical creativity.

Tim Strong leaves the piano faculty in December. John Salmon is named his interim replacement.

Chris Bruya is in his second year as graduate assistant with Larry Gookin and John Moawad. Bruya will return to Central as Director of Jazz Studies in 15 years. Tom Bourne, Bruya and others form the band *Twangbabies*. (See Observer 1985.05.02)

Peter Gries played Salieri in the production of *Amadeus* along with music and drama students in May. (See Observer 1985.06.06)

Opera presented Strauss- *Die Fledermaus* in March. (See Observer 1985.06.06 and Observer 1985.03.07)

Jazz Band I teamed with Orchesis Dance in January. (See Observer 1985.06.06)

Elementary Music Education icon Jane Jones retires in August 1985 after 13 years at Central. She inspired a legion of loyal classroom music teachers. Jones would pass in 2016 at age 95. (See Jane Troth Jones- Professor Emerita)

Edison Hall was demolished in 1985. Edison, the original Normal Training School, had been annexed by the music department in 1938. In 1938 the department moved from Shaw/Smyser to Edison. Edison served as the music building from 1938 until the opening of Hertz Hall in 1964.

Bruce Babad's band was one of 6 nationwide invited to perform at Disney World Orlando. (See Observer 1985.04.25)

Another busy student band IMPAX includes Michael Wansley and others. (See Observer 1985.05.09)

Non-conforming musician/composer Frank Zappa is listed as lost CWU music alumni?

1985-1986

Patricia Ann Smith joins the faculty as Elementary Education Specialist replacing retired Jane Jones.

Dr. Pamela H. Snow replaces interim John Salmon on the piano, literature and theory faculty.

Hertz Hall is upgraded with lighting, recording capabilities, public address, acoustical draperies and rebuilt Steinway pianos.

An anonymous music scholarship trust of \$35,000 delights the department.

Comic Robin Williams entertains during Homecoming.

The Tribute to Yakima Concert was extended to include Wenatchee with performances by the Jazz Band 1 and Jazz Choir 1 directed by John Moawad.

Larry Gookin and the Symphonic Wind Ensemble performs at the Western International Band Clinic. Panerio conducts his new piece *Romulus* on the program.

In November, Jazz Band 1 does two shows with music comedian Pete Barbutti, one in the Yakima Capitol Theater and the other on campus. (See Observer 1985.11.21)

December Jazz Nite was postponed until January due to bad weather, with Doc Severinsen rescheduled to May. (See Observer 1986.01.16)

January String Days included 19 high schools and more than 400 students.

The choir tours in February. Works included Thompson- *Peaceable Kingdom* with a slide presentation created by emeritus professor of art Frank Bach including the artworks of Chagall.

In February the Central Trio, Brass Choir, Wind Ensemble and Jazz Band performed at WMEA Wenatchee. The Jazz Choir performs at the Central reception. There are three Jazz Bands and two Jazz Choirs. Wind Fest happens in March.

In March Jazz Band 1 performs in the Seattle Opera House at the ongoing Kent Meridian Jazz Festival, now moved to early Spring. Central performances at this festival date to January 1976, though not consecutively due to weather and money issues.

Greg Eastman becomes the first graduate of the Music Business program going to work immediately for Seattle Opera.

Drs. Linda Marra and Bonnie Bricker-Smith perform at the 7th Annual Conference of the National Association for Women's Studies in Seattle. The concert featured works by Northwest Women composers.

The orchestra does an all-Beethoven concert.

Central host the 3rd annual Invitational Choral Festival, and the State Solo and Ensemble Contest.

Central hosts the first Washington Choral Directors Association State Convention in October.

May music activities are described in Observer 1986.05.15.

Trumpeter Doc Severinsen performs with Jazz Band I in May. There is video of the rehearsal.

Band does a Sousa tribute, with Opera Workshop performing excerpts and arias. (See Observer 1986.05.29)

The Suzuki Festival, Band Day, Choral Invitational, Opera Scenes, String Days, Solo and Ensemble Contest, Orchestral Concert, Band Festival, and Concerto and Aria Concert also happen as continuing annual events.

Barbara Brummitt announces her August 1 resignation after 19 years at Central to accept a position at Harpeth Hall Girls School near Nashville.

In 18 issues totaling more than 430 pages, The Observer devotes a total of perhaps 1 full page to music.

1986-1987

The 1987 yearbook is a return to the more traditional formats. There are no formal music photos. There are ancillary music photos.

The state mandated tuition surcharge for credits in excess of 18 causes havoc among performing groups for all ensembles large and small. Despite the combined efforts of all in arts higher education, there is no resolution from the legislature.

Department Chair Donald White and WMEA leaders testify before the State Board of Education for three separate music endorsements: K-12 Broad Area, K-12 Instrumental, and K-12 Choral, plus second endorsements in music. The board adopted all these recommendations effective September 1, 1987.

White also served as guest composer in residence at Texas Christian University where he conducted their wind ensemble, orchestra and choir in his own compositions, and lectured to various classes.

The Central trio is Wendy Richards, Ed Dixon and Pamela Snow.

Linda Marra is Director of the William O Douglas Honors College. She announced a scholarship endowment of \$50,000 from an anonymous donor in the name of late CWU Professor Lillian Bloomer from the Education department.

Marra was elected president of the Inland Empire Region of National Association of Teachers of Singing. Central vocal students win five prizes among 150 students from WA, OR, ID and Canada in the NATS competition. (See Observer 1986.12.04)

Hal Ott completes his doctorate. Three Steinway pianos are rebuilt, with a fourth underway.

On the heels of a successful all Beethoven concert in 1986, the Eric Roth and orchestra do an all Strauss concert including an appearance of "PDQ Bach."

The first season of a Faculty Concert Series of 11 wide-ranging concerts by faculty raised scholarship money for the department.

All-Northwest MENC performances in Portland included Jensen with Brass Choir, Burns and Chamber Choir, Gookin with Wind Ensemble and Moawad Jazz Choir 1.

The highly successful Tribute to Yakima and Wenatchee jazz band and jazz choir performances were expanded again, to include a Columbia Basin Tribute in Moses Lake. After 17 years, the Vocal Jazz Choir appears for the first time in the yearbook.

Band Day, Wind Fest, String Days, Concerto Concert, Jazz Festival and the other annual events continued as usual.

In April John Pickett performs a recital at Carnegie Hall, and plays Rachmaninoff 3 with the Charlotte Symphony. He would join the faculty in Fall 1987.

Vocals Ernestine Anderson performs in Nicholson with the Jazz Band and Jazz Choir in May.

A Bach Easter Cantata and Haydn- *Te Deum* highlight the May choir concert by now Doctor Judith Burns. (See Observer 1987.05.28)

1987-1988

Acting Chairman Robert Panerio reports Donald White had unexpected surgery just prior to the start of fall quarter. White is well on the road to recovery.

Dr. John F. Pickett joins the piano faculty and the Central Trio with Ed Dixon and Wendy Richards.

The student vocal jazz quartet *Straight Ahead* is featured in a December article Observer 1987.12.03.

Music major Kim Burke is national track champion. (See Observer 1987.11.05)

Fall and Winter concerts are detailed in Observer 1987.12.03, Observer 1988.03.10 and Observer 1988.03.03.

Papa John's open mic performances continue in the SUB.

The orchestra performs Mozart- *Piano Concerto in C K. 467* with Peter Gries, and the Bach- *Magnificat*. In winter Wendy Richards performs the Brahms- *Violin Concerto*. The High School String Days, NAJE Nite, Wind Fest, happen as usual. Spring Jazz Nite is in the SUB Ballroom.

The Concerto Competition was cancelled due to lack of scholarship money.

In February, the Wind Ensemble performs at WMEA Tacoma. Vocal Jazz 1 entertains at the the Central Reception.

Larry Gookin presents clinics and conducts bands at the Saskatchewan Band Association Conference in Regina, and conducted the SE Alaska Honor Band in St Petersburg. Gookin is NW Division Chairman of the National Band Association. The Marching Band is scheduled to perform in the Kingdome for a Seahawks game.

The Tributes to Yakima, Wenatchee, and Columbia Basin keep the Moawad Jazz Band 1 and Jazz Choir 1 busy in April and May, as well as the Jazz Invitational.

The student Trombone Quartet competes by invitation at the Fischhoff Chamber Music Festival in Indiana.

There is no mention of choral activities in the surviving newsletters, only a scheduled concert in late May.

Two students were selected for Disney Work Experience, making more than a dozen over the last 17 years.

Faculty did a huge number of recitals and adjudication on an off campus.

1988-1989

1988 is the final official yearbook in the archives. Several pages are devoted to music.

Andrew Spencer arrives to teach percussion and the concert band.

Karen Soderberg was choir director.

Vocal Jazz 1 entertains the Central reception at All-Northwest MENC in Boise. The CWU Student Chapter of NAJE is again the largest in the US. The first-ever Jazz Week began January 30. See Observer 1989.01.26)

In Observer 1988.10.27 Dr. James Brooks looks back 40 years to his undergraduate days at Central.

Meet Dr. Christian Schneider in Observer 1989.02.23

The Marching Band performs in the Kingdome for Seahawks halftime. There is video. (See Observer 1988/11/17)

Central had 5 winners out of 80 students at NATS.

Unfortunately, String Day was cancelled last minute due to weather.

The Trombone Ensemble performs at NW MENC in Boise.

Winter Jazz Nite and NAJE Vat Nite details are found in Observer 1989.03.09.

Fall Band activities and concerts are detailed in Observer 1988.12.08.

Again there are three jazz Tribute Concerts in Yakima, Wenatchee and Moses Lake.

John Moawad teaches Summer Senior Ventures and Elderhostel Programs for the 4th consecutive year, discussing the music of the big band era, which helped boost attendance at Jazz in the Valley every July.

The Hoyt Saga continues in Observer 1989.04.03.

Hoyt, the Art/Music baseball game is discussed for the first time in the Student newspaper. (See Observer 1989.05.11)

The Parent's Weekend Mother's Day Brunch returns (See Observer 1989.05.11)

Central had 4 winners out of 80 vocalists at the annual NATS gathering in Coeur D'Alene, ID, and hosts the State Solo and Ensemble Contest.

Faculty performed a concert of ragtime music (See Observer 1988.04.14)

Donald White surprises students at the MENC scholarship concert (See Observer 1988.05.05)

Henry Eickhoff retired in August 1989 after 39 years at Central.

Most of the faculty adjudicated, conducted, or presented something around the northwest.

1989-1990

Plans for the Central centennial are underway in Outlook 1989.11.19.

Dr. Geoffrey Boers is the new Director of Choral Activities replacing interim Karen Soderberg, who moves to Frostberg State University in MD. (See Observer 1989.10.12)

Visiting Japanese music professor Minoru Tezuka observes instrumental teaching styles and gives seminars on the music of Japan.

Connie Koschmann leaves after three years to complete her doctorate at U of WA.

Daniel F. Baldwin assumes a one-year position directing the orchestra.

Fall NAJE Night is detailed in Observer 1989.11.09

Andrew Spencer leads the Symphonic Band (See Observer 1990.02.22)

The three jazz Tribute Concerts continue in Yakima, Wenatchee (See Observer 1990.04.05) and Moses Lake.

Singer Ethel Ennis performs with the jazz band at March Jazz Nite.

15th Jazz Festival details are found in Observer 1990.05.10 and 1990.05.24 with Tanya Syrstad.

The Ellensburg Community Choir was formed in 1986 by Barbara Brummitt. Details are in Observer 1990.04.02. They perform Rutter- *Requiem*.

Teachers in the public schools are desperate for summer classes to complete 5th year and master's degrees. Budget cuts leave few options.

Larry Gookin directs the Alaska All-State Band in Fairbanks. The Central Marching Band performed at the High School State Marching Band Competition in Auburn. Details of Pep Band, the Orchestra Concert and High School Wind Ensemble Festival are in Observer 1990.01.01.

Winter Band and guitar concerts are detailed in Observer 1990.03.01. There is a SOUSA concert, half Sousa and half Count Basie. (See Observer 1990.05.03)

WMEA is in Olympia with Vocal Jazz 1 entertaining the Central reception.

John Moawad wins an IAJE award in New Orleans. (See Observer 1990.01.25)

Andrew Spencer's recital is reviewed in Observer 1990.01.25.

Peter Gries plays the Major General in Sullivan- *Pirates of Penzance*. (See Observer 1990.01.25)

Singing on campus, Central vocalists won three prizes at the regional NATS gathering out of 80 participants.

The Student band Otis Elevator and the Shafts is very popular. (See Observer 1990.04.05)

String Days has grown to more than 400 participants, making massed rehearsals impractical. Instead, each school performed, with comments by the Central string faculty.

Central also hosted the Suzuki Festival, the Jazz Festival, Concerto Concert, and presented the *Pirates of Penzance*.

Two performances of Brahms- *Requiem* close the school year.

Musicologist Henry Eickhoff retires after 38 years, the longest tenure in department history.

1990-1991

In the summer of 1990, Music Department Chairman Dr. Donald H. White writes his final newsletter.

He is highly optimistic for the future, writing "The department maintains the finest Wind Ensemble/Band Program in the Northwest, its Jazz Program is without peer West of the Mississippi, it's already fine choral program in the hands of a new director, and the Orchestra Program greatly revitalized and shows signs of continuing growth during the next few years. In addition, all the peripheral activities involving student organizations, chamber music, recital activities, etc., are thriving.

White introduces Dr. Russ A. Schultz as new Department Chairman effective September 1, 1990.

John Michel joins the faculty teaching low strings, and Carrie Rehkopf teaching upper strings. There are six graduate assistants. With John Pickett, the Central trio is reborn.

Student pianist Gina Zukoski joins the Observer faculty with a weekly column, providing a significant upturn in music reporting. Moawad is interviewed in Observer 1990.11.01 with a report on the local bands.

All-Northwest MENC includes the Chamber Choir, Prima Practica plus entertainment at the Central reception by Vocal Jazz 1 directed by John Moawad.

In November, Band 1 backs comedian, musician and television host Steve Allen in the Yakima Capitol Theater. Ethel Ennis reprises her concert in 1990, this time in February. (See Observer 1991.02.28)

Gookin and the Symphonic Wind Ensemble perform at WIBC Jantzen Beach in November.

The three Jazz Tribute concerts continue in Yakima, Wenatchee, and Moses Lake, as do quarterly Jazz Nites.

Geoffrey Boers branches out from the traditional quarterly concerts to include the Argento- *A Masque of Angels*, which includes acting and dance scenes, solo voices and chorus.

The 7th Annual April Collegiate Percussion Festival includes UW, WSU, EWU and Boise State.

In February the Chamber Choir joins the Yakima Symphony, Symphony Chorus and Bellevue Chamber Choir in Verdi- *Requiem*.

In May, they team with four other choirs and the Seattle Youth Symphony in the Seattle Opera House for Prokofiev- *Alexander Nevsky*.

The 2nd Invitational Choral Festival is expanded to two days with 16 choirs featuring Weston Noble, Maurice Skones, and Wayne Hertz. (See Observer 1991.04.25 including local band news)

The Chamber Choir teams with Bellevue College, the Yakima Symphony and Symphony Chorus for Beethoven Symphony #9. In May Central choirs team with WWU, PLU, UPS, and SPU with the Seattle Youth Symphony for Prokofiev- *Alexander Nevsky* in the Seattle Opera House.

The faculty performs a Prima Practica series of 3 early music concerts spanning the school year.

Music student John Wicks hosts a KXLE FM Sunday 3-hour jazz radio show. (See Observer 1991.04 11)

Opera presented Menotti- *The Telephone* and an original opera by student Kevin Allen-Schmidt *Family Farm*.

The Percussion Ensemble hosts the 8th annual Northwest Percussion Ensemble Festival in April.

String Day is well-attended. The Wind Ensemble Festival is a 3-day event.

Marching Band Day and the Suzuki Festival continue in the fall. Central hosts the 3-day Washington State Piano Competition.

Jeff Snedeker arrives in January taking over for ill horn professor J Richard Jensen, who would ultimately retire in December 1991.

The Observer wraps up the end of the music year 1991.05.30

1991-1992

In March, Ivory Nelson becomes the new president of CWU.

With the 100th anniversary at hand and his first year as department chair completed, Russ Schultz declares emphatically "all is well in the Department of Music at CWU!"

The 10-year review by the National Association of Schools of Music happens this academic year. Re-accreditation was received in October.

The department becomes a member of Pi Kappa Lambda, the American honorary society for students and professors of music.

Thomas Gause joins the faculty teaching trumpet, composition and jazz studies replacing the retired Robert Panerio. Gause performed classical pieces almost exclusively.

Dr. Jeff Snedeker continues teaching French horn on a one-year non-continuing contract while a search is underway to replace Dick Jensen, who retired at the end of December.

Dr. Tad Margelli teaches oboe.

There are 5 graduate assistants.

The Army Field Band and Soldier's Chorus performs in Nicholson including 1991 grad Barbara Woods in the chorus. (See Observer 1991.11.14)

The Wind Ensemble and Jazz Ensemble perform at WMEA Tacoma. A dozen students and faculty are convention presiders or clinicians.

Larry Gookin's Wind Ensemble performs at the College Band Directors National Association (CBDNA) in Reno.

The choir under Geoffrey Boehrs joins two other colleges for a performance at the Washington's Finest Choral Festival in Marysville. They do two performances of *The Messiah* in November with student soloists.

In winter, the Chamber Choir is the chorus for a production of Mozart- *The Magic Flute* directed by Barbara Brummett and Linda Marra. (See Observer 1992.03.05)

Wayne Hertz returns May 30 to conduct the world premiere performance of Robert Panerio's *Te Deum* for choir and orchestra at the CWU Centennial Concert.

The Choral Invitational expands to more than 25 schools and 1200 singers from three states and British Columbia.

Margaret Gries, Geoffrey Boehrs, assistant chair Linda Marra, Jeffrey Snedeker, Marilyn Wilbanks, Andrew Spencer, Mia Spencer, and Ray Wheeler represent CWU faculty at five different important events around the country and internationally in their respective disciplines.

Linda Marra students competed against 70 students from seven colleges and universities at the annual National Association of Teachers of Singing (NATS) gathering in Walla Walla. Five student won awards.

The Faculty Recital Series continued, as did the High School Orchestra Festival, quarterly Jazz Nites, the Vocal Jazz Summit, Invitational Jazz Festival and Wind Fest.

1992-1993

In what was a comparatively quiet year, all the performing groups did quarterly concerts as always. There were two percussion ensembles, three jazz bands and two jazz choirs. There is no mention of tours or travel of any kind, which is virtually without precedent. It is possible various tour and convention programs did not survive in the official annual book.

After a year and a half on faculty, Jeff Snedeker begins a continuing contract as horn professor, officially replacing Dick Jensen. Dick Jensen rallied to enjoy a decade of retirement before he passed.

James Durkee becomes head of the guitar studio. He would present numerous recitals for more than two decades. The Guitar Ensemble would have consistent quarterly concerts his entire tenure.

There is no newspaper coverage, no newsletter, no yearbook.

We can only assume the usual festivals and events happened as always. Graduate students were given comparatively free rein organizing and directing numerous ensembles.

The steady stream of jazz recordings made by John Moawad represent the only evidence of convention attendance. We have Jazz Band 1 appearing at WMEA Tacoma in February featuring Tom Gause. Trombonist Jiggs Whigham was guest artist at a February Jazz Nite. Even the jazz recordings are confused, with missing and conflicting dates. The spring invitational jazz festival did happen as usual.

Bonnie Bricker-Smith and Ellensburg math teacher Rhonda Barber presented a 2-piano recital, which is the only mention of music outside the department for the entire year. (See Observer 1992.10.08)

November saw A Madrigal Feaste in Sue Lombard.

The annual Holiday Concert continued.

Linda Marra presents Puccini- *Gianni Schicci* and Mozart- *The Impresario*.

The music department computer lab opened. The department purchased a Digital Audio Tape (DAT) recorder.

Commencement is outdoors at Tomlinson Field, which can support 4500. Nicholson holds 3,000.

Wrap-up of the Centennial Celebration is in Observer 1992.06.04.

The department teamed with the community chorus for a May production of Sullivan- *The Mikado*. The year closed with performances of Mozart- *Requiem* and Verdi- *Sabat Mater*.

1993-1994

Three groups performed at WMEA Yakima, John Moawad's Vocal Jazz Ensemble, Larry Gookin's Wind Ensemble, and Daniel Baldwin's Orchestra. Baldwin received an Excellence in Teaching Award.

The Chamber Choir performed at NW ACDA .

The student band Fast Forward is popular. (See Observer 1993.11.18) The marching band performed in October when Barge Hall is rededicated after a 7.75 million dollar renovation.

The 3-day Renaissance Meal and Entertainment *A Madrigal Feaste* happened at Sue Lombard in November featuring Boers and the Chamber Choir.

Wildcat and Company is a student PR firm with the goal of publicizing the music department. (See Observer 1993.11.04.)

Gookin was very busy a guest artist/clinician in Canada, OR, AK, CA, ND, MT, NV, and WA. The Wind Ensemble is invited to perform at the College Band Directors' National Association conference in Boulder, CO in February 1995 (See Observer 1994.04.28.)

Assistant Department Chair Dr. Linda Marra steps down after three years, but becomes more busy. Marra was one of three finalists as CWU Acting Dean of Humanities. She is president of CWU Phi Kappa Phi, was district governor of NATS, part of the CWU WA Center/Ford Foundation Cultural Pluralism Team, and the National Office of Women in Higher Education. She performed several recitals, judged several contests, and attended 5 major conferences.

John Michel, Carrie Rehkopf and the Kairos Quartet performed in Virginia and Oklahoma.

Opera performs Purcell- *Dido and Aeneas* in March directed by Monica Torrey.

John Mikel (not Michel) enjoyed a performance of his electronic music piece *Mirages* at the Conference of the Society of Composers in Illinois. He released a CD of original electronic works realized in the new CWU Music computer lab.

Hal and Gay Ott performed a flute and piano recital in Paris. Hal Ott performs with the Yakima Symphony. (See Observer 1994.04.14) The flute choir performs for a crowd of more than 1,000 in the Capitol Rotunda in Olympia.

John Pickett receives a grant for work in Mexico, won an award at the Orleans International Piano Competition in France, and was invited back for a 5-city French concert tour.

Jeff Snedeker performed at the 25th International Horn Workshop in Florida, with the New Southwest Orchestra in a three-city tour, was published in the MENC Journal, the Historic Brass Society Journal, and was editor of the International Horn Society Journal.

Boers conducts Orff- *Carmina Burana* in June to close the year.

Andrew Spencer is Co-President of the WA chapter of the Percussive Arts Society. The Summer Marching Percussion Camp triples in size.

1994-1995

Pre-design money is approved for a new music building.

The estate of Mary Jo Estep gifts \$186,000 to the department and a 7-foot Steinway piano valued at \$35,000. (See Observer 1994.10.27)

There are 10 graduate assistants, and 26 on faculty.

Diane Long replaces Marilyn Wilbanks a coordinator of the CWU Preparatory Program.

The 3-day Renaissance Meal and Entertainment *A Madrigal Feaste* happened at Sue Lombard in November featuring Boers and the Chamber Choir. (See Observer 1994.11.17)

The choirs perform Britten- *Ceremony of Carols* and Bach- *Magnificat* in December.

The Hertz concert hall had an extensive acoustic renovation.

The faculty presents an all-Stravinsky chamber music program.

The Jazz Choir and Jazz Band perform *Hot Jazz on a Cool Night* in the Everett Civic Auditorium in January with the local Blue Buffalo Big Band directed by music alum Gary Evans.

The CWU Foundation provided a \$15,000 grant in support of the band and choir national level performances, with the stipulation donations to the music department matched that amount.

The Wind Ensemble performs at the College Band Directors National Association (CBDNA) Conference in Boulder, CO. This is the first national appearance at this conference for Larry Gookin. The band does the world premiere performance of the Gordon Jacob- *Symphony for Band* and Maslanka- *Symphony #2*. (See Observer 1995.02.02)

Gookin was one of four elected to membership in the American Bandmasters Association (ABA), a highly selective group of 258 in the nation. Bert Christianson was Central's only prior member of the organization.

Selected from nearly 300 applicants, in March the Chamber Choir under the direction of Geoffrey Boehrs performs at the National ACDA conference at the Kennedy Center and Constitution Hall in Washington DC. (See Observer 1995.03.02)

Boehrs worked with more than 5000 singers in MT, CA, NV and Canada. He conducted the Alaska All-State Choir.

Clarinet professor Ray Wheeler retires at the end of Fall quarter 1994 and is replaced by Joseph Brooks, who also taught Fall quarter.

In addition to the duties described in 1994, Linda Marra is appointed to the Northwest Public Radio Community Advisory Board.

The 11th annual Northwest Percussion Ensemble Festival continues in April with groups from 9 colleges-universities.

The 20th Annual Jazz Festival includes more than 30 schools and the Collegiate Vocal Jazz Summit. (See Observer 1995.05.11)

Opera Activities are detailed in Observer 1995.05.04

Two performances of Verdi- *Requiem* were sold out at the end of a year of more than 170 total performances by the department.

1995-1996

In a busy December, the choirs perform Rutter- *Gloria*, Duarte- *Magnificat*, and Handel- *Messiah*.

The choir reportedly hosts a Madrigal Feaste, though no program survives. They present *The Messiah*, and later Stravinsky- *Mass*.

There are 10 graduate assistants.

Baldwin conducts a full orchestra and a Chamber Orchestra.

Tad Margelli introduces a new Double Reed Band.

Andrew Spencer and the Percussion Ensemble perform at the Percussive Arts Society Annual Meeting in Phoenix

Tom Gause performs Janacek- *Sinfonietta* with the Seattle Symphony Orchestra, two performances of *La Traviata* with the Seattle Opera, and with his jazz quintet at the Icicle Creek Summer Concert Series in Leavenworth. He established the first CWU Trumpet Fest in May. (See Observer 1996.04.18)

Larry Gookin conducts the Oregon All State Collegiate band in Eugene, the Birch Bay Band Reading Workshop, and the California Academy of Music Honor Band at Cal State Fullerton.

Jeffrey Snedeker hosted Central Horn Day '96 with 45 Horn players who teamed with the Jazz Band to demonstrate "The French Horn in Jazz." The Horn Ensemble also performs at the 28th International Horn Society Workshop.

Composer Charles Argersinger made a two-day visit to Central including a concert of his chamber works.

Though "young" by Central standards, the Luther Nordic Choir celebrated their 50th anniversary with a CWU concert under director Weston Noble, in his 48th year directing the choir.

Hal Ott performs at the National Flute Association Convention, and with several regional performing groups.

The CWU Tuba Ensemble was featured at the 6th annual Tacoma Tuba Christmas. Director Dan Sipes also gave a recital and master class.

In May, the choirs perform Durufle- *Requiem* and *Messe Cum Jubilo* with orchestra.

Monica Torrey and her Opera Workshop presented Rossini- *The Marriage Contract* and Vaughan Williams- *Riders to the Sea*. For 1996 she wrote the English libretto and edited the 2-hour music score to Mozart- *Idomeneo*.

18 of the original 21 1981 "Primates" Jazz Band 1 have a reunion and play the old charts in two local gigs directed by John Moawad.

The department develops their first website.

The Bachelor's in Music Business program began. When John Mickel's contract expired with no announced replacement, rumors of cancellation of the composition major were dispelled. (See Observer 1996.04.11)

Former department chair Wayne Hertz passes July 26, 1996.

1996-1997

The new music building moves from pre-design to the state legislature as CWU's top biennial budget priority as established by President McIntyre.

The year begins with a Wayne Hertz Memorial Concert featuring four Central professors emeritus who were all Hertz students, and president emeritus Brooks with the Chamber Choir under the direction of Duane Karna.

There are 8 graduate students.

Dr. Kathleen Jacobi-Karna replaces Geoffrey Boehrs and hosts the Madrigal Feaste (See Observer 1996.04.18)

Though specifically not billed as such, the orchestra opens with Daniel Baldwin and the orchestra performing a Halloween concert

Dr. Duane Karna is Interim Director of Choral Activities.

Dr. Robert Frank joins the theory / composition faculty.

Lessons for non-majors are available through the Preparatory Program for \$108 per quarter (See Observer 1997.01.16)

Nearly 25 years of IAJE Vat Nites continue at The Tav. (See Observer 1997.10.30)

Over the summer Larry Gookin tours Europe with the Washington Ambassadors of Music.

The Horn Ensemble hosts the 1997 Northwest Horn Worksop in May.

The Suzuki Festival in year 17, Wind Fest, Trumpet Fest, Jazz Nites, Choral Festival, the 12th Percussion Ensemble Festival, and Jazz Festival all continue.

The department website is updated weekly.

The year concludes with Brahms- *A German Requiem* including the CWU choirs and the Ellensburg Community Choir with orchestra directed by Baldwin.

Tom Gause performs with the Seattle Symphony.

Larry Gookin and the Washington Ambassadors of Music tour Europe for 16 day with 170 students in July.

Opera produces Mozart- *Idomneo*

1997-1998

Faculty arrivals include Dr. Paul Elliott Cobbs- Interim Orchestra Director replacing Dan Baldwin. Cobbs would be on faculty from 1997-2004. Dr. Karyl Carlson is the new Director of Choral Activities, Dr. Mark Polishook replaces Robert Frank in Composition, Kathleen Jacobi-Kama moves to coordinator of Music Education. Dr. Liahna Babener is the new Dean of Humanities.

There are 8 graduate assistants.

Joining Panerio, Moawad and Brummett, Hal Ott becomes only the 4th Distinguished Professor in the history of Central Music to this point, for his work in Distinguished Research/ Artistic Accomplishment and Invention.

Though not billed as such, the orchestra opens with a Halloween concert under Cobbs. (see Observer 1997.10.30)

Opera presents Polishook- *Seed of Sarah*.

The Jazz band plays a homecoming swing dance (See Observer 1997.10.16)

Larry Gookin's Wind Ensemble performs at WMEA Yakima.

The Chamber Choir tours with the Jazz Choir for a mini-tour to 10 schools in Western WA.

The Jazz Band performs the "2nd annual" December Snowball Dance in the Sub Ballroom, their first on-campus semi-formal dance in more than 30 years. (Central had numerous Snow Ball or Snowball dances beginning in at least 1936.)

Wind Fest, Orchestra Festival, Jazz Nites, Percussion Ensemble Festival, State Solo Contest, Choir Festival, and the Jazz Festival all happen as usual.

Jazz Fest 23 and John Moawad's retirement are discussed in Observer 1998.07.07.

Rare promotion of a student recital is found in Observer 1998.04.23

A few spring music concerts are promoted in Observer 1998.03.05.

The year closes with Choirs and Orchestra in Stravinsky- *Symphony of Psalms* and Bernstein- *Chichester Psalms*.

This is the last department newsletter surviving in the archives. From this point forward, information on department happenings is mostly limited to the bound concert programs.

1998-1999

With money very tight, should Hertz Hall be remodeled or replaced? See Observer 1998.10.22.

Karyl Carlson is choir director.

Though not billed as such, the orchestra opens with a Halloween concert under Cobbs.

The *Night of a Thousand Saxophones* concert premieres, which would continue as an annual event for several years, sometimes quarterly. Single Reed Night grew too lengthy, so saxophones had a dedicated concert, some years called Saxophone Night.

Catherine Jensen-Hole assumes the Vocal Jazz Choirs after the retirement of John Moawad. (Jensen-Hole is not related to former CWU Horn professor J. Richard Jensen or current string bass instructor Dr. Anna Jensen.)

Tom Gause assumes the Jazz Bands. They release the first Fall Jazz Nite concert program since 1970! For Winter, marathon 4-hour jazz nites are replaced by two jazz nites a week apart.

Popular student funk jazz band Sexual Chocolate opens for comic Bill Bellamy as part of homecoming activities. (See Observer 1998.10.22)

Homecoming is described in Observer 1998.10.29.

Marra and Cobbs present Mozart- *Così fan Tutte*

The swing dance revival continues after the formation of the Swing Cats dance club in 1998. (See Observer 1998.10.15)

The Marching Band gathers attention due to an October football game performance resulting in letters to the Observer. (See Observer 1998.11.05, 1998.11.12 and 1998.11.19)

The Wind Ensemble performs at Northwest MENC in Portland.

Legislative lobbying for a new music building continues in Olympia. (See Observer 1999.03.11)

Wind Fest is a huge recruiting tool. (See Observer 1999.03.04)

Cobbs and Carlson team in April to present Bach- *Magnificat* and Verdi- *Sabat Mater*.

1999-2000

Kristen Korb is the new Director of Jazz Studies. The Faculty Jazz Quartet is formed immediately.

Mark Babbitt conducts the Symphonic Band

James Norton became interim President when Ivory Nelson "retired," was released from his contract, and moved to Lincoln University in PA.

Vijay Singh arrives to conduct Vocal Jazz and the Central Chorale. Jazz Nite reverts to a one-night marathon of 5 groups. IAJE Night has a program

The Orchestra Halloween Concert is in year 4. (See Outlook 1999.10.28)

Carlson and orchestra present a November Handel- *The Messiah*.

Services and Activities monies cut from the budget were restored to Music through intense lobbying from new Department Chair Peter Gries.

President Jerilyn McIntyre is welcomed to Central in May.

Faculty Showcase recitals continue all year. (See Outlook 2000.02.10)

2000-2001

Larry Gookin becomes the 5th Distinguished Music Professor at the time, for Distinguished Teaching.

Various faculty ensembles preset a yearlong *Beethoven in Ellensburg* series of weekly concerts.

Vijay Singh conducts Vocal Jazz, and the Central Chorale.

The CWU choirs, orchestras and Yakima Symphony Chorus combine for Beethoven- *Symphony #9* in March.

In May, the choirs team with orchestra for Bach- *Cantata 150* and *Sanctus BWV 238*.

2001- 2002

The Department mourns the passing of Professor of Trumpet Tom Gause September 30 due to fast-acting cancer. A tribute concert is held in October.

In December, the choirs combined to perform Singh- *A Just and Lasting Peace*.

Wind Fest happened as usual in March.

Karyl Carlson conducts the Chamber Choir at NW ACDA in Tacoma. There is a CD of the performance.

Most of the department is involved in Bach- *St. Matthew Passion* in March.

Dr. Maria Roditeleva-Wibe joins the piano faculty.

Gookin's Wind Ensemble does an all Maslanka concert.

Opera presents Mozart- *Don Giovanni* in May.

A March Gala Jazz Concert features Louise Rose and Ron Wilkins with Jazz Band

I.

Kristin Korb conducts Jazz Band I, and Vijay Singh Vocal Jazz I at Spring Jazz Nite

Opera presented Polishook- *Killing Daddy*.

2002- 2003

John Harbaugh is the new professor of trumpet. Chris Bruya joins the faculty as professor of jazz studies, taking the jazz bands and teaching theory.

Mark Babbitt conducts the 7th Orchestra Halloween Concert, and later the Concert Band.

The Fall Choral Classic is in November with 17 high school choirs spanning two days.

Mark Goodenberger now directs the Percussion Ensemble. They attend the Northwest Percussion Festival at University of Puget Sound.

IAJE Combo Nights resume under Bruya. Fall Jazz Nite is a 6-group marathon in Hertz, but Winter is split into 2-days for the 6 groups.

Snedeker and the Horn Workshop do 4 major concerts in a week.

Gookin and the Wind Ensemble perform at NW MENC in Portland. According to the program, there are 30 on faculty and 8 grad assistants. (See 2002-2003 Music Faculty PDF)

The Orchestra Festival happens in March with 14 high schools.

The winter choral concert is a 5-group marathon with 5 different directors.

In April, Mark Polishook and Central host the Society of Composers Conference with four large concerts in two days.

The Invitational Jazz Festival is now the John Moawad Invitational Jazz Festival.

Central hosts an Invitational Junior High Band Festival.

There are three jazz choirs and three jazz bands in two separate spring Jazz Nites.

The Trumpet, Brass, Horn and Trombone ensembles perform a Brass Blow-out concert.

The Trumpet Festival returns in May.

The year closes with Karyl Carlson conducting Orff- *Carmina Burana* with the orchestra. Carlson also directed *The Messiah*, and Scott Hosfeld directed the Chamber Orchestra.

2003- 2004

The Chamber Orchestra does a November concert under Scott Hosfeld.

The Fall Choral Classic again spans two days in November.

Trumpet Festival returns, including the NW Trumpet Competition.

Six groups do a marathon Fall Jazz Nite.

The Chamber Choir and Chamber Orchestra present Handel- *The Messiah* in December directed by Carlson.

Babbitt conducts the Concert and Symphonic bands.

Jazz Band I performs the Ellington- *Nutcracker*.

Student CWMEA/MENC present the Holiday Concert in Hertz.

The Trombone Choir presents a February 2004 Bachelor Auction and Bake Sale to defray costs of attending the International Trombone Festival in Ithaca, NY.

Carlson and the Chamber Choir present Duruflé- *Requiem* in April.

Gookin and the Wind Ensemble perform at National MENC in Minneapolis in April, the first ever appearance for Central Band at National MENC. Previous national events were CBDNA and ABA, with several regional appearances. Music Faculty is listed as 22 in the program. (See 2003-2004 Music Faculty pdf)

The Moawad Invitational featured singer/reed player Don Shelton and CWU alum drummer Gary Hobbs.

In May, Opera presented *Viva l' Opera* in scenes from seven different operas.

Orchesis Dance teamed with Jazz Band I in May.

The Brass Blowout returns in year two.

Student composer John Sanders presented his original opera *The Sledge Hats*.

The last surviving program from a regular music department concert in Hertz Hall is June 5, 2004. Though "beyond designed capacity" with students when it opened in January of 1964, Hertz Hall served music well for 40 years, six months.

If there was a 2004 summer music program, no concert program evidence survives. The faculty spent summer moving everything to the "new music building," ultimately named McIntyre Hall.

2004-2005

The first concert in the Music Education Building (not to be confused with any of the other new music buildings over the years) was October 6, 2004. Hertz now becomes the newest "old music building."

John Pickett becomes the 6th Distinguished Music Professor at the time, for Distinguished Research and Artistic Achievement.

Dr. Daniel Lipori is now on faculty teaching double reeds. Mark Goodenberger teaches percussion.

October 14 saw the first official jazz activity in the new building, featuring the CWU Alumni Big Band directed by Chris Bruya.

The 9th Halloween Concert is directed by Jeffery Meyer with the Chamber Choir directed by Christopher Aspass.

There is an extended Central Cello Celebration, including the Bach cello suites performed by John Michel.

The department is saddened when emeritus professor and Central band director from 1947-1978 A. Bert Christianson passed June 10, 2004. A celebration of his life and music is held in the new music building November 13. Former students, professors emeritus, and distinguished professors Robert Panerio and John Moawad speak and conduct various Christianson favorites. Larry Gookin also conducts. There are brief shots of Christianson playing clarinet in a concert band video conducted by Gookin from July 1986, the only known video footage of Christianson.

Two days after December Jazz Nite featuring 6 groups, Bruya and Jazz Band I present Ellington- *Nutcracker*, with Trumpet Fest a day earlier.

The Trombone Club Bachelor Auction returns for year two. The Brass Blowout continues.

March Jazz Nite features trombonist Nat Wickham.

The Yakima Symphony Orchestra and Chorus perform on campus for the first time in many years.

The Wind Ensemble performs a Sousa Tribute Concert.

Opera presents Puccini- *Gianni Schicchi* and a short version of Humperdinck- *Hansel and Gretel*. Opera also presents Billings- *Meanwhile Back at Cinderella's* directed by Reich/Meyer.

2005-2006

The book of programs maintained by the department becomes too large to bind in a single book. From this point on each academic year is in two volumes.

Curtis Peacock is the low brass instructor.

The 10th Halloween Concert continues under the direction of Jeffery Meyer.

Trumpet Fest continues. Jazz Band I performs Ellington- *Nutcracker*

The department presents a Mozart 250th Birthday Concert in January.

The Trombone Club Bachelor Auction returns for year three. The Brass Blowout continues.

The Central Symphony under Jeffery Meyer performs Copland- *Billy the Kid* at WMEA.

Wind Fest continues, spanning 3 days.

There are now 4 jazz bands and 3 jazz choirs. March Jazz Nite is split to two days, as is spring Jazz Nite.

The 22nd Northwest Percussion Festival returns to CWU in April.

The Symphony and Chamber Choir combine in 5 pieces including Szymanowski- *Sabat Mater*.

The year closes with the symphony performing Rimsky-Korsakov- *Scheherazade*.

2006-2007

An October Second Sunday Series Concert is dedicated to the memory of retired clarinet professor Ray Wheeler, who passed September 11, 2006 at age 72. Wheeler joined the faculty in 1964. (See 2006 Ray Wheeler PDF)

The Ellensburg Campus Community Orchestra debuts under the direction of James Ray and Jeffery Lund.

Marcie Brown joins the music classified faculty as Program Assistant. The department would literally grind to a halt without all three of our full time classified people!

The 11th Halloween Concert is now under the direction of Nikolas Caoile, with Chamber Choir and Gary Weidenaar. (See 2006 PDFs of Weidenaar and Vijay Singh)

The Symphony and Chamber Orchestras would both present regular concerts.

OctubaFest runs two days organized by Curtis Peacock.

The Central Cello Celebration also returns for two days organized again by John Michel with several concerts and master classes.

Trumpet Fest also returns organized by John Harbaugh.

Mark Lane conducts the Symphonic Band.

Four jazz bands and three jazz choirs present a lengthy Fall Jazz Nite. The next day Band I presents Ellington- *Nutcracker*.

For winter, Jazz Nite splits to two nights, with 5 groups the first night. VJ I and JB I perform the following evening.

The John Moawad Invitational Jazz Festival shifts dates to January 19-20, 2007 featuring Ingrid Jensen and Jon Wikan.

In April, a John Moawad Jazz Scholarship Concert featured the top jazz groups with Bruce Babad, Gary Hobbs, and Kristina Ploeger.

Spring Jazz Nite had top groups in May, with the other five groups two weeks later.

The CWU Music Prep Program presents their annual Holiday Concert, this year entirely choral.

The Brass Blowout return, this year with six different ensembles and conductors.

Opera presented Menotti- *Amal and the Night Visitors* by Reich/Meyers

Opera and orchestra present Purcell- *Dido and Aeneas* and Arlan- *Meanwhile, back at Cinderella's* for two nights in April.

In March, Caoile and the symphony perform Mahler- *Symphony No. 1*. In May, it was Ravel- *La Valse*.

2007-2008

The year opens with an inordinate number of varied faculty performances for the first seven weeks. Second Sunday faculty recitals continued.

Dr. Gayla Blaisdell joins the faculty in Voice and Opera.

Octubafest returns, as does Trumpet Fest.

The wildly popular 12th Halloween Concert returns. Though not billed by that specific name, the first concert in this format happened in 1996, making 2007 the 11th annual. The concept of orchestra performing light and “scary” music in the vicinity of Halloween dates literally into the 1930s at Central.

The Fall Symphony Orchestra Concert features Pickett in Brahms- *Piano Concerto No. 1* and Higdon- *Concerto for Orchestra*. In March is Michel in Dvorak- *Cello Concerto* and Respighi- *Pines of Rome*. May is Vaughan Williams- *Serenade to Music* and Beethoven- *Symphony No. 9* with chorus and faculty soloists.

The Fall Choral Concert as usual features 5 groups, as does the Winter and Spring concerts. The bands with Lane and Gookin perform a joint Fall Concert. For Winter, they split to separate days.

Fall Jazz Nite is three choirs, three bands, and six different conductors. It is the same format for Winter. Spring Jazz Nite 1 features Nancy King and Steve Kristofferson. Jazz Nite 2 includes 2 choirs and 2 bands. There are two IAJE Combo Nites in May.

January sees the 3rd Annual Northwest Intercollegiate Tuba / Euphonium Symposium.

The Orchestra Festival spans two days in February, including a performance by the Kairos Quartet.

In May the Symphonic Band and University Chorale team for a patriotic Memorial Day concert, with the Wind Ensemble two days later.

The Brass Blowout wraps the year May 31.

2008-2009

Musica Antiqua begins the year with a concert entitled *Prodigal Sons: Music by celebrated law school dropouts who disappointed their parents!* (These dropouts were Telemann, Fasch, and Graupner.) In January, they follow with *Musica Femina*, a concert composed exclusively by 16th-18th century women.

Year 13 for the Halloween Concert.

Octuba Fest is a single day, as is the Trumpet Festival.

The Chamber Orchestra does a fall all Beethoven performance including *Symphony No. 1*. In Winter, they perform Stravinsky- *Apollon Musagete*.

The Fall choir concert features four groups. Winter and Spring concerts feature 5 groups.

Fall Jazz Nite is 3 choirs and 3 bands. Winter Jazz Nite is 3 choirs and 4 bands. Spring Jazz Nite 1 features Christian Fabian, Jazz Nite 2 is 2 choirs and 3 bands.

The concert bands do a joint concert with one work each by Elaine Ross. In Winter and Spring, they do separate concerts under Lane and Gookin.

The Symphony performs Sibelius- *Symphony No. 5* in Fall, and Prokofiev- *Scythian Suite* in Winter.

Gookin's Wind Ensemble performs at NW MENC Spokane, as does Vijay Singh with Vocal Jazz 1.

In April, Blaisdell and Opera Workshop presents scenes from Mozart and Beethoven. The Weidenaar Chamber Choir concert is *Matters of the Heart*.

The Brass Blowout returns with 5 ensembles and 4 different directors.

Caoile and the Symphony close the large ensemble performances with Brahms- *Symphony No 2*.

Summer music classes are very busy with recitals, the Tacoma Youth Symphony Evergreen Music Festival with Cobbs, and CWU Summer Choir with Weidenaar,

2009-2010

Peter Gries becomes the 7th Distinguished Music Professor at the time, for Distinguished Service. He retires in August after 35 years at Central. Only two other music professors had longer tenure.

Maria Newman makes a return appearance as a Distinguished Faculty Performer in a concert of her own compositions including the Chamber Orchestra.

The Halloween Concert returns in year 14. Octobafest is an event spanning three days.

Trumpet Fest returns. The Chamber Symphony performs Schubert- *Symphony No. 2*.

The Fall and Winter Choral Concerts are five groups with three conductors. Spring has 4 groups.

Fall Jazz Nite with 3 band and 3 choirs is dedicated to Distinguished and Emeritus Professor John Moawad, who passed two days earlier on November 22 at age 72. Central grad Moawad was on faculty from 1970 through 2008. Jazz Band 4 does an afternoon concert two weeks later.

Winter Jazz Nite is in two separate weeks, with 4 groups the 2nd week, and Band 4 a week after that. Spring Jazz Nite 1 features Barney McClure, with Jazz Nite 2 and 4 groups two weeks later.

Three Concert Bands appear Fall under Lane and Gookin. Wind Ensemble performs winter. No other band program survives. For Spring, they team as per Fall.

Caoile and the Symphony perform Shostakovich- *Symphony No 12* Fall,
Mussorgsky / Ravel- *Pictures at an Exhibition* Winter
The Brass Blowout features 6 groups.
The year closes with Orff- *Carmina Burana* in June.
The Opera Workshop does scenes from 6 different operas in July.

2010-2011

Dr. Todd Shiver arrives from Georgia as new department chair replacing the retired Dr. Peter Gries. Gries joined the Central faculty in 1974. His 35 years on faculty is among the longest tenures in department history.

The Symphony under Caoile opens the year early with Beethoven- *Symphony No. 5* in October, followed by the 15th Halloween Concert. They present a Women's Suffrage Celebration in December and Strauss- *Death and Transfiguration* in February. The March concert includes Hovhaness- *Magnificat* with the combined choirs. An April concert is Brahms and Tchaikovsky.

The multi-day Octubafest and Central Cello Celebration return, as does Trumpet Fest.

Many student senior recitals move to fall quarter to avoid the scheduling crush at the end of the year. Even so, most Sundays have recitals scheduled every two hours beginning mornings, with an evening ensemble concert. Concerts continue unabated through finals week all the way to commencement.

The Chamber Orchestra of 20 strings is active all year with dedicated concerts.

Dr. John Neurohr performs his first recital as professor of trombone.

The fall choral concert is five groups as usual.

Fall Jazz Nite is 3 bands and 3 choirs. Ellington- *Nutcracker* returns. There is a Faculty Jazz Nite in January. The 6 groups return for February Jazz Nite. Terrill Stafford is guest artist in May with the top jazz groups.

The Wind Ensemble performs on a different night than the other two concert bands in fall and winter.

The Community Choirs perform the traditional Holiday Concert, with continuous roots dating to at least 1925.

Faculty Music Antiqua concerts continue.

The Chamber Choir performs at ACDA.

Vijay Singh becomes the 6th Distinguished Music Professor at the time, for Distinguished Research and Artistic Achievement.

The Horn Symposium with 4 concerts spans two days in April.

The professional vocal group of nearly all Central music alums *Groove for Thought* joins with Vocal Jazz 1 for a combined April concert.

The Brass Blowout and Jazz Nite 2 with 3 bands and 2 choirs closes May.

The Symphony wraps the year with Tchaikovsky- *Symphony No. 5*.
The WMEA Hall of Fame is dedicated in June.
Opera presented Copland- *The Tender Land* directed by Blaisdell/Caoile.

2011-2012

Musica Antiqua concerts continue in their 8th year.

The symphony starts the year with Schubert- *Unfinished* and Stravinsky- *Pulcinella Suite*. In December, they play Brahms- *Symphony No. 4*. February is Shostakovich- *Symphony No. 10*. In April, they perform a concerto concert.

The Halloween Concert is in year 16. Two-day Octubafest returns. The Chamber Orchestra is 12 strings.

For Distinguished Service, Jeff Snedeker becomes Central's 9th Music Distinguished Professor.

Fall Jazz Nite is 4 bands and 3 choirs. Ellington- *Jazz Nutcracker* returns. The John Moawad All-Star Big Band- *For You* CD is released as a fundraiser for the scholarship fund. There is a Faculty Jazz Nite in January. Jazz Nites split for Winter with 5 groups on Jazz Nite 2. Pianist Mike Longo appears with the Jazz Nite 1 groups.

The Wind Ensemble and the Concert Bands play separately this fall and winter. The Composition Studio did an afternoon and evening concert for Fall.

The Winter choral concert in February is five groups with three conductors. Spring is 4 choirs with 2 conductors.

Mozart- *Requiem* opens March with orchestra and Chamber Choir.

Opera presents two performances of arias followed by Puccini- *Gianni Schicchi* in May.

The Brass Blowout returns in May. Wind Ensemble performs with saxophonist Otis Murphy. (See 2012 Music Faculty)

The Symphonic Bands close May with 4 conductors, including Department Chair Shiver in his Central band conducting debut with Men's Chorus.

June opens with Jazz Nite 2 and five groups. The Symphony closes the year with Brahms- *Piano Concerto No. 2* and Mahler- *Totenfeier*.

Summer Choir is busy once again.

2012-2013

Musica Antiqua concerts continue in their 9th year.

The October Central Cello Celebration is 4 concerts in two days, with a cello choir of 80 closing the festival.

Octubafest is one day.

Seattle Opera presents Verdi- *King for a Day* on campus.

The Halloween Concert is in year 17.

November CWU Trumpet Festival is a single day.

The all-female Horn Quartet *Genghis Barbie* performance has support all the way to the president and provost with their unusual November concert.

The Chamber Orchestra is 17 strings and 13 winds, opening their concert season with Mendelssohn- *Symphony No. 4*. Winter has the strings alone with Bartok- *Divertimento for String Orchestra*.

Years earlier Single Reed night split off the saxophones for Night of a Thousand Saxophones, which depending on the year is called Saxophone Night.

Fall Jazz Nite becomes an Afternoon and Evening of Jazz with 4:00 and 7:00 performances. Bands 3 and 4, Vocal Jazz 2 and 3 performing in the afternoon, Bands 1 and 2 plus Vocal Jazz 1 in the evening.

Winter Jazz Nite is two different evenings with three groups each.

Fall Combo Night also has two performances, at 6:00 and 8:00 and 5 total groups, as did Winter. Spring is one concert with 6 groups.

The Fall Choral Concert is four groups with three conductors, as is Winter and Spring

The Wind Ensemble has their own night for Fall, with the Symphonic Bands two days later. Same format for Winter and Spring.

The Symphony performs Tchaikovsky- *Violin Concerto* with Denise Dillenbeck and *Symphony No. 6*. In Winter comes Debussy- *Le Mer*, with Brahms- *Symphony No. 1* for Spring.

Jazz Band 2 has a January dedicated concert plus the CWU Faculty and Friends Little Big Band.

The Brass Blowout returns in May.

2013-2014

Musica Antiqua concerts continue in their 10th year.

The Orchestra Leadership Workshop presents portions of Dvorák- *New World Symphony* with the entire work in December.

Octubafest is one day.

The Halloween Concert is in year 18.

The Chamber Orchestra of 16 strings and 12 winds presents Beethoven- *Symphony No. 4* in Fall, and Mozart- *Symphony No. 41* for Winter, and teams with the Chamber Choir for Handel- *The Messiah* in April

The Full Orchestra teams with the Yakima Symphony for Stravinsky- *Rite of Spring*, and plays Prokofiev- *Romeo and Juliet Suite No. 2* on their own in March

Trumpet Fest is one day.

Afternoon and Evening of Jazz return for Fall and Winter. November Combo Night is 4 groups, with 6 combos for Spring. Ellington- *Nutcracker* returns after a hiatus.

The Fall Choral Concert is four groups with three conductors, as is Winter and Spring.

The Wind Ensemble has their own night for Fall, with the Symphonic Bands two days later. Same format for Winter and Spring. In June, all the bands plus Percussion Ensemble combine for an all-Maslanka concert.

Over the TOPera is arias and duets presented as an opera fundraiser. 21 were presented.

The Northwest Percussion Festival returns to Central in April. The annual Brass Blowout returns.

In May the four CWU choirs team with two high schools to present *Songs of Singh*, an all Vijay Singh evening.

The Horn Studio Concert requires two evenings.

The Afternoon and Evening of Jazz wrap the year, with the Symphony the following day performing Bernstein- *West Side Story*.

2014-2015

Musica Antiqua concerts continue in their 11th year.

The Halloween Concert in year 19 is all John Williams.

Octubafest becomes Octubaween on the day of Halloween.

Trumpet Fest is one day.

Afternoon and Evening of Jazz return with 5 groups total for Fall and Winter. November and March Combo Night is 5 groups. In December Jazz Band 1 plays the music of Daniel Barry, first at home, and 6 days later in Seattle.

In February Larry Gookin and the Wind Ensemble perform at Northwest NAFME in Spokane. (See 2015 Gookin bio.) Unprecedented special compensation of 5 extra minutes performance time is granted, allowing the performance of Maslanka- *Symphony No. 4*. After nearly 34 years at Central, Gookin has long been the dean of Northwest university band directors. Nobody else would be granted extra time. Though most teachers would envy a single state convention conducting appearance, Gookin's program resume lists them only as "numerous" next to his national and six prior all-northwest appearances! The Maslanka was a triumph. The applause at the conclusion lasts a reported 11 full minutes, which has no precedent at NAFME. (So much for the five extra minutes and keeping the convention on-time.) What a career for Larry Gookin, easily the longest tenure of any Central large-group instrumental conductor!

In February of her 9th year with the department, Program Assistant Marcie Brown was named Classified Employee of the Month for all of CWU.

Dr. Maria Roditeleva-Wibe becomes Distinguished Music Professor for Distinguished Teaching.

In March Jazz Band 1 wins first place over 6 other regional finalists at the very exclusive Next Generation Jazz Festival in Monterey, and with it the right to perform at the Monterey jazz Festival in September 2015.

The Fall Choral Concert is four groups with three conductors, as is Winter and Spring.

The Wind Ensemble has their own night for Fall, with the Symphonic Bands two days later. Same format for Winter and Spring.

The Symphony plays Barber- *Violin Concerto* with Rehkof, and Respighi- *Roman Festivals* in December. Winter was Shostakovich- *Symphony No. 5*.

Brass Blowout happens in December. The Canadian Brass appeared in February.

The Moawad Invitational features singer Greta Matassa.

The Yakima and Central Symphonies combine for the massive Mahler- *Symphony #2*.

The year closes with the Wind Ensemble and the retirement concert and celebration for Larry Gookin. Gookin joined the faculty in 1981.

2015-2016

Department Chair Dr. Todd Shiver receives the Presidential Faculty Award during the Evening of Recognition event sponsored by the CWU Center for Leadership and Community Engagement.

Dean of the College of Arts and Humanities Dr. Stacey Robertson asks all CAH chairs to submit a list of department highlights for the academic year. Dr. Shiver responds with a beautifully written and detailed 9-page *Music Department Points of Pride 2015-16* publication. It is the first such document since music department newsletters ended in 1997, but in far greater detail.

2015-2016 is a landmark year for Central Music. It is the largest yearly entry in this history project. We would expect that in a landmark year, but it is also the first year ever with an official written history. Nearly all concerts have a surviving printed program. The music faculty is asked to submit personal accomplishments they deem significant. One can't help but wonder what other outstanding years are woefully underrepresented in this history because little or no documentation was written at the time.

Highlights from Dr. Shiver's Points of Pride are excerpted here. The entire document including extensive detail is available as a PDF with the other 2015 clips.

In August, Jeff Snedeker and the Horn Choir attend the 47th annual International Horn Symposium in Los Angeles. Snedeker performs and presents extensively at the Symposium.

The Central Horn Symposium in April presents 4 large concerts spanning three days.

In August, Dan Lipori does two performances at the annual convention of the International Double Reed Society in Tokyo.

The school year opens with a concert by the orchestra with guest performer Carlos Nunez.

Violinist Christian Howes performs with several student ensembles.

In September, Chris Bruya and Jazz Band 1 perform to rave reviews at the Monterey Jazz Festival, a new “high water mark” in the history of Central instrumental jazz. Monterey is among the largest and most prestigious jazz festivals in the world. There is video.

In October, Gary Weidenaar and the Chamber Choir attend the prestigious annual Tolosa International Choir Competition in Spain. This is the first international appearance by a Central choir since 1979, and the most prestigious of all. There is spectacular video of their cathedral concerts on tour around Spain.

The Halloween Concert returns for year 20, once again under “Salokin Elioac,” but this time including *Gordo, the Candy-loving Gorilla*.

Musica Antiqua concerts continue in their 12th year.

Trumpet Fest is a one-day event.

The Afternoon and Evening of Jazz return for November, as do 4 Jazz Combos, two each in two concerts two hours apart. Jazz Band 2 does their own performance in March.

The Fall Choral Concert is four groups with three conductors, as is Winter. For Spring the Chorale and Chamber Choir perform as usual. Dr. Scott Peterson directs the Central Singers, which is the Men’s and Women’s Choruses combined, for Vivaldi- *Gloria* with student soloists. This is a reprise of his 1975 concert, when as a grad assistant he conducted the same piece as part of earning the first-ever Masters in Conducting conferred at Central.

With marching season concluded, Lewis Norfleet makes his Wind Ensemble conducting debut in December, and with Lane and the two Symphonic Bands the following evening. It is the same format in March and June.

The Orchestra begins the official season with Rachmaninoff- *Symphonic Dances*. In March, they present Ravel- *La Valse*.

In February, WMEA Yakima includes Jazz Band 1, Caoile and Orchestra, Norfleet and Wind Ensemble and Lane with the Symphonic Winds. This many performing groups from one institution is quite unusual, especially the invitation for the Symphonic Band, one of three Central bands.

Over-the TOPera returns with numerous arias.

The Chamber Orchestra and Chamber Choir do a joint concert, but do not appear together. The Chamber Orchestra performs Mozart-*Symphony No. 40* and Beethoven- *Piano Concerto No. 3* with John Pickett.

In March, the Chamber Choir was chosen by blind audition to perform at NW ACDA in Seattle with Caoile and the Chamber Orchestra accompanying. Peterson and the Men's Choir also perform, including the official premier of Singh- *Firefighters' Creed* dedicated to those lost in the devastating summer wildfires. There is a very powerful video.

Also in March, after winning the regional Musicfest Northwest competition in Spokane, Neurohr and the Trombone Octet attend the American Trombone Workshop in Washington DC. Dr. Neurohr was awarded an "Outstanding Service" award from his work within the SOURCE Committee.

At the regional NATS competition, nearly half the department vocal majors placed 14 winners in the top three of the 12 total categories, sweeping two categories completely.

In April, Opera presents two Hertz Hall performances of *Bartered Brides*, *Merry Wives & Old Maids* opera scenes.

The Army Jazz Ambassadors big band returns to Central in April, as does the Air Force Band of the Golden West.

The Chamber Choir teams with Great Falls High School for a concert.

John Harbaugh and his Trumpet Quintet reach the semifinals at the National Trumpet Competition. Harbaugh performs with the TaoYuan Symphonic band in Taiwan, presents a clinic at WMEA, and performs and presents at the William Adams International Trumpet Festival.

With 130 members, CWU has the largest collegiate chapter of NAFME in the country.

Caoile conducts the Yakima Symphony Orchestra in Tchaikovsky- *The Nutcracker* with the Eugene Ballet. He also guest conducts the Lake Union Civic Orchestra for their season. ASTA honors Dr. Caoile for "Outstanding Achievement in Orchestral Direction".

Chris Bruya is the WMEA Higher Education Music Educator of the Year.

The Moawad Invitational Jazz Festival in May features 32 high school bands, and Darrell Grant with Jazz Band 1.

Mark Goodenberger has five new compositions published by Marimba Productions Inc, with four others pending.

Dr. Adam Pelandini continues his performances with the Boston Symphony as first-call saxophonist since 2014.

Dr. Bret Smith submits a book chapter to *The Oxford Handbook of Assessment in Music Education*, and reviewed two book proposals for Oxford University Press.

Michael Kysar is College of Arts and Humanities Distinguished Music Alumni. Among many other accomplishments, Michael developed MSNBC on the internet.

The Afternoon and Evening of Jazz wrap the year, with the Symphony the following day performing Excerpts from Wagner- *Tristan und Isolde*.

2016-2017

In May, department chair Dr. Todd Shiver announced his intent to become the interim Dean of the College of Arts and Humanities (CAH) during the year-long search for a permanent dean. As a longtime trumpet player, then band director, then department chair, Shiver is the first music teacher to become Dean of CAH at Central.

In June Dr. Nikolas Caoile was unopposed in the election as interim chair of the Department of Music.

Though sudden and shocking, both these elections represented good news for both CAH and Music.

Musica Antiqua and Musica Nova continued. The Cello Celebration spanned two days. The Halloween Concert returned featuring the Chamber Choir too, followed by Octubaween.

In November jazz trombinist Jiggs Whigham reprised his 1992 Central performance, this time with with the Trombone Choir, three jazz combos and Jazz Band I.

The orchestra closed Fall with Rimsky-Korsakov- *Scheherazade*.

Immigrant Voices- A Musical Exploration of the Immigrant Experience and Identity was conceived as a co-sponsored concert with campus-wide input and performers.

Ola Gjeilo performed with Chamber Choir, which has a nationwide reputation as "Ola's Choir."

Vijay Singh received the CAH Humanities Faculty Artistic Award in May at a concert including the Rutter- *Gloria*

Of course all the ensembles large and small performed quarterly concerts as always.

The Chamber Orchestra closed the year with the original Copeland- *Appalachian Spring*.

2017-2018

Musica Antiqua, Musica Nova, the Halloween Concert, Octubaween and trumpet festival started the year as usual.

The *Festive Holiday Concert* included audience carols and seasonal music, a new spin on the long-traditional annual "Christmas Concert" from Central History with Chamber Choir, Wildcat Chorus and Vox Divina. This included songs not performed since the traditional Central "Wassail Parties" from 1925-1957, and the "Christmas Tea" dating to the Central's founding in 1891.

The Symphony closed Fall with Ravel- *Daphnis and Chloe* followed by Tchaikovsky- *Piano Concerto #1* featuring Peter Longworth.

In January the jazz combos performed with bass legend John Clayton.

Over-the-TOPera featured 21 varied arias from 21 different vocalists.

In February Latin music expert Rui Carvalho performed with Jazz Band 1.

The orchestra performs Brahms- *Double Concerto* with Carrie Rehkopf and John Michel, followed by Mussorgsky- *Pictures at an Exhibition*

Spring 2018 was dominated by the huge performance at Benaroya Hall by the entire department. It was yet another jam-packed year of quarterly concerts from all the large and small ensembles.

2018-2019

Musica Antiqua, Musica Nova, the Halloween Concert, Octubaween trumpet festival and cello festival started the year as usual.

The Symphony performed Tchaikovsky- *Symphony #4*

Over-the-TOPera featured 17 varied arias from 17 different vocalists.

The Chamber Orchestra performed Haydn- *"London" Symphony*

The Symphony performed- Sibelius- *Symph #2*

Central hosted the AMS/CMS PNW Conference over 3 days in March

Jazz Band 1 performs with Grammy-winner Daphnis Prieto.

The Symphony concert featured Brahms- *Symphony #2*

Random addenda:

The University of Washington music program began with piano instruction in 1862. An orchestra of 8 formed in 1898.

The Central Department of Music was formed in 1893 and choirs in 1898

The Washington State University School of Music formed in 1901

The Seattle Symphony formed in 1903.

The Central Orchestra formed in 1906

The earliest Western Washington University yearbook was published in 1914. No music performing groups appear, but text indicates Western did have a Choral Club, an

orchestra of 20, and a Swastika Club. There is no indication of when these groups were founded. There is one reference to the music teacher having been at Western since 1910.

Henry Eickhoff was president of the local American Association of University Professors. He was president of the Northwest Chapter of the American Musicological Society for many years, and attended the national conventions.

Brief Timeline

Given the title, it is likely the reader is looking for a few quick dates and facts.

1889- Washington became a state.

1891- Instruction began at Washington State Normal School September 6, 1891 with four faculty, 86 students and a Miss Houghton as “vocal instructor.”

1893- The Department of Music was formed with the hiring of a piano teacher.

1894- Miss Fannie A. Ayers was the first full time teacher of music.

1896- Official instrumental instruction began under a second music teacher.

1898- *The Treble Clef Girls' Choir* formed, with *Men's Glee* a few weeks later.

1906- *The Normal Orchestra* was founded. Ancillary smaller choral ensembles flourished. The first yearbook is published.

1908- The *Training School* was constructed, later to be the music building as *Edison Hall*.

1911- The orchestra accompanied the choir in an operetta *The Japanese Girl*.

1913- The operetta *The Captain of Plymouth* involved the entire department.

1915- *The Persian Princess* operetta with orchestra occupied much of spring.

1916- Music was an important part of extension courses via the *Rural Monitor* monthly bulletin.

1917- The lyric, melody, and harmonization of the *Alma Mater* were completed. First student newspapers published.

1918- World War I saw enrollment decline due to the war effort.

1920- Still recovering from WW I, only 4 men were enrolled at Central spring quarter.

1922- Radio, automobiles and prohibition brought new lifestyles to rural Ellensburg.

1923- Enrollment passed 1,000.

1924- The precursors of what would become the music honorary society *Sigma Mu Epsilon* performed in the Yakima Valley.

1925- Pep Band and Holiday Concert founded.

1926- Central adopted the “Wildcats” team name.

1927- The *Pep Band* was officially organized by faculty, playing at rallies and athletic events. Music moves to Eswin Hall.

1928- Juanita Davies arrived as piano instructor. She would be with the department for 38 years and become the first music Professor Emerita.

1929- The *Ladies' Ensemble* of 55 toured instead of staging an operetta. This was the first mention of “tour” involving a class.

1930- Music moves to “the classroom building” now known as Shaw-Smyser.

1931- First Central performance of Handel- *The Messiah*

1932- The orchestra of 32 performed Mozart- *Jupiter Symphony*, and the Grieg- *A minor Piano Concerto* with Juanita Davies.

1933- The great depression sees enrollment drop 50%. Department performs Gilbert & Sullivan- *The Pirates of Penzance*

1934- The legislature allowed instruction toward the Bachelor of Arts in Education.

1935- First classes for students not intending to be teachers.

1936- Central’s chapter of the music honorary society *Sigma Mu Epsilon* formed.

1937- Now Central Washington College of Education. (CWCE or *Swee-Cee*) McConnell Auditorium was dedicated with designed space for the music department. The department performs a live radio broadcast heard in Seattle, Spokane, Portland, San Francisco and Los Angeles.

1938- The department performed Brahms- *Requiem* with an orchestra of 30. First radio broadcasts by the choir.

1939- The music faculty increased to four when Wayne S. Hertz arrived in the fall of 1938 as choir director and department chair. The Concert Band formed with official uniforms, marched parades, and performed at athletic events.

1939- The choir made a first appearance at the 2nd Northwest Washington Music Educators Association (WMEA) convention in Tacoma. Various choral and instrumental convention performances would continue almost annually to today.

1940- *The Training School*, later known as Edison Hall, was annexed as the music building, to replace McConnell and Barge.

1941- Central hosted the first competition-festival for 1400 high school students, which continue annually today. Various Central performing groups traveled to Yakima to present monthly live radio broadcast concerts.

1942- A trumpet trio toured with the concert choir, presenting light and jazz pieces, the first official mention of jazz.

1943- As part of the WWII effort, school is suspended for 5 days so students and faculty could pick the apple crop.

1944- Central assisted in the war effort, training troops on campus. Band and orchestra were suspended, but women’s choir continued. Music faculty taught military band and choir ensembles.

1946- With a music faculty of five, 90 music students studied voice, piano, violin, organ, woodwinds, and brass. *The Collegians* swing band forms.

1947- Home from the war, the *Sweecians* swing band formed, arguably the first jazz band in the nation taught by a full professor. Programs leading to the M. Ed degree began.

1948- Fifth-year, Masters programs and graduate students began.

1949- The first ever Central Masters degree was granted to a Music Education student.

1950- First surviving recording of concert band

1951- Earliest surviving commercial recordings of band and choir on 78 rpm records.

1952- Wayne Hertz was WMEA President.

1953- Central hosted regional solo and ensemble contest. In Seattle, the choir appeared on television for the first time.

1954- *The Central Singers* performed at National MENC in Chicago, one of only two groups in the nation. This was the first national-level appearance by a Central performing group at a convention.

1955- Joseph Haruda was the 8th faculty member and assistant choir director. Haruda would become department chairman on the retirement of Hertz in 1978.

1956- The choir first performed on Yakima television.

1957- The band performed at All-Northwest Boise.

1958- Music faculty increased to 11.

1959- First department newsletters.

1960- Funding for what would be Hertz Hall was approved. The first Fall Band Day attracted 15 bands and 1000 high school students.

1961- Now Central Washington State College (CWSC *Swee-Cee*) the music faculty included six with doctorates. Central grad Dr. James Brooks was the new college president.

1962- 2650 students now on campus. Hertz Hall construction began.

1964- Hertz Hall music building was dedicated with a music faculty of 12. Massive program, including Choirs, Bands, Orchestra, 3 Jazz Bands, with numerous and varied ensembles. The first Jazz Nite.

1965- First surviving Central Jazz Band recordings.

1966- The Central Swingers “swing choir” formed.

1967- More than 5000 enrolled in 75th year. 200+ music majors, 100+ minors, 8 graduate assistants.

1968- Composer Paul Creston arrived, to become Distinguished Visiting Professor of Composition for 1969.

1969- Band finally got new uniforms. The department presented two full operas.

1970- Quarterly Jazz Nites were established by John Moawad, which continue unbroken today. The guitar program was established.

1971- Jazz Choir formed, possibly the first modern 4-year jazz choir in the nation.

1972- The CISPUS Summer Music Camp was founded. Orchestra instigated the Concerto Competition. Central’s *8-Pound Ball* jazz combo performed at the WA DC Kennedy Center, the first national appearance by a Central jazz group.

1973- Jazz Band I appeared at the American Jazz Festival in Chicago, the first national appearance by a Central jazz band.

1974- May 25 declared *Wayne Hertz Day* in Washington State by the governor. Hertz retired after 36 years. Peter Gries joined the piano faculty, ultimately becoming Department Chair, retiring in August 2010 after 36 years at Central.

1975- The first String Day was successful. Chamber Band at All-Northwest Spokane was the first appearance since 1957.

1976- Joseph Haruda was new department chair. Jazz Choir 2 was established. 9 different performing groups toured. The first official Jazz Invitational was successful. First-ever Masters in Conducting is issued to Scott Peterson who would join the adjunct faculty 3+ decades later.

1977- Choir traveled to St. Moritz, Switzerland, the first international appearance by a Central large performing group. Jazz choir performed at All-Northwest MENC in Seattle, the first-ever appearance by a 4-year vocal jazz choir.

1978- The Central Jazz Choir performed at National Association of Jazz Educators convention in Dallas, the first national appearance by a Central Jazz Choir, the first ever by a 4-year college or university at the national level. Professors Bert Christianson, Herbert Bird and John DeMerchant retired.

1979- Dr. Steven Allen, Jeffrey Cox, and Sidney Nesselroad, replaced the retired Christianson, Bird and DeMerchant. The Master of Music degree was approved, the Music M.A. and M.Ed. phased out.

1980- Salute to Yakima. Mozart- *The Marriage of Figaro*.

1981- Suzuki Fest 1, *Carmina Burana*, Jazz Band wins Orange Coast Jazz Fest.

1982- Brummett's *Swingers* tour for 29 days, 7,500 miles. She also conducts Bernstein-*Candide*.

1983- Opera produced- Verdi- *Fallstaff*

1984- Vocal Jazz wins Orange Coast festival. Campus Crier student newspaper becomes The Observer.

1985- Hertz Hall gets various upgrades.

1986- Four Central groups perform at All-Northwest.

1987- Bach- *Magnificat*. Jazz performs Yakima, Wenatchee, Moses Lake tributes.

1988- Marching Band again performs in the Kingdome for Seahawks halftime.

1989- Henry Eickhoff retired after 39 years at Central. Longest music tenure in history.

1990- String Days has more than 400 participants.

1991- Wind Ensemble performs @ College Band Directors National Association, Reno. Opera produces Mozart- *Magic Flute*. Hertz conducts Centennial Concert.

1992-

1993- Sullivan- *The Mikado*, Mozart- *Requiem*, Verdi- *Sabat Mater*.

2004- Music Education Building (McIntyre Hall) opens.

2010- Department Chair Dr. Peter Gries retires. Dr. Todd Shiver arrives as new Chair.

Archives and Donations

Central has one of the most elderly and successful jazz programs in the nation. People have become aware of our interest in documenting the history of Central music. As a result, various gifts of jazz and popular sheet music, audio recordings, and music equipment have arrived at McIntyre Hall. Some donations arrived virtually unannounced, others after much discussion.

Three such major donations are the personal files of former CWU music professors Robert Panerio, Thomas Gause, and John Moawad. Converted entirely to PDF format, these files probably should be stored with any existing CWU faculty archives in the Brooks Library. We have no such archive files or storage capabilities in the Department of Music.

All analog recordings have been cataloged, annotated, and converted to digital, as outlined in *Central Washington University Jazz Recording Archive- The Analog Years in Digital: 1946-2000*.

The musical compositions and arrangements from these professors have been merged into the stacks housed at McIntyre.

John Moawad also donated his personal drum set.

The *Don Ontiveros Archives* of standard instrumentation jazz band arrangements was also merged into the McIntyre stacks, as was the *Alan Farlow Collection*.

Popular Dance Band Sheet Music Repository

The state of Washington enjoys a long history of popular and highly entertaining professional dance bands dating to the "Roaring '20s" a century ago.

Three other large sheet music donations, the *Burke Garrett Orchestra Library*, *Robert Gore Sophisticated Swing Library*, and *Ronnie Pierce Orchestra Library* represent significant and important smaller-instrumentation dance band sheet music libraries.

These bands did not have hit records, and rarely performed official concerts. Comprised of the very finest union musicians, they played the hit songs of the day.

They worked primarily in the finest hotel ballrooms, officer's clubs, dance halls, night clubs, lounges, restaurants, colleges and universities all over the Northwest. They played dance music, often including a floor show, or backing big-name touring entertainers.

Much of this Northwest musical heritage is already lost. Recordings of these bands and their arrangements are extremely rare or nonexistent. This sheet music must be preserved as the only examples of how these bands sounded, and to enable future performances as desired.

Unfortunately, all too often libraries like these are stored in garages, attics or basements until thrown away. If for some reason a library gets even slightly wet in storage, it literally crumbles to pieces. Very few survive today.

Work is underway to house these surviving libraries in an archive or repository at Brooks. All this sheet music is in PDF format, including ancillary photos and promotional material. Though rare, there are a few digitized recordings too.

There are no known similar dance band archives in the country. As word spreads this repository is sure to grow larger.

Mt. Hood Community College Vocal Jazz Library

In their infinite wisdom and after more than 45 years, Mt. Hood administration in Gresham, Oregon chose to essentially eliminate one of the pioneering and outstanding community college music programs in the nation! The number of Mt. Hood music graduates in the professional ranks is stunning. For decades, many came to Central after Mt. Hood to get their 4-year degrees. They were key people in CWU music life, legend and lore.

The Mt. Hood program was *founded* by two CWU music grads, Hal Malcom and Larry McVey.

No amount of public outcry from graduates or the Gresham community could change administrative minds. The massive Mt. Hood vocal jazz library was literally destined for the dumpster. There was little choice for veteran Mt. Hood Jazz Choir director Dave Barduhn but an act of pure desperation. Something had to be done to save literally hundreds of one-of-a-kind original vocal jazz and jazz band arrangements.

Mt. Hood graduate and then CWU Graduate Assistant at the time Dean Snavelly was made aware via Barduhn it was his job to get the files from Mt. Hood to CWU *in a hurry*. They would be merged with our files.

19 banker's boxes jam packed with music arrived entirely unannounced at CWU from Mt. Hood in mid-October 2012. The load nearly crushed Dean Snavelly's van.

Now what? Nobody wanted to touch this gigantic project, close to 50 years of charts.

Like I've been saying since my arrival at CWU the Fall of 2010, "*If not Norm, then who?*" I'm the only guy with some motivation and some available time.

Like a treasure hunt, I found the whole thing rather exciting. Many were charts I'd heard but never seen. By early November 2012 I'd finished a rough Excel file on the titles and basic information. I also purged many duplicate copies of all the unpublished vocal jazz charts, saving the 2 or 3 cleanest copies.

Once purged, 9 loosely packed boxes remained. They sat virtually untouched for nearly two full years. Finally, in late summer of 2014 the CWU music library database was organized enough to deal with these charts. I began scanning in September.

It took at least 3 hours to get each box prepared for scanning. That entailed removing staples and further purging of copies. It took at least 2 full hours to scan each box and another hour to get the PDF files checked and ready to import to the CWU database.

I'm sure I spent 2 hours each on the original purging of the 19 boxes and creating the original Excel file. So, to get everything ready for the librarians to import took at least 120 hours, maybe 3 weeks of full time work. Fortunately, most of that work happened in two huge bursts two years apart.

Ultimately after further purging, PDF file creation, and hard copy filing of published jazz band and jazz choir charts only four banker's boxes remained.

I've so many observations on the Vocal Jazz PDF library I scarcely know where to begin. The CWU files have very few cataloged PDF's prior to the addition of these files. I'm sure before long the bulk of our new music will be stored in PDF form. It is surprising to me how little duplication there was between the Mt Hood and CWU files.

These charts are numbered from 0869 through roughly 1474 in the CWU Vocal Jazz files. They are older charts, some dating to the dawn of the jazz choir movement in the 1960's. Officially published charts and the purchased copies were retained and not PDF'd. That accounts for the "missing" PDF files. Those charts should be hard copies in our files on the shelves. A few charts turned out to be instrumental and were added to our jazz band files. A couple were concert choir pieces, and added to those files.

Most of the charts are in manuscript. Personally, I converted all my writing to computer notation in 1987. Very few other Northwest writers crossed over before 1990, and some far later.

We must take a step backwards in time to understand the significance of this music. It is a long, convoluted tale, but does eventually tie together:

It is important to realize the pioneering role of CWU in national jazz education!

CWU had student-led bands playing jazz on campus, probably dating into the 1920's.

Servicemen including Waldo King returning to school after World War II were anxious to have an official school jazz band playing the swing music that carried them through the war.

This represented musical sacrilege in public education at any level.

No colleges anywhere taught jazz in the slightest. Newly hired band director Professor A. Bert Christianson had jazz band background and experience. He demanded if Central were to have a jazz band, they would "do it right." He would conduct this band himself. In the Fall of 1947 "The Sweecians" formed as a class.

The students did not receive credit, but it was the first jazz band in the United States taught by a professor of music as a class in a 4-year university. The University of North Texas would follow Winter of 1947.

The 1947 Central band remains legendary, with Waldo King playing lead alto sax or sometimes tenor sax. High school phenom Robert M. Panerio Sr, was playing lead trumpet in the *Music Makers* pro band as a high school kid.

Waldo King would graduate, and in 1960 form the first high school "stage band" *in the nation* at Garfield High School in Seattle. As mentioned, in those days jazz was not

considered appropriate for musical study. The word “jazz” itself was loaded with negative connotations. Having a “stage band,” which was smaller than a concert band, functioned roughly like the concept of concert choir versus chamber choir. Thus, cloaked in disguise as a stage band, the jazz movement soon spread like wildfire across the country.

Waldo King would later form the first vocal jazz choir at Roosevelt High School in Seattle in the mid 1960s. By 1970 that group included Dave Barduhn, who would ultimately end up at both CWU and Mt. Hood, and donate this music to CWU.

The Sweecians would thrive at Central. Robert Panerio Sr would graduate and be very successful as a dynamic high school band director and performer. He would return to Central in 1963 to take the jazz band over from Christianson as part of his duties as professor of trumpet and assistant band director. By 1965 CWU students got credit for playing jazz, but the class was called “brass choir,” as the concept of teaching jazz at a 4-year university was still frowned upon.

In the mean time Larry McVey would graduate from Central in the ‘50s and ultimately form an outstanding ‘60s stage band at Mt. Hood Community College in Gresham.

Students had been coming to Central in the Christianson years specifically to play in the jazz band. That was even more true during the Panerio years. Panerio trained numerous outstanding teachers, writers and arrangers including many who went on to write music for Mt. Hood and CWU.

Hal Malcom was a dynamic personality and outstanding drummer for the *Sweecians* in the late ‘50s. In the mid ‘60s he would join Larry McVey at Mt. Hood and form arguably the first jazz choir in the nation at the community college level.

Hal Malcom’s replacement in the *Sweecians* drum chair was John Moawad. Another dynamic personality, after his successful years teaching high school band and choir, Moawad too would return to Central. In the Fall of 1970 he would take over the jazz band from Panerio.

With the Moawad tenure the term “jazz” finally became somewhat accepted. Student jazz performances first appeared in convocation in 1970. Student recitals including half jazz and half “legit” were pioneered by student composer/arranger John Ward in 1971. There was no stopping jazz after that.

Arguably the first in the nation, graduate assistant Frank DeMiero formed the Central Swingers in 1966. (See Vocal Jazz Choir)

In 1971 Moawad would form his first jazz choir. He enrolled jazz vocalists in the Percussion Ensemble. No recordings survive until later.

The official “debut concert” was in the spring of 1973 in a shared concert with Waldo King’s Roosevelt Jazz Choir in the SUB Pit. There is a recording.

During his 30-year tenure Moawad became dean of university jazz education in the state, and brought the first national recognition to the instrumental and vocal jazz program.

Dave Barduhn would work toward his Masters under Moawad in '77-'78 and spend the bulk of his career at Mt. Hood with *Genesis Vocal Jazz* upon the retirement of Hal Malcom.

Continuing a long history of "home-grown" music professors, Moawad students would return to teach in the department. Chris Bruya would move from Mt. Hood to assume the jazz bands and become Director of Jazz Studies. Moawad high school trumpeter and pianist Dave Brown oversaw music for the CWU theater department and teaches occasional music classes until his retirement in 2019.

On a personal note, I feel especially lucky. In my Central years, I had numerous classes from Christianson, Panerio, Moawad and experienced Wayne Hertz too.

These four Professors Emeritus trained literal armies of teachers and musicians spanning more than 50 years. Wayne Hertz? He was the dynamic and forward-thinking Music Department Chairman with the foresight to hire the other three. The former music building Hertz Hall was named in his honor.

I do not use the term dynamic lightly. They created a highly "Northwest sound" focused on aggressive ensemble precision, breadth of style, and deep appreciation of the pioneering masters. This same philosophy still exists, stretching now into at least a third generation of performers and educators spread far and wide. All four of these Professors Emeritus made indelible marks on all of us. It isn't likely you could survive their classes without your own strong personality!

Back to the vocal jazz music.

As these charts were in the Mt. Hood library, most were written by the musical brain-trust there at the time; Hal Malcom, Larry McVey, or their Mt. Hood students. Hal's primary responsibility was choral, Larry was instrumental.

Many years later Chris Bruya was an administrator at Mt. Hood before coming to CWU. Vijay Singh worked with Malcom, Bruya, and later Dave Barduhn too. These three are our best surviving sources of information on this library and the story behind it. Malcom's book also contains excellent detail on the history of northwest vocal jazz. (See PDFs)

Dave Barduhn is likely the best source. He could probably glance at every title, tell exactly who wrote it based on the manuscript, and provide extensive detail. I'm sure Dave will agree he isn't much for written documentation. He keeps a stunning amount of detail exclusively in his memories. A lengthy recorded interview with Dave is a critical addition to this and the CWU audio archive too.

As mentioned, Dave was a Roosevelt High School student of Waldo King, who played lead alto in the first CWU jazz band in 1947. When Hal Malcom graduated from Central, John Moawad assumed his Central jazz band drum chair. Barduhn was a grad

student under Moawad. After stints at Edmonds and Columbia Basin Colleges, Dave moved to Mt. Hood on Hal Malcom's retirement.

Enough history! There are better and more accurate Mt. Hood historical sources, especially Hal Malcom's autobiography *Transcend the Bullshit*. Excerpts are among the PDFs in this project.

My personal experience with Mt. Hood is extremely limited. Hopefully you see how interrelated Mt. Hood and Central have always been, and how this music came to CWU.

In the early days Hal Malcom wrote nearly all the music the Mt. Hood jazz choir performed. There was no choice. Literally nothing was published.

One tactic was to sing actual jazz band arrangements of standards. The voices would sing the four band saxophone parts SATB. Sometimes Malcom didn't even bother to convert the parts to concert pitch. Either he or the students would write the lyric under the sax notes. He'd teach them their parts by something akin to solfege.

The original "stage band" rhythm parts worked for the jazz trio. He'd reduce sections of full band or places where the saxes didn't play into various "inserts," usual identified by the rehearsal letters in the arrangement.

Other times he would literally cut and paste sections of the full score together. I've come to call this approach "Frankensteining," or assembling a chart any way possible out of pure desperation. It was a challenge to sort out all this for archiving. The folders contained dozens of little chunks. Some are stapled to sax parts, others taped to sections of full score, in concert pitch, or not. It is like a jigsaw puzzle (or sewing together the Frankenstein monster) to resurrect the finished chart. I bundled up all the bits and pieces. Most are not organized. I leave that to future historians or people interested in each particular title.

It was a very "instrumental approach" to choral music. Quite a few charts aren't written like choral music at all. Like the saxophone section of a band, there is a dedicated soprano part of nothing but soprano, with the same for alto, tenor etc. Occasionally charts are written that way SSAATTBB ! The singers can see exclusively their notes on the written page.

The storage folders sometimes included the vocal jazz chart and the original big band chart. Sometimes I scanned the big band chart, other times the big band chart was added to our jazz band files.

Speaking of the Mt. Hood folders, over the years sometimes all the various different arrangements of the same title regardless of arranger were kept stuffed into a single giant folder. In creating the PDFs I tried to sort out the various arrangements into separate files. If a page is missing, it could be in one of the other files by title through my error. How many sheets of paper can you cram into 19 banker's boxes? There was a lot of paper to shuffle, and some of it wasn't marked with headers or footers.

Sometimes the original manuscript charts were updated to computer notation. You may find the original manuscript version and the computer update in the same PDF file. In my personal experience, there is more and better organized information on the newer computer versions. Other times a Dave Barduhn manuscript version may be entirely different from the later computer version. I did my best to preserve all the versions. Numerous pages are missing depending on the situation. I PDF'd everything that survived, including charts with missing pages and fragments of charts too.

Be aware dozens of solo feature arrangements were written with no solo feature part. Most jazz choir charts have inspiration based on some kind of recording. Sometimes the source is indicated on the chart, but not always. Students learned their solo parts directly from the source recording with no written music at all.

Some charts include original sheet music, which provided the lyric and possibly the rhythm section parts. Sometimes rhythm section parts are nothing more than a copy from one of the various "Real Books" or Jamie Aebersold improvisation collections. If a chart appears incomplete and useless, the fix may be as simple as finding the Real Book version and the source recording. Though it may appear pages are missing, more often than not everything that was actually written down survives.

It is very difficult for young people to believe, but plain paper copiers weren't practical or affordable until the 1980's. Through at least the 1970's we had copiers with light-sensitive paper on long rolls. Each copy was scary-expensive. The copies were slick, shiny, difficult to write on with pen or pencil, and dark gray on gray instead of black on white.

The process was so expensive it was reserved for emergency single copies only. Teachers used a different method that did print on plain paper called "ditto." To make multiple copies we made "ditto masters," which could only be created either with a typewriter or hard ball point pen. If you are old enough to remember "carbon paper," making the masters was roughly the same process. Each ditto master went into a ditto machine, which had a tank of "mineral spirits" that always leaked and smelled like alcohol, which actually made you dizzy in closed rooms. You attached your master to a rotating cylinder on the machine and cranked a handle one turn for each copy. Typically, the machine ruined your master with a huge crease. A master might make 200 copies before wearing out. The copies were light blue on white. They faded rather quickly, especially if exposed to sunlight.

The copies smelled like alcohol. Even decades later, most students my age have vivid flashbacks of tests when they encounter that sweet alcohol smell, which you will never forget.

Anyway, the Mt. Hood files included numerous ditto copies which scan very lightly and are quite difficult to read.

It is a good bet most of the Mt. Hood charts labeled "unknown" were arranged by Hal Malcom. I'm not an expert on the manuscript of Malcom or McVey. Central

performed almost none of their music, and they didn't do ours either. Dave Barduhn put his name on nearly all his charts. Actually, very few Barduhn charts were in these files, and they are mostly his older charts. Dave apparently kept his 30 years of *Genesis* charts elsewhere, probably at his home.

You may notice the page footers of many older charts change every page. I'm not sure who came up with the idea, but at the time everybody thought it was fun or practical. If you wrote a chart on *This Could Be the Start of Something Big*, the footer would be "*this*" on page 2, *could* on page 3, *be the* on page 4, *start of* 5 etc. Sometimes the footer would be the first word of the lyric on that particular page.

We don't see that stuff so often today, as the computers number the pages and create footers too.

A brief glossary of some of these early arrangers may be of some interest.

Dave Aaberg- 1980's CWU trumpet player and writer, Univ of Texas composition doctorate, Director of Jazz Studies at Central Missouri, Warrensburg, MO.

Ken Albers- Founding member of Four Freshmen

Bob Alcivar- Early vocal jazz writer

Ross Barbour- Founding member of Four Freshmen

Dave Barduhn- Cornish/CWU grad and extensively published arranger and clinician. Directed groups at Edmonds CC, Columbia Basin CC, and especially Mt. Hood among other places.

Ed Bisquera- Mt View High (Vancouver) pianist, Mt. Hood Genesis, CWU

Chuck Bradford- Mt. Hood trumpeter and pro. Buddy Rich band, and writer.

Dan Bukvich- Teacher/writer longtime at Univ of Idaho.

Dave Cazier- A Moawad era CWU grad. Taught at Quincy and Spokane before many outstanding and prolific years at Columbia Basin College.

Dave Cross- Longtime outstanding educator and writer mostly at Cascade HS in Everett, but UW jazz choirs, and elsewhere too.

Sue Elliot- Mt. Hood student from the Malcom years.

Dan Gaynor- Pianist for Dave Barduhn at Mt. Hood.

Sue Harris - Mt. Hood student from the Malcom years.

Waldo King- CWU 1948. Dean of northwest high school jazz education.

Kelly Kunz- Moawad era CWU grad. Very successful high school teacher and outstanding writer, Pierce College, PLU, Bellevue College, Groove for Thought and much more.

Susie May Jones - Mt. Hood student from the Malcom years. Originally Susie May. Married as Susie May Jones. Later at CWU in the Moawad years.

Sue Harris- Mt. Hood singer from Malcom era. Student of Kathleen King?

Vanessa Jump Nelson- Malcom era Mt. Hood soprano. Teaches voice @ Mt. Hood.

Philip Keverin - Mt. Hood student from the Malcom years.

Ken Kraitnz- CWU lead trumpet player and writer from the Panerio era. Co-founder of Sound Music Publications and later ChoralMix.

Larry Lapin- University of Miami jazz choirs, retired.

Hal Malcom- CWU grad from the Christianson era. Founder of Mt. Hood vocal jazz.

Kirk Marcy- UNC grad, writer-performer. Lake WA High School. Many years at Edmonds CC.

Phil Mattson- Widely published pianist/ arranger Foothills College, Gonzaga, PLU, Voices Iowa, etc.

Jim McCullough- Prolific writer in Idaho

Dan McGraw

Larry McVey- CWU grad, Mt Hood writer /band director from early days.

Darmon Meader- New York Voices

Dave Metzger- Composer arranger orchestrator extraordinaire! Film, Broadway etc.

Jason Olson- Barduhn vintage Mt. Hood writer.

Gene Puerling- Singers Unlimited and Hi-Lo's

Douglas Scott

Kirby Shaw- Probably more music sold than anybody in choral education. Multi-hundreds of arrangements.

Vijay Singh- CWU choral music & vocal jazz clinician, extensively published, busy performer.

Vern Swain- Long-time Evanston Wyoming choral educator, writer and performer.

Peter Taylor- Writer arranger at Univ of British Columbia and Campbell River Secondary.

Dave Teal- Long-time WA choral director in Spokane.

Roger Treece- Former director of Bellevue CC vocal jazz. New York pro writer and performer.

Quinn VanPaepeghem- Educator and writer, Meridian ID

John Ward- 1971 Central Grad. Literally multi hundreds of jazz compositions and arrangements vocal and instrumental. Some do have his name, but watch for his signature on the last page of the scores. It reads something like J. E. W. [cc.ca](#) which means John E Ward, Culver City California, where he lived in the early days after graduation. Later that would switch to J. E. W. [ga.ca](#) after he moved to Gardina CA, where he is still a baptist minister and pro trombonist too.

Michele Weir- Mattson/ Foothills and CWU graduate from Moawad years. Extensively published vocalist, writer and clinician.

Natalie Wilson- Educator, Camas schools, WA.

Jason Womack

Alan Yankee- Mt. Hood grad and writer, member of the Stan Kenton band.

All the Mt. Hood PDF's are now part of the CWU Vocal Jazz Library. The original masters went to recycling. The next step will be attaching recordings to each title if recordings can be found. Getting the PDF's made and cataloged took more than two years. Adding the recordings will take longer.

N.W.

October, 2014

12/6/2012

Dave-

I have finished a complete inventory and reorganization of all the vocal jazz charts generously donated to CWU a few weeks ago.

There are 607 jazz choir charts, the vast majority in excellent shape and performance-ready. As was common practice in the "really old days" when the horn parts to actual big band charts were sung, the files also included a dozen intact big band charts, and fragments of several more. A few of those big band charts were simply merged with matching copies already in the CWU jazz band library, the others not already in our library to be added soon.

Over the last couple years, much work went into merging the hundreds of big band charts donated by John Moawad into the CWU stacks. At this writing, the CWU vocal jazz library is not nearly as organized as our jazz band stuff. I expect a significant number of duplicates once the jazz choir library is added to the database, merging with the donated charts. These 602 charts represent an excellent beginning to organizing the CWU vocal jazz database.

Attached find an Excel file of all the vocal jazz charts you sent, which is easily imported into the official database. Thus, everybody now has a backup of my original file.

After some discussion, it was determined not every copy of every chart would be retained. Only the best-quality couple copies would be kept to use as future duplication masters. In the case of purchased "published" arrangements from sources like Hal Leonard etc, all purchased original copies were kept. There isn't a lot of published stuff among the charts.

As you might guess, about 2/3 of the paper was thus recycled, greatly reducing the necessary storage space. I looked through each page to ensure every existing update and best copy was saved, old and newer versions.

It was suggested I attempt to assign a difficulty level to each chart from grades I-VI. This wasn't easy based on a brief glance. Roughly, anything SATB was assigned

grade III. Anything SSATB was grade IV. Thicker than that was grade V. As the bulk of these charts were written for college groups, there isn't much grade I-II stuff, nor grade VI.

It is easy to argue my choices higher and lower. You and Vijay know your charts far better than I. This represents only a rough place to begin.

Some of the music could only be identified via the pencil and ink manuscript, which serves as a fingerprint to music before the days of computers. I did my best.

It is also possible and maybe likely, that ultimately only PDF files will be saved. CWU already has more paper than available storage space. No PDF's have been created thus far, and I've no current plans to create them.

N.W.

12/6/2012

That first Brown Boy vocal chart came from a pro vocal group in Minnesota. I forget their name. I asked for the chart and used some of it. Lots of Genesis charts had bits and pieces from different sources that we stuck together during rehearsals. Then Caz wrote a lyric for it that we used the second time we did it. I finally put it all into finale at some point.

On Feb 4, 2015, at 7:51 PM, Norm Wallen <norm.wallens@gmail> wrote:

There are two charts on Brown Boy for jazz choir too. One was in the stuff we got from Mt. Hood in the great 2012 clean-out. That chart was "arranged" by somebody named Denis Allaire. Mostly it was fragments of a big band chart in Chris' hand, but Frankensteined to the point I couldn't make any sense of it. Just scraps of a big band sketch taped together or somethin'... I PDF'd it, and it resides in the CWU files for somebody to decipher someday.

The other version in the same folder came via Caz, which looked much more complete.

Quite a wad of other Mt. Hood VJ charts in the same condition I assumed were done by Hal Malcom, but I'm not an expert on his manuscript.

One of these days we'll need to sit down so I can record you both interview-style for the CWU archives. I've already got great audio from Panerio.

N.W.

Don Ontiveros Jazz Band Library

Notes on the Don Ontiveros Archives

Don Ontiveros seems to have been Don Piestrup's personal (or at least frequently used) copyist. He did much work for the Don Piestrup big band, which has morphed over the years into the *Studio Six Big Band* in the Bay area.

Pete Wilson writes: I got hold of all this stuff this last spring because John Horton, an ex-student and fine pianist from Snohomish High School who went to Stanford, became a lawyer and is now in a relationship with... Ontiveros' stepdaughter! Don passed away in December 2008 and John was helping clean out his house and wondered if I could use some music! Here's what I still have in my garage that I think might interest you... (with some additional info on the existing CWU files from N.W.)

The Don Ontiveros Collection

Ballad for Benny – Oliver Nelson (1962) (Benny crossed out and turned into Jeffrey on score and all parts!) Edited / adapted / orchestrated by Don O. (2003) from Downbeat publication of 1963

But Beautiful – Jimmy van Huesen arr. for Bud Shank by Mike Barone. Edited etc. by Don O. 2002 5,5,5,4

Cuban Fire Suite – Johnny Richards (1956) – if Bruya wants to do it, it would be exactly 60 years since the recording this coming May! Adaption of Bob Curnow's Sierra publication – expands original (4, 5, 4, 4 plus 2 horn parts, tuba and multiple Latin percussion, to 5,5,5,4 – 2nd alto and flugelhorn cover horn parts 5th bone = tuba) Central has three of the movements (below.)

I'd suggest this version be filed under "Cuban Fire Suite 1- Fuego Cubano (etc.) and Cuban Fire Suite added to the comments of the three existing original versions.

1. Fuego Cubano
2. El Congo Valiente: See JZ-0999, but this is a different version.
3. Recuerdos: See JZ-1974, but this is a different version.
4. Quein Sabe?
5. La Guera Baila
6. La Suerte de los Tontos: See JZ-0062, but this is a different version.

Dilemma – Gabor Szabo (edited by Don O. from Downbeat publication) 5,5,5,4 and small band 3, 2, 1 and rhythm for 'Royal Garden Swing Band'

Doodad – Dick Grove (1963) (edited by Don O. from Downbeat publication) 3 versions– Big band 5,5,5,4 – small big band (RGSB above) and nonet.

Fughetta – Bob Florence - edited by Don O. from Downbeat publication 1965. See JZ-2003. This is a different version. 5,4,4,4

Forrest Lawn – *Don Piestrup* (another with old original manuscript parts, possibly written by Piestrup)

Georgia On My Mind – arr. *Don Piestrup* (invoice, address and personal note to Don P. from Don O.) More original Piestrup (?) manuscript parts 5,5,5,4

Girl Talk – Hefti, Bobby Troup – Edited / reconstructed from more original Piestrup (?) manuscript parts 5,5,5,4

Group Shot – *Don Piestrup* - Edit / adapted by Don O. (2003) 5,5,5,4. Maybe combine with JZ-0115

Here's That Rainy Day arr. Don Schamber - reconstructed and edited by Don O. (2001) 5, 5, 5, 3 Check against JZ-0154

I Remember Clifford arr. by Don Ontiveros (2002) 5,5,5,4 (ww doubles) Includes harmonized Clifford solo from his 'Joy Spring' recording ala Supersax but all winds and guitar involved. Check against JZ-1767 and JZ-0129

Ill Wind - Harold Arlen, Ted Koehler arr. by Bill Mathieu for the Piestrup band. Edited by Don O. (2000) 5,5,5, 2 (piano, guitar tacet)

Jessica's Day – Composed / arr. Quincy Jones (1962) Expanded / edited by Don O. 2004 5,5,5,4 (ww doubles) See JZ-0128, but this is a different version.

Moment's Notice – Coltrane arr. by *Don Piestrup* for the Buddy Rich band 1976 5,5,5,4 This is different from the other existing CWU versions.

My Ship – Kurt Weill arr. Gil Evans – Reconstructed and edited by Don O.

Round Midnight – Thelonius Monk, Cootie Williams – several versions for groups of various size, all based on Marty Paich's 1959 nonet arrangement for Art Pepper's album. (Beware of 'Round vs Round in titles.)

Sandpiper – Johnny Mandel - arr. *Piestrup* score only. Stamp and compare to JZ-2109. This is the "Love Theme from The Sandpiper" which was a 1965 film. The song is better known under the title "The Shadow of Your Smile." We should add that title with the

same JZ-2109 number. Comments on both should reflect both titles. Also see and compare to JZ-2006

Say it Softly – Thad Jones (1969) (recon/edited by Don O. from Downbeat publication) 5,5,5,4 Compare to JZ-2104, but this is a different version.

Stockholm Sweetnin' - Quincy Jones (1963) Edit/adapted by Don O. (2003) 5,5,5,4 (ww doubles)

Threshold and Mr. Smoke – Pat Williams – Parts are photocopies, Score in Don's hand. Threshold appears lost. Unclear how.

Track 17 – Don Piestrup

Edit/adapted by Don O. (original parts in what may be Piestrup's own hand) 5, 5, 5, 4 (ww doubles) Compare to JZ-0444

Spring Can Really ... - arr. *Don Piestrup* more original (?) parts! 5,5,5,4

Stolen Moments- new version

Tomorrow's Blues Today – Frank Foster. Edits by Don O. for RGSO little big band and British Brass. Band version! See JZ-2103

Vasa – Earl Zindars (1966) Edited etc. by Don O. (2004) 5,5,5,4

Yesterdays – Jerome Kern arr. Bill Holman (1955) Edited by Don O. (2004) 5,5,5,4 Compare to JZ-0979 and JZ-1635

Pete Wilson- 2015

Peter B. Wilson is a 1971 Nathan Hale High School (Seattle) graduate, who played trumpet at CWU for Professor Emeritus John Moawad from 1971-1976. Of course, he played in concert bands under Professor Emeritus A Bert Christianson, was a trumpet student of Professor Emeritus Robert M Panerio, Sr., and part of numerous other music classes.

Pete spent most of his career teaching instrumental music for the Snohomish Schools, particularly the Snohomish Freshman Campus and later Snohomish High School. Many of his Sno-Hi students came to Central over the years. He retired in 2015.

Don Piestrup wrote many successful charts recorded by the Buddy Rich band in the 1960's. He fronted his own big band of mythical proportions in the Bay area, which

included some outstanding players who still list the band on their resumes decades later.

Mysteriously, Piestrup seemingly stopped writing big band charts, but became a very successful jingle writer in Los Angeles. A virtual recluse with virtually no internet presence, rumors say Piestrup was among the very first to invest in the Napa Valley wine industry and became extremely wealthy.

In the mid 1960s, Piestrup trombonist Thomas Gates moved from the San Francisco Bay area to Seattle. Piestrup allowed Gates to take copies of several charts from the Piestrup library with him to form a Seattle reading band. He also brought charts from other Bay area writers including Bennett Friedman, Don Schamber, Dave Eshelman and others.

John Moawad was the drummer in that Gates Seattle band. Copies of the Gates/ Piestrup charts appeared in the Nathan Hale high school library via Moawad. Pete Wilson and I played some of them in high school. These charts migrated to Central with Moawad in 1970, though Panerio already had copies of a few too.

This “underground highway” of charts nobody else could access for many years gave the Nathan Hale and Central jazz bands a unique and distinctive sound heard nowhere else in the Northwest.

There is more detail in my notes on the individual charts.

Thus, the arrival of the Ontiveros archives at Sno-Hi was exciting for those who remember the period. Even more intriguing, most of these charts are entirely unknown to us. Eventually it was determined these charts would reside at Central and not Sno-Hi, because most are too difficult for high schools.

Also, these are one of a kind original “galley proof” ink masters. After a year in western Washington, the moist air was becoming a concern. Mildew was setting in, with the paper beginning to smell moldy. Paper clip and staples were rusting, and pages beginning to stick together.

Before the charts were stamped and added to the CWU files I scanned every page to PDF. The music was too moist and stuck together for the scanners to feed automatically. All the pages were separated and scanned by hand. They were scanned full-size, not reduced.

On a sheet of commercially available ivory-colored heavy score paper roughly 11 X 15, Ontiveros designed a detailed a full score template in ink. He duplicated that template 11 X 17 “tabloid” size on a plain-paper copier to create pages for writing his full scores. He wrote his full scores in pencil on these plain paper copies. He used the same process for writing his various sketches, harmonic analysis, reduced scores and concert pitch scores. Fewer pages than a full score, many but not all the sketches were written entirely on the ivory heavy commercial paper.

Most of the parts are 9 ½ X 12 ½. They are literal works of handmade art. They should be retained as duplication masters only, and should never leave the CWU library.

Ontiveros saved everything, including copies of invoices, fragments of charts, performance notes, errata lists, and more.

The full scores and parts were duplicated for rehearsal purposes. In many cases Ontiveros saved those performance copies too. Some of those copies had corrections and notations by the musicians. I also scanned some but not all the performance copies, everything Ontiveros saved in his files. In most cases it would be fine to pass those copies out to the band for rehearsal. We have the masters, and PDFs. In some cases I wrote notes on copies that were not scanned.

Again, score masters are in pencil. Copies of scores are not in pencil. It is an important distinction! Original musician parts are black ink on heavy ivory paper.

Ontiveros was hired to “clean up” musician parts in hard to read pencil or ink by the original arrangers. He also rescored most of the charts for the 10-brass utilized by the Piestrup and Studio Six big bands. In the case of *Cuban Fire Suite*, he rescored the original French horn parts to other instruments, eliminating the French horns entirely.

Several of these charts were published as tiny manuscript full scores in trade publications like *Downbeat* magazine, with no musician parts.

Does it represent sacrilege to alter the original intent of classic Johnny Richards, Thad Jones, Bill Holman, and Oliver Nelson charts, and more? I suppose it depends on your perspective. Do you have French horns in your band, or a bass saxophone? Are you willing to play a chart with no Alto Sax 2 part, leaving your sax player sitting with nothing to play, or two of your 5 trombones if the original has only three parts?

I have not studied these Ontiveros settings in detail, but it appears to me he made good choices in reworking everything for 10-brass and 5 saxes it that is your need.

In some cases, the original full scores and parts from the original writers survived too, so an 8-brass original version is available.

N.W.

March, 2016

Burke Garrett Orchestra Library

Spreadsheet Overview- Burke Garrett Orchestra Archive

The distinctions between a database and a spreadsheet are cloudy. By most definitions this is a spreadsheet. It was written in “Numbers,” which is the Apple version of Microsoft “Excel.” I have saved the Numbers file as Excel. I can only hope it translated correctly for Excel users. Proceed with caution in Excel as to not scramble the data.

Full-Sized Scans

Each page was scanned full size. Only the “Outmoded Sextet” charts were letter-sized 8 1/2 X 11. Everything else must be reduced to fit on US letter-sized paper. In some cases, especially for “Stocks,” this is a significant reduction. Printing each page on “Tabloid” 11 X 17 paper at 100% is the only way to see these arrangements in their full-size, full resolution glory, unless you have custom paper, something like 10 X 14.

Be aware unless you have very sophisticated software, moving a page from file to file will probably destroy the full size of the original.

Title

There are 965 lines of data in six columns. Each line in the **Title** column represents a song title in one of the PDF files. Numerous titles appear four or five times across the archive because:

- There are different arrangements of that particular song.
- The same arrangement was in use by different ensembles, sextet, septet, etc.
- A Trumpet part was performed by Tenor Sax, or bass part by Bari Sax, etc.
- A title in a Trumpet folder of charts was also “sorted” in score order elsewhere.
- The part was “orphaned” or misplaced over the years

The 84 lines of medleys are easily identified and searchable. The arrangement *Blue Room, Dancing on The Ceiling, My Heart Stood Still* is preceded by the word **Medley**. Though most of the individual tunes within the medleys were indicated on the parts, and others discerned, it is likely several titles were missed. A few medleys were retained with their original titles, which should be self-explanatory.

There were three collections or books of sheet music. All the collections are searchable by title.

File Number

This is the number written on the music itself. In many cases the exact same arrangement has six different numbers, some crossed out. The exact same chart may appear in multiple locations under different numbers. This is not at all unusual in band libraries, but can get quite confusing, which is exactly why the spreadsheet was created. Sorting by file number gives significantly different results than sorting by title, but all surviving titles and musician’s parts can be located.

Location

Someone did a considerable amount of work organizing all this music before it was packed away in trunks. Everything was highly organized, which is a good description of this band in general.

Each *Location* refers to one of the 14 folders of PDF musician's parts files. Some location names were derived from the language on the storage folders themselves. Others were created by me arbitrarily, not knowing exactly what was in each folder when it was scanned. Most folders have a "read me" file describing the contents or oddities in additional detail.

Instrumentation

This is the name of the instrument file in which the title resides within the location folder.

Stated differently, *12th Street Rag* arranged by Jimmy Dale is a "stock chart" with parts for Alto Sax, Tenor Sax Trombone, Piano, Bass and Drums, each instrument in different files within the folder. Generally, the parts are in numerical order within the files, but not always.

The *Garrett* band used numerous doubles, particularly trombones. On occasion the 7-piece band used four trombones simultaneously. (What a sound!) Thus a 3rd trombone part might be in the tenor sax folder, etc.

It is a good idea to look at every page of the indicated file when in search of a particular title, or a page that can't be found. Some files have more than 100 pages.

Some folders are "sorted," which means all the musician's parts were assembled into a single file or folder by title instead of by instrument. Some of those parts may exist elsewhere in the archive sorted by instrument.

Duplicate Parts

Every copy of every part has been retained. Why not consolidate?

This represents tricky stuff, with several factors of concern depending on situation.

Some charts are printed with different page sizes for legibility.

A later incarnation of the band had everything sorted into 44 different "sets" of two to four tunes each. None of these set copies are originals. Each was duplicated from elsewhere in the archive. Particularly for Al Ellis charts, a pristine copy is available, but the pristine copy will not have corrections, cuts, lyrics, announcement instructions, horn choreography and other details.

Since there are essentially zero full scores in the archive, it would take detailed study to determine how the notes written for a sextet version of an Ellis chart match with a septet version. There are indications some of these charts were scored originally for 8 brass and 5 saxes, yet performed by the sextet.

Most files are sorted by instrument. It would be quite easy to print an entire gig in program order one instrument at a time within the same folder. Everybody would be playing the same version.

On the other hand, if you wanted a particular single tune to pass out at a gig, the “sorted” folders would be much more convenient for printing.

This can get quite confusing very quickly.

“Back in the day,” Sax 1 could be alto sax or clarinet. Sax 2 was tenor sax, Sax 3 was alto sax 2, with Sax 4 usually tenor sax 2, unless it was baritone sax, which was sometimes Sax 5. In some cases Sax 2 was the same notes as either trombone 1 or trombone 2, and Sax 1 might be the same notes as Trumpet 1. That’s just the tip of the iceberg.

If some chart is to be printed for performance it would be prudent to check every available copy to avoid surprises, and for maximum legibility.

Arranger

Al (Albert) Ellis is the arranger for a full third of the lines in the archive, and probably many more currently listed as “unknown.” Details on Ellis and other arrangers are elsewhere.

Robert M. Panerio Archives

Robert M. Panerio is Central’s only professor of music who is Distinguished Professor, Professor Emeritus, and a nationally recognized composer.

16 large boxes of Panerio textbooks, compositions, and teaching materials arrived at the Central Music Building in late 2016.

An Excel spreadsheet details all the donated items. The boxes were numbered to manage the lengthy sorting, matching/identification process, and is now essentially irrelevant.

The numerous music textbooks were placed on the shelves of room 219 as a free student lending library.

All the original music manuscripts were scanned full-size to PDF. Many of those PDF’s were attached to existing titles in the McIntyre Hall database of print music. Many titles not in the database were added as PDFs only.

Several Panerio compositions were engraved and nationally-published. In some cases, the manuscript-version PDFs were attached to those published versions in the McIntyre files. Be aware the published versions were sometimes edited and “dumbed down” much to the dismay of professor Panerio. The manuscript versions should be considered definitive Panerio.

There were numerous published band and orchestra condensed scores. Those scores already in the McIntyre database were added to the existing hard-copies. Those not in the database were surplussed. (With no musician’s parts, the music was unplayable, but likely still available for retail purchase.)

File folders of teaching materials were reduced to the original duplication masters or best available copies, then scanned to PDF. The duplicates were surplussed. Duplicates of various pages do appear in different locations in the archive.

25 Panerio sketch books of musical compositions were numbered and scanned, the originals retained. The sketchbooks are not numbered in chronological order.

Panerio worked closely with Central Composer in Residence Paul Creston in the period from 1967-1975. Several Creston pieces were in the Panerio files, including a few titles unknown to the Creston Archives at the University of Missouri Kansas City. All the Creston materials were scanned and retained.

Everything was analog in the Panerio years before computers or digital. Essentially all music notation today is computer generated. Score paper is obsolete. Staff paper is largely relegated to student music theory assignments, music sketches, and little more.

Over the years Panerio assembled a massive supply of expensive commercially purchased music score paper and vellum (onion skin) staff paper of various sizes and configurations. The staff and score paper was distributed free to a few interested students and faculty. Used for a special mass duplication process, vellum paper was very expensive in the old days. Primarily due to nostalgia, the Panerio supply was retained in room 218.

The thousands of pages of Panerio vellum ink masters are literal works of art. There are PDFs of everything, but PDFs are not as legible as the originals. PDF's of pencil masters are often very difficult to read, almost illegible.

It is my hope all these one-of-a-kind originals can be preserved in the Brooks Library. As technology and digital storage improves, almost certainly a better digitizing process will be forthcoming for the archives of Robert Panerio.

The m4a of the interview with Panerio is entitled "2012_04_15_Robert_Panerio_Interview." It is stored with the other m4a files in the CWU Analog Jazz in Digital project. The m4a has been normalized.

The FLAC is stored with the others under the title "Robert Panerio Interview 2012_04_15." This is a FLAC version of the original WAV file which was recorded in 24-bit 48 kHz stereo.

Norm Wallen
CWU Department of Music
April 9, 2017

The Thomas Gause Collection

On the retirement of Professor Emeritus Robert M Panerio, Thomas Gause was hired as Professor of Trumpet in 1991. He also taught music composition and jazz studies.

Gause was a graduate of the University of Northern Iowa, then a member of the top Army Blues Jazz Band in Washington, DC. After his discharge, Gause earned his Masters at the University of North Texas, then spent nearly 15 years as a top Las Vegas pro player before coming to Central.

Equally adept in the classical music world, he was principal trumpet of the Yakima Symphony Orchestra, and frequent performer with the Seattle Symphony.

His numerous Central trumpet students were loyal, devoted, and extremely successful under his caring tutelage.

Gause was featured prominently as a soloist with many Central groups, especially the Faculty Jazz Combo and jazz bands. Upon the retirement of John Moawad in 1998, Gause directed the jazz bands very successfully in addition to his other classes.

Unfortunately, Gause passed from aggressive fast-acting cancer September 30, 2001 at age 50. It was quite a shock to the music faculty, students and community.

Currently the Tom Gause LP record collection is stored by Chris Bruya in his faculty office. There is a spreadsheet of titles and details.

These jazz arrangements are from his personal collection. Some can be heard in the CWU Jazz Archives. Details about these arrangements are little-known. The Mark Taylor charts probably date from his Army Blues days when Gause studied arranging with Taylor. The rest likely come from his North Texas days, also spent with Taylor, who was directing the 2:00 Lab Band with John Harbaugh playing trumpet.

Some probably date to his college days in Iowa.

Blues for Saturn- (Paul Holderbaum) An apparent medium swing blues, 1977 publication by Holderbaum from his days at UNT, Denton.
5,4,3(4th trb lost?),4 no score

Body and Soul- (arr. Tom Gause) This medium swing version is recorded in the archives. 5,4,3 (4th trb lost?) ,4 no score

Buddha Bug's Out- (arr. Bach) 3- horn combo chart. Are we to infer this is a J.S. Bach composition arranged by Gause? It does not look like his manuscript. AS, Tpt, Trb, Pno, Bs, Dms

Cosmic Jive- (Steelman- Holderbaum) This is an unpublished funk original from 1977 published by Paul Holderbaum in Denton, TX, home of UNT. He is active on Broadway and in the music prep business.

Picc/Flt, Flt, TS, TS, Bari, 4 tpts, 3 trb (4th lost?) 4 rhythm no score.

Funk Me- (Lyle Mays) This swing 8th over funk chart is unpublished and unrecorded, at least by this title. It must date from the Gause UNT days.

SS/Flt, AS/Flt, TS/Flt, TS/Flt, Bari/Flt, 5 Tpts, 3 Trbs 4th lost?, 4 Rhythm, no score

Geet's Gavotte- (Tom Gause) 5-horn Combo chart. Pencil parts, rhythm, Alto, Bari, 2 Tpts, Trb, Bass, Dms (Pno lost? though playable)

Gregory Is Here- (Horace Silver arr. Tom Gause) 5-horn combo chart with 4 rhythm. Light bossa feel. Pencil parts and full score. Dms, Bs, Trb, 2 Tpts, TS/Flt, AS, no piano but playable.

I Let A Song Go Out Of My Heart- (Duke Ellington arr. Tom Gause) 5-horn combo chart. Pencil parts, Alto, Bari, 2 Tpts, Trb rhythm (piano lost?)

In a Sentimental Mood- (Duke Ellington arr. Tom Gause) 5-horn Combo chart. Pencil parts, Alto, Bari, 2 Tpts, Trb bass, dms (piano lost? but playable)

Jah's Revenge- (Tom Gause) The *New World Brass Quintet*, was a Las Vegas professional group, which later became a CWU faculty group. Tpt, Tpt, F Horn, Trb, Tuba, full score. Though uncredited, this brass quintet track is almost certainly a Gause composition, dated 1/6/1986. This suggests both *New World* quintets (Monk's Bop) were written late 1985 or early 1986. Jeff Snedecker has other *New World* quintets in his personal files.

The plan was to convert these arrangements to computer notation and get them published. Gause passed, and that work was never done.

There were two *New World* surviving LP records in the John Moawad collection. *Images* released in 1986 includes *Geets' Gavotte* and *Jah's Revenge*. *Desert Dawn* was released in 1985 with 5 additional titles not surviving to this project. Other titles on the LPs may be in the files of Jeff Snedecker. Both LPs have been digitized. There are PDFs of the album jackets.

Jeanine- (Duke Pearson arr. Mark Taylor) This version does not follow the Hal Leonard published version "for the young ensemble." Maybe another Army Blues chart. 5,5,5 (4th bone lost), 4 rhythm, no score

Los Hermanos De Bop- (Mark Taylor) This fast latin chart is not published, but marching band versions are published. It was recorded by the Army Blues. A very difficult chart to get... Published versions are much different and easier. SS, AS TS, TS, Bari, 5 tpt, 3 trb (4th lost?) 4 rhythm no score

Monk's Bop- Written for the *New World Brass Quintet*. *Tpt, Tpt, F Horn, Trb, Tuba, full score*.

Night Flight- This Mark Taylor chart for the Army Blues and Dave Stahl Big Band was an earlier addition to the CWU library before the other Gause charts were recovered. Extensive details are filed with the chart.

Pinocchio- (Wayne Shorter arr. Bill Dinwiddie) Dinwiddie is a trombonist working out of the Chicago area, which is the Musician's Union Local 10 stamp on the chart. There are other Dinwiddie charts in the files. His connection to Gause is unknown, maybe the Army? This is fast swing. There is an archive recording.
5,4,4,4 no score

Round Midnight- (Thelonious Monk arr. Bob Washut) This ballad is an early copy from the Gause Iowa days before the chart was published. It features either alto sax or trumpet. 5 flute doubles.
5,4,3,4 1-line conductor sketch. 4th trombone may be lost.

Source Material- (Tom Gause) Add to existing JZ-1845. This up-tempo Gause original is recorded several times in the archives. This chart arrived with cause from his Las Vegas days. To the best of our knowledge Gause himself entered the chart into computer notation. The 1991 CWU band played the manuscript version. 5,5,4,3 (no drums) no score.

Stolen Moments- (Oliver Nelson arr. Phil Woods) Check against JZ-1957. It appears unpublished.
5,4,4,4 no score

N.W.
3/18/2014

John F. Moawad Donations

January 2012 was my first trip to visit Karen Moawad. Chris Bruya was there too.

Starting in late January 2012 I began creating Excel files of everything Karen Moawad released to me on behalf of CWU.

Karen's brother made mp3 files of all John's CDs in iTunes. It took weeks of work, but includes more than 16,400 tracks which are on my personal computer.

There are Excel or Numbers files entitled:
Moawad CD-DVD.numbers

Moawad Drum Set.numbers
Moawad Audio Archives.numbers

That work includes:

- 356 reel to reel, analog audio cassette, and DAT tapes from 1970-2000

My focus was cataloging, digitizing and annotating the 356 analog recordings of CWU student jazz performances before they deteriorated. All the analog tapes have been digitized and preserved. Annotation of the massive number of recordings is complete, but will be appended as new or corrected information arrives. These recordings may have considerable historical value, but little commercial value. All the original tapes and cassettes were retained in the Brooks vaults.

- 882 LP records accumulated by John Moawad over decades. There is an Excel file of the LPs. As they are not in danger of immediate deterioration. The commercially released albums were not digitized. A few CWU tracks recorded live at various festivals and conventions were digitized. The official value has not been fully assessed. The CWU Brooks Library is preparing to host the Moawad archives, but will not include any LP records. The LP's will be gifted or surplussed.

- 19 large cases (roughly 300) analog audio cassettes used teaching History of Jazz. Most of these tapes were recorded by John Moawad, largely of his and other LPs, and not commercially produced. Thus far they have not been cataloged or digitized. As they are not original recordings, the content is commercially available and not in jeopardy. Their commercial value is minimal. They were gifted to interested CWU music students.

- 15 large cases of CDs and DVDs used in teaching History of Jazz for many years. Of these roughly 300 discs, maybe half were recorded by Moawad off television broadcasts, and half commercially produced. They have not been cataloged in detail. Digital, they are not in jeopardy. The official value has not been fully assessed.

- Nakamichi 550 analog cassette recorder. \$690 retail when it was new in the '70s, today it is still worth in \$400 as-equipped on E-Bay. Used in the tape digitizing process, it failed beyond reasonable repair, and was surplussed in 2018.

- A vintage 1966 Ludwig drum set, and other drum equipment. There is an Excel file of the exact contents, including cymbals, hardware and cases.

- 3 large bins of jazz band arrangements including "*The Box*" of arrangements used by the *Jazz in the Valley Big Band*. Establishing the value of musical arrangements is challenging, and the Moawad donations especially so:

In his long history at CWU, John Moawad claimed he had no CWU money to purchase musical arrangements for any of the jazz groups. This is likely true. For 30 years he purchased arrangements out of his own pocket. It represented a *considerable* investment. On his retirement, he took most of this personal property with him.

Later he had a change of heart, and donated all the music back to CWU. How much music? This is difficult to know precisely and easily.

There was a card catalog of CWU-purchased music dating to the dawn of the music program. It was by no means complete or accurate. It did not include jazz titles.

Prior to Moawad's arrival at CWU in 1970, all the jazz band music was kept in large fiber travel cases sorted by instrument. In the mid 1960s, the 1st trumpet case was stolen at an

off-campus concert, rendering the decades-old “Sweecians” stage band library entirely useless. None of that music survives, nor the other fiber cases, at least at CWU.

Finally, in late 2013 CWU Recording Tech Allen Larsen and his team of student librarians finished a massive database of all known CWU sheet music. Comparing this impressive database to my *CWU Moawad Analog Audio Concert Archives*, approximately 78 jazz band arrangements survive from the Panerio years before Moawad’s CWU arrival.

Entering all the donated jazz band and jazz choir arrangements into the CWU database is an ongoing process as music trickles in from various random sources and faculty offices.

Currently the database shows 1848 jazz band arrangements, which means John Moawad and Chris Bruya (and a few from the brief tenure of Tom Gause) represent 1,770 titles.

Chris Bruya can probably identify the titles he purchased in his tenure.

How many did Moawad amass? 1,000, or 1,500, or more?

Unfortunately, it is more complex than that. As there was no CWU money to purchase arrangements, Moawad relied heavily on arrangements written by students. There are numerous “free” student arrangements in the library. Still worse and more-cloudy, in exchange for writing arrangements, Moawad paid tuition for talented but needy student arrangers, thus “purchasing” that music.

Also, once the CWU jazz program reached national prominence, arrangers would gift music to Moawad (not CWU) in hopes his outstanding ensembles would make demo recordings of the arrangements. This included large national-level music publishers who would send stacks of free arrangements for Moawad to critique, bless, condemn, and/or record. Whether these donations represent CWU, WA State, or Moawad property is unclear.

I recall Moawad saying he’d departed CWU with more than 700 arrangements he had actually purchased, leaving the remainder at CWU. I have no way to know the real numbers. I believe Chris Bruya received the arrangements John Moawad gifted back to CWU before his passing. If Moawad had a list of his arrangements, I never saw it. As there were no lists of anything else it seems unlikely he had one, but I could be wrong. Most but not all of his personal arrangements were stamped “property of John F. Moawad.” With much work, those arrangements could be counted precisely.

Even in 1970 jazz band arrangements Moawad purchased from publishers were a minimum of \$30 each. By the end of his tenure, inexpensive arrangements were \$35. More advanced published arrangements were \$75 or more. At an average of \$50 each today, replacement value of 750 Moawad purchases would be \$35,000+.

This does not include the world of vocal jazz choir. CWU may have the largest vocal jazz library in the country. Most of it dates from the Moawad tenure, though Vijay Singh has also contributed *significantly* since then.

Moawad always claimed he had never purchased a single vocal jazz arrangement. That is probably true, as vocal jazz arrangements were virtually unpublished in his tenure. Most were written in-house by students. Again, he did pay student tuition in exchange for vocal jazz chart-writing.

Personally, my computer reminds me I sent 124 different jazz choir and jazz band arrangements to Moawad over the years for free. My paying clients would have spent well over \$10,000.

The value of the vintage drum set is a bit more concrete.

1966 Ludwig drum sets similar to the beautiful and in-demand Moawad kit vary from \$2000 - \$3000 on E-Bay today. That does not include cymbals, stands, hardware, cases and other equipment.

A similar classic Leedy 2nd floor tom is \$460 on E-Bay.

Cymbals are tricky, because antique old handmade Zildjians can be very valuable compared to similar-looking modern counterparts. E-Bay replacement prices today are:

9" Splash- \$100

13" Avedus Zildjian USA- \$75

14" New Beat Hi-Hat pair- \$200

15" Avedus Zildjian USA- \$75

19" K Zildjian- \$300

21" Sabian HH Raw-Bell Dry Ride \$400

22" Wuhan China Lion \$175

Slingerland BD Pedal- \$60

So, on E-Bay today you would be very fortunate to buy all these cymbals for \$1,325 not counting stands, cymbal bags etc. All the donated drum equipment together would be a good buy at \$4,500- \$5000 on E-Bay in 21st century dollars.

I'm not an attorney, nor can I speak for CWU, the Internal Revenue Service, Chris Bruya or any CWU Music faculty. Tax-wise, I believe much hinges on whether John or Karen Moawad completed paperwork officially donating everything to CWU. If not, then technically CWU has not received any of the donated items. I am not aware of any such paperwork, but it is not within my purview to know. I can't speak to the validity of any potential tax deductions.

I have not been asked to fully assess the value of any Moawad donations. I hope these many words suffice to clarify my rough estimates and assessment of the issue from my perspective.

Norm Wallen

January 9, 2014

Since the above was written in 2014, the Moawad donations remain intact.

Through a miscommunication the Moawad LP records were sent to surplus, but were quickly rescued. They remained in Archives awaiting some kind of ruling on whether or not CWU Libraries will be retaining the massive collection of LP records which are almost entirely "classical."

After some "cherry picking" of prime and valuable Moawad LP's at the suggestion of jazz LP experts, the leftovers were sold at surplus by CWU as described above..

Since 2014 there has been a huge resurgence in the popularity of LP records in the 18-35 age group. College students are literally desperate for vinyl. It is still unclear what Central will decide to do with the mostly classical LPs at Brooks.

The massive number of jazz analog audio cassettes Moawad created for History of Jazz were set out on tables in McIntyre Hall. Amazingly, it was like a shark feeding frenzy. Students grabbed every single cassette and all the storage cases in the span of under 10 minutes.

Apparently, college students drive grandma's ancient car, which has a radio and cassette player only, not even a CD player.

John's CD collection remains with Karen Moawad to the best of my knowledge. Still in Ellensburg, Karen leads an extremely quiet life. I don't know anybody who has seen her since 2012.

The drum set has been absorbed in the department. Much of it is in Chris Bruya's office, which he uses for quarterly auditions. It isn't unusual to need four drum sets in the various warmup and clinic rooms for the Moawad Invitational Jazz Festival. The cymbals are in daily use by the jazz bands.

All the jazz band arrangements have been fully cataloged and reside in the McIntyre files.

John's DVDs will either end up with Chris Bruya, Dr. Mark Samples who currently teaches History of Jazz, or in the Brooks library.

A huge amount of information is in the document *Central Washington University Jazz Recording Archive - The Analog Years in Digital: 1946-2000*. This includes a complete annotation of all known CWU analog jazz concert recordings, more than 3800 tracks.
N.W.

8/2/2017

Music Cat Tales

Are you aware how circumstances have changed Central?

Men were required to ask permission of the college president before asking a woman out on a date, which always included a faculty chaperone.

A Central Music grad is the only member of the Coast Guard to receive the Medal of Honor. A new state-of-the-art Coast Guard cutter bears his name.

Students were never allowed to leave campus except to attend church.

Central had an infamous "swimming hole" on the Columbia in the Vantage sand dunes.

Central formed the first jazz bands and jazz choirs in the nation, and was among the earliest anywhere to march and maneuver at football halftimes.

Cartons of free cigarettes were given away at CWU dances, with a weekly cigarette lottery.

For decades Central had an all-campus Christmas Tea and Wassail Party.

Central had an on-campus Playboy Club and gambling casino featuring coed bunnies, and cross-dressing male dancers.

Central had an actual wildcat named Tuffy at athletic events.

The Pulchritudinous Torso Contest at the Lithesome Limbs function crowned Miss Ellensburg 1935.

Before 1931 Snoqualmie Pass was permanently closed in winter, with trains the only way to reach Seattle and western WA.

These and other *Music Cat Tales* are detailed in more than 50 anecdotes below.

In June of 2016 I began writing a series of "Summer CWU Music History Factoids." These factoids were generally gleaned from campus newspaper articles I found interesting, unusual or amusing.

Often, they represent a narrative combining several newspaper articles over a period of a few weeks, with advance promotion, an event review, and student responses. Screen shots of original sources are generally included in the documentation.

During Fall, Winter and Spring quarters faculty do not have time to spend reading a page of CWU music history anecdotes in email. Life is much less frantic in Music during the summer.

The goal was to advertise the 125th anniversary celebration, and perhaps elicit responses or similar anecdotes from other music faculty. These factoid emails were addressed to department chair Todd Shiver, his assistant, and our department advising and recruiting specialist to be distributed as they saw fit, or not at all.

My hope was to have the factoids released to our various music social media websites, with alumni and students contributing their own anecdotes. This was a 21st century version of *Central Remembered Vol 1*, the book of remembrances collected for the Central Centennial. Several submissions to Central Remembered were recycled as factoids.

I was never particularly happy with the term "factoid." It implies the anecdotes may not be entirely factual. Every effort was made to be historically accurate.

I was delighted to learn CWU Alumni Relations and other groups have been recording video "Cat Tales" at various events for quite some time.

Most of these interviews are formal. Sometimes they simply let the camera run and invite event attendees to tell an informal Central story.

Though the term “tale” also represents the potential for non-factual elements, *Music Cat Tales* is much more clever.

No judgements are implied here. These are actual events in CWU history told in the vernacular of the time. They are presented in no particular order.

Perhaps someday I will read a few *Cat Tales* into the official video record.

CWU Music Cat Tale of the Day- CWU Alma Mater

In 2014 the CWU Public Affairs office had a situation where students from visiting international universities wished to perform and exchange school songs. No sheet music or recordings of the CWU *Alma Mater* could be found in administrative files. Questions reached the music department, where a search of the database revealed no viable choral version of the *Alma Mater*, nor could the band sheet music or any recordings be located.

Fortunately, the institutional memory of long-time Director of Bands Larry Gookin came to the rescue in the form of the “Commencement Band Folders,” but it was too late to help CWU Public Affairs.

Extensive research ensued in the yearbooks, student newspapers, CWU archives, and on-line. Eventually it was determined Myrtle “Mattie” Ellis wrote the lyric for the Central *Alma Mater- Hail the Crimson and the Black* during the 1916-1917 school year. Ellis was an Ellensburg native, Central junior, and member of the Treble Clef Girls’ Chorus.

In 2017, further research by CWU Public affairs discovered some confusion. Simultaneously in 1917, Central had Mattie Ellis from Snohomish, and Myrtle Ellis from Ellensburg. Mattie was a year older than Myrtle. Relative to history these women may enjoy the reputation of the other, to the point both end up “larger than life.” The women did share similar accomplishments and interests. Though we may never know for certain, the preponderance of evidence suggests Myrtle and not Mattie wrote the lyric for the *Alma Mater*. Myrtle was a sophomore at the time, and Matte a junior.

Hail the Orange and the Black is the *Alma Mater* of Princeton University, the musical source of our *Alma Mater*, and inspiration for our lyric. The CWU *Fight Song* was borrowed from Ohio State University.

In 1951 the Central Band and Choirs combined to record both the *Alma Mater* and the *Fight Song* on a 78rpm record album, which has been digitized. Various instrumental and choral arrangements of the Central *Alma Mater* have been created and/or updated to computer notation. This includes 25,000 words of documentation.

But why is the *Alma Mater* and *Fight Song* almost unknown to Central students today? The answer is at least four-fold.

Originally Central was a Normal School, an extremely conservative institution “teaching teachers to teach.” All Central students were required to take two “singing” classes per year for the first two years. Music was a strongly encouraged and very popular elective the second two years. Unlike most classes, choir was co-ed, one of the few classes where men and women were allowed in shoulder to shoulder proximity.

“Assembly” was a weekly one to two-hour all-school event in the auditorium. Faculty would rotate making detailed presentations on a wide variety of topics deemed important breadth for public school classroom teachers.

Topics were far-ranging, from astronomy to farming, philosophy, medicine, and music.

The music faculty presented opera excerpts. The piano students performed. The entire student body sang various school songs and hymns at every assembly. They were accompanied by students and faculty who played string and wind instruments.

All students were members of the student "Association," which held mandatory student-run Thursday meetings teaching debate and oratory. The school songs were sung at each meeting.

The entire student body dined together daily for three meals, with evening meal musical entertainment by students Wednesdays and Sundays. The *Alma Mater* was sung at the conclusion of evening meals.

As Central grew, these mandatory singing classes, all-school assemblies, and dining slipped away over the years. So too did the *Alma Mater*.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Copies and Copy Machines

Today we create and send perfect copies and documents via mobile devices with barely a thought. Increasingly, paper is not involved at all.

Modern students find it unimaginable, but from the founding of Central in 1891 and the following 90 years there were no machines in the music department resembling copiers today.

If you needed 12 first violin parts for your new symphony, you wrote the violin part 12 times by hand, in ink with a fountain pen.

Beginning in the 1920s there were chemical music copying processes involving photographic darkrooms, specialty paper, significant expense, and hours of work.

In April 1958, the Central library began experiments with the first device we might recognize as a modern black and white photocopy machine. Costs were typically 15 cents per page. Considering the Central movies cost 10 cents, and a gallon of gasoline 24 cents, this was extremely expensive for students.

By the mid 1970s the music department had a similar machine generating dark gray music notes on a light-gray shiny background. Professors had access to the copier, but only in cases of dire emergency. It was simply too expensive.

By 1980 plain-paper black and white copiers had become somewhat affordable, but filled an office-sized room.

With copiers came issues of copyright and the potential of illegal music duplication. Central Music has always followed the exact letter of copyright law.

Today in the music department we make nearly 300,000 copies per year! With sometimes 6 concerts per day, the vast majority of these copies are concert programs or copies from purchased music duplication masters.

It is likely music stands and concert programs will be replaced by various electronic tablet devices in the coming decades. Copiers and even paper itself may go the way of the dinosaurs.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- 100th Anniversary Concert- 1991

In February 1988 the CWU Board of Trustees endorsed a \$194,000 budget for a 15-month celebration of the CWU centennial in 1991. No money was specifically allocated or identified. The 32-member centennial committee began fundraising with a plan to ask the state legislature for funds. There is no indication whether or not the legislature was forthcoming.

The Alumni Association collected remembrances and anecdotes of life at Central, which were bound into a book entitled *Central Remembers Volume 1*, with the hope Volume 2 would be forthcoming in the future.

The history department selected various publications, artifacts, and photographs depicting the college milieu of 100 years ago for a year-long historical exhibit.

A Central student designed a colorful centennial emblem appearing on all publications for 1991.

The music department planned a May 25th concert in Nicholson Pavilion as the grand conclusion of centennial activities. The gala concert included a banquet and reception, featuring graduates dating to 1912. Honored were Mrs. Robert McConnell, wife of President Robert McConnell, and President and Mrs. James Brooks, who together represented 45 years of Central Leadership.

For world premier at the concert, Distinguished and Emeritus Professor Robert M. Panerio of the music faculty was commissioned to write *Te Deum* for the Central Choirs with full orchestra. Panerio enrolled at Central in 1949, joining the music faculty in 1963, retiring in 1991.

Panerio dedicated his *Te Deum* to Professor Emeritus and former music department chairman Dr. Wayne S. Hertz, who came out of retirement to conduct.

The concert opened with Daniel Baldwin conducting his Central Symphony in the Panerio arrangement of *The Star Spangled Banner*, followed by *A Salute to Central's Centennial* by Central music student John Maxon. Maxon earned his BA and MA at age 67. Maxon is the son of Margaret Ashworth Maxon, who taught music at Central from 1904-1906.

Next came *Scheherazade*, Symphonic Suite by Nikolai Rimsky-Korsakov. Composed in 1887, this difficult work is often described as the most dazzling and colorful musical depiction of *One Thousand and One Nights* ever written.

Central orchestra performances of various excerpts have been performed since at least the 1930s, but to this point in Central music history no orchestra had dared attempt the entire musically challenging *Scheherazade*. They played beautifully!

After introductions of dignitaries Hertz conducted the *Te Deum* world premier. It was a resounding success with a lengthy standing ovation. Panerio was called to the stage amid numerous bravos from the audience for more extended applause.

The entire concert was recorded in high quality video which has been digitized. The first half of the concert including *Scheherazade* has been posted to YouTube.

The musical excellence of the CWU Symphony continues. Founded in 1906, the Central Symphony is third oldest orchestra in the state, preceded only by the University of Washington and the Seattle Symphony. 1946 saw the first Central music graduate join the Seattle Symphony.

It can only be described as predestined the way the number 6 appears relative to this performance. Ashworth teaching in 1906, the orchestra founded in 1906, the 116th anniversary of the CWU orchestra this year, a Central grad to the Seattle Symphony in 1946, and the 125th CWU anniversary in 2016.

At this writing the 125th Central Anniversary Celebration is underway. Dr. Nikolas Caoile and his 2016-2017 Central Symphony Orchestra are poised to reprise the 1991 performance of *Scheherazade*. It will be only the second complete performance in Central history.

There will be a new state of the art digital video and recording too.

You might say it is kismet, but the *Kismet* Broadway musical featured the music of fellow Russian Alexander Borodin, not Nikolai Rimsky-Korsakov.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- CWU at NAFME- Historical Perspective

Congratulations and thank-yous are due numerous faculty, staff and students for upholding the long-standing tradition of CWU excellence at “All-Northwest” this past weekend with triumphant performances, clinics and presentations.

Lewis Norfleet and Mark Lane left the crowd literally stunned by the *Wind Ensemble*, presenting a perfectly balanced and executed program stretching from the old and wickedly-difficult, to cutting edge music from a composer who won a Grammy only last week.

Delightfully, this aligns almost exactly with Boise in 1957. That first appearance of a Central Band at All-Northwest included a world-premiere performance and frenzied standing ovation.

Chris Bruya and *Jazz Band I* upheld a tradition of stellar All-Northwest appearances dating to 1958. Many CWU grads in the audience were skeptical and apprehensive the extremely difficult program was possible, but leapt to their feet with smiles and applause when Chris and Central “did it one more time.”

CWU scholarly, academic, and educational presentations began at the very first convention in 1938. They continue unbroken to today, with well-received presentations and clinics from Lewis Norfleet, John Harbaugh, and Bret Smith. (My apologies for missing others. NAFME is a busy place.)

Exactly how Vijay Singh manages to sing bass, percussion, and soprano simultaneously in an a cappella male quartet remains a mystery of the ages. :)

The Central booth with Todd Shiver and Sara Carroll was easily the most-busy of any school, with grads and new potential students in steady supply.

It is a good thing CWU had a hotel space not unlike “SeaTac concourse A” for the massive Central Reception, which as always was larger than all other school receptions combined. Much unheralded planning is involved in the reception, including help from the Alumni Association. The food this time was the best ever.

To sum up, Central upheld the unbroken 79-year tradition of convention appearances in superlative form. Reaffirmed was what the Northwest has known for decades. You must look well beyond the six western states to find a music program so broad and cutting-edge, yet equally respectful of the classics.

Yes, we are currently experiencing very challenging times, and a cloudy future.

That’s not new either. In 1974, assistant chair Bert Christianson wrote in the department newsletter “money is more-scarce than hen’s teeth.”

The department proceeded to perform for President Nixon, present three operas, a gigantic concert with American icon Bob Hope, host the Utah Symphony, and close the year with the Bach- *B Minor Mass* including 200 student singers, student soloists, and the orchestra of 60.

If they could find a way to do it in 1974, with the talents and dedication of this faculty we can find a way do it even better in 2018. Let's shoot for 80 years of convention excellence!

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- New Honor for Former Central Drum Major Douglas Munro

Cle Elum native Douglas C Munro was a very popular drum major for the Central Marching Band. Munro was killed in action at Guadalcanal in World War II while rescuing a detachment of 500 US marines. He is the only Coast Guard Medal of Honor recipient.

A Coast Guard cutter was named in his honor, as was the “Quiet Dorm” Munro Hall on the CWU Campus.

This week the Coast Guard announced the commissioning of the new state of the art National Security Cutter *Munro*, will replace the original ship.

See attachments

Norm Wallen

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore, and Mythology

CWU Music Cat Tale of the Day- Early Seattle Children's TV Programs

If you were young and growing up with television in the Seattle area during the late 1950s and 1960s, you remember several local television shows directed at children. You probably didn't realize what a competitive and high-quality TV market it was.

Brakeman Bill drove a train with his sidekick Krazy Donkey. Clown JP Patches and his "girlfriend" Gertrude (who doubled as Ketchikan the Animal Man) had their ICU2 TV at his shack in the Seattle City Dump. Wunda Wunda was a sort of magical pointy-hat, story-telling dancing sorceress, who taught amazing things like the alphabet. Stan Boreson sang with his accordion in his falling-apart Ballard clubhouse including oddball Scandinavian relatives. Captain Puget sailed Puget Sound showing cartoons through a magical porthole.

The Seattle children's TV market was the envy of the nation. These early television programming ideas were borrowed around the country as other markets scrambled to catch up with highly creative Seattle.

In real life Captain Puget was Don McCune, who in 1959 won the coveted Sylvania Award for the best local children's program in the nation.

20 years before coming to Central, high school choir director Wayne Hertz had chosen McCune as his lead for West High operetta in Aurora, Illinois.

By 1959, Hertz and the Central Singers had already made one appearance on the Captain Puget show, with a return visit pending. How the huge choir fit on Captain Puget's tiny sailboat is part of the magic of children's television.

p.s.

Hmmm, weren't the Mike Myers "Wayne's World" Saturday Night Live TV and films "broadcast" from cable channel 10 in Aurora, Illinois? Wayne Hertz was the original inspiration for Wayne's World?

p.p.s.

The city dump in 1950's Seattle where "J.P. Patches lived," in fact was what is now the parking lot for University of Washington Husky Stadium and the rest of their athletic facilities. (Insert your own joke here.)

p.p.p.s.

Those in CWU Men's Choir are hereby advised not to pursue this topic with proud CWU and UW graduate and Husky football fan Dr. Scott Peterson.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Fainting Central Sopranos 1951

Most choral directors can report frightening incidents with students fainting on the choir risers, but four in the same day, in three different concerts, in three different towns?

On a one-day tour the Central choir had a soprano faint in the morning concert at Naches, another soprano at the next concert at Highland, and one more at their third concert in Yakima, who was rushed to the hospital. Minutes later Miss Miller, yet another soprano, limped off the same stage with "appendicitis," and a true ambulance ride to the hospital.

Several Hertz long distance telephone calls ensued to four different sets of soprano parents.

It was an anxious wait for Hertz at the hospital with the two sopranos. Heat and exhaustion were identified later as the culprit for the fainting, but in late April? The whirlwind tour turned into a very long day for Wayne Hertz. The three fainting sopranos recovered quickly.

There is a brief appendix (sic) to this story.

The choir was surprised to see Miss Miller in class the next day. Apologetically, she had no appendectomy scar to show. It had been a false alarm.
(Campus Crier 5.10.1951 attached)

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore, and Mythology

CWU Music Cat Tale of the Day- Halloween Concert

Fall of 2016 represents the 21st annual Halloween Concert presented by the Central Symphony Orchestra!

Central orchestras have presented “scary” music in late October dating to the 1930s. Perennial favorites are Mussorgsky- *Night on Bald Mountain*, Grieg- *Peer Gynt*, Berlioz- *March to the Scaffold*, and Strauss- *Die Fledermaus* (The Bat.)

The Halloween Concert as we know it today was the 1995 brainchild of then Director of Orchestral Activities Dr. Daniel Baldwin. These popular concerts are typically sold out well in advance.

Halloween is among the few remaining widely-celebrated American secular holidays. It is a day for children to dress in costumes and trick-or-treat the neighborhood in search of far too much candy. Given the magnitude of the celebration nationwide, it is a very safe and fun holiday. It is a good bet Halloween is the overwhelming favorite holiday of young children.

It is a welcome opportunity for the symphony to let down their hair and have some lighthearted entertaining fun, yet teach us at the same time.

Performers dress in costumes of their choosing. Sometimes entire sections of the orchestra adopt the same costume theme. Friendly forest creatures and silly costumes are encouraged. Blood, meat cleavers, lingerie, horrific characters and costumes impeding quality music performance are discouraged.

Of course the concert program is printed on pumpkin-orange paper. In it, the performers are identified by their costumes, the character they portray, or their names in anagram.

In addition to the classic pieces above, blockbuster film scores of John Williams present endless opportunity if they can be located. A few are *Jaws*, *Superman*, *Indiana Jones*, *Star Wars*, *Jurassic Park*, and *Harry Potter*. (*Star Wars 7* is due in 2017 from Williams, and *Indiana Jones 5* in 2020.)

Scores from Danny Elfman including *Batman* and *Simpsons*, and James Horner themes to *Star Trek*, *Titanic*, and *Magnificent Seven* are very popular too.

Don't forget all the various cowboy films, plus anything from Copland- *Billy the Kid* and Herrmann- *Psycho*, the latter more for the adult evening concert.

J.S. Bach makes appearances too with the *Tocatta and Fugue*, or *Come Sweet Death*. *Ghostbusters*, *Danse Macabre*, *Sorcerer's Apprentice*... there are many more.

The concert stands on firm educational ground. Local elementary school children are bussed in for an afternoon performance. They learn much of the music they enjoy in films is created by large symphony orchestras, on instruments they have the opportunity to learn. The orchestra students offer candy to the kids on the way back to the busses.

The CWU Symphony faces quite a challenge learning a huge amount of music from the standard repertoire very quickly. The music is often far more difficult than you might guess.

It is likely the string of concerts is unbroken since 1995. Gaps appear in some years of program records, where past programs were torn out as mementos. At the least, this is the 21st anniversary of the first Halloween Concert in this format.

The music directors also share in the fun. In the past, conductor Salokin Elioac was observed dressed as a bat, hanging upside down from a bar, conducting *Fledermaus* without missing a beat of his wings.

Norm Wallen

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore, and Mythology

CWU Music Cat Tale of the Day- Homecoming

By Fall of 1925 Central had a consistent winning football team. The first Homecoming was organized. There was a pep rally, alumni speeches, and one-act student plays. The men and women's choirs, orchestra, and newly formed pep band provided musical support, followed by a parade downtown, and bonfire. The next day was the football game with an after-game banquet, and the homecoming dance in the gymnasium.

1926 added a prize for the best student sign. A very popular "stunt contest" followed in 1927. Various student clubs and honor societies presented these stunts, which included human pyramids, acrobatics, tumbling, drill and dance routines, juggling and all manner of athletic feats.

Football games were played at the Rodeo Field, which had lights for night games beginning in 1934. Depending on the season and prevailing weather, Rodeo Field enjoyed conditions ranging from minimal grass to very deep mud.

The stunt contest fell on hard times in the mid 1930s when stunts had degraded to general failure. In 1939 student government and faculty advisors required stunt auditions and rehearsals. The new 40-piece Marching Band anchored the pep rally, downtown parade, and performed at the football game including marching and maneuvering at halftime. Homecoming was reborn!

In 1941 football games moved to Tomlinson Stadium on the north end of campus.

After a WWII hiatus all the homecoming traditions returned stronger than ever. In addition to making a homecoming sign, the dorms and organizations made floats for the homecoming parade featuring their nominees for homecoming king and queen.

Conditions at Tomlinson Field were better, but still inconsistent. Very disappointed Marching Band director Bert Christianson on several occasions was forced to cancel halftime field routines when lines on the field had entirely disappeared, and mud was so deep the football teams could barely run. Occasional years saw snow on the ground, or conditions so cold band instruments froze solid.

Beginning in 1948 and continuing for nearly two decades, Professor Christianson's "Sweecians" student dance band played an evening public Homecoming swing music concert in McConnell Auditorium broadcast over local radio. Some years the Sweecians also played the homecoming dance, or played an opening set for the visiting headliner band.

The homecoming bonfire was ultimately discontinued as an activity when overly zealous students ceremoniously and with great glee burned the nearby precautionary fire hose. The offenders faced severe disciplinary consequences. Their entire dorm was forced to make very expensive restitution.

Though various Homecoming activities died away and were sometimes later reborn, most of the traditions thrived through the mid 1960s.

During the Vietnam war, student unrest and a major shift in youth social attitude saw significant change on college campuses nationwide. School spirit became “un-cool.” Distain of authority and old traditions prevailed. The student clubs and societies disbanded. The yearbook ceased publication. Homecoming activities dwindled to the football game, halftime marching band activities, and perhaps a dance.

Decades later the Homecoming traditions appear to be making a slow return. The stalwart marching band is the largest in history. Student enrollment is at record levels. Central celebrates a 125th anniversary. The state of the art Science II building dedication is part of 2016 Homecoming celebrations, as is a comedy concert. Other new buildings and various campus renovations are underway.

For an alumni event, the Central Men’s Choir has resurrected the *Alma Mater* after an absence of nearly 50 years, and singing the *Fight Song* too. Maybe we will see Homecoming stature return to the levels and activities of the late 1940s and ‘50s.

You may not think we would see the return of the Homecoming bonfire, but it is back too.!

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- James Bertello and the *Cle Elum Eagles March*

James Bertello came to America from France in 1887. He soon was a prominent member and soloist in John Philip Sousa's band. For decades, the Sousa band was easily the most popular in the country. Unfortunately, he contracted pneumonia and was forced to leave Sousa in 1900.

Bertello came to Roslyn to recover and visit musician friends working the coal mines in what we now know as *Suncadia*. He stayed for 50 years.

Immediately he helped organize local concert bands. He formed his own Cle Elum band in 1904, which rehearsed at the Cle Elum Eagles Lodge.

The Cle Elum Eagles band performed at national contests with great success. This caught the attention of prominent bandleader and composer Karl L. King, conductor of the famous Barnum and Bailey's Circus Band.

In 1923 King wrote his *Cle Elum Eagles March* dedicated to Bertello and his band.

After WWII, the band was known as Bertello's Band. They won a national competition with only 15 musicians. The judges didn't even vote; they just gave the trophy to Bertello.

A very young Bertello recruit was local trumpet phenomenon Robert M. Panerio, who was barely a teenager at the time. In 1949 Panerio would play lead trumpet in the Central jazz band as a freshman.

On the passing of Bertello in 1953, Panerio conducted a large memorial band at the funeral.

Panerio graduated from Central, did graduate work at Eastman, and was an orchestrator at NBC Studios in New York. Returning to Washington, he built a massive band program at Moses Lake, and taught at Big Bend Community College.

In 1963, he was hired as Assistant Director of Bands and Professor of Trumpet at Central. After a long and busy career at Central teaching trumpet, band, orchestra, jazz band, theory, composition and arranging, Panerio retired in 1991. He was named both Distinguished Professor and Professor Emeritus, one of only three in 125 years of Central Music history.

In 2016 the family donated the archive of Panerio compositions, papers and memorabilia to Central. Among the documents was a 140 page November 1989 Ellensburg Daily Record magazine entitled "The Fabric of our Times." This magazine, issued for the state centennial, featured biographies of Kittitas Valley pioneers and prominent citizens including James Bertello. The attached PDF is the source for much of this information.

All this reminded me of my days in Central bands of the early 1970s. Director Bert Christianson would pass out the "quickstep-size" collection books of Sousa, Goldman, Fillmore and K.L. King marches for us to sight-read. It wasn't unusual at all for us to sight-read from these books in the stands at football games. One such march

was *The Cle Elum Eagles*, which included this back-story of James Bertello as told by Christianson and Panerio.

In these days of very tight budgets we have been digging an increasing number of band and jazz band classics out of the massive Central files. That's not necessarily a bad thing. Thanks to the completion of the music database in late 2013, we can actually find everything we own!

If one of our three bands wished to perform a classic circus march, why not one with a local connection, Central connection, and interesting backstory like *The Cle Elum Eagles*?

Generally listed as Grade 4 it is not the greatest march ever written. But it did make the *Rivola Band Book* of King's 16 best, and that ain't bad. Christianson always claimed the K.L. King marches quality-wise were better and more consistent overall than Sousa, Fillmore and Goldman. King wrote at least 188 marches and screamers in his long career.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

James Bertello

Music never sounded so sweet in the Upper County as it did when Bertello's Band played. The leader, James Bertello, was called "Old Maestro" by his band members, who became his family.

Bertello was born in Toulon, France and came to New York on May 1, 1907. He played in John Phillip Sousa's band until 1900 when he contracted pneumonia and had to leave the band. He remembered that some musician friends were working as coal miners in Roslyn, and he went to visit them. It turned out to be a 50-year stay.

He began his Upper County band career by helping to organize the Silvio Pellico Band. In 1904 he organized the Cle Elum Band and after World War II he formed Bertello's Band. The concert season lasted from Memorial Day to Labor Day and Bertello advertised by designing very elaborate posters.

In the last ten years of his career, when some of his first band members were either moving or passing away, he would hire high school or college students to give them experience. One of those students was Robert Panerio, now professor of music at CWU. Prof. Panerio remembers Bertello as a very proud but modest man who considered his band his family. He recalls some of the band members: Mike Bruski, George Butalla, Celeste Canori, Tom Hawkins, Bob Nelson, Bat Nelson, City



JAMES BERTELLO

Blanar, Candido Violetta, and Dante and Major Panerio (Prof. Panerio's uncle and father).

Bertello's Band played in many national and international competitions, and one year they won a national competition with only 15 musicians. The judges did not have to vote; they just gave him the trophy.

Prof. Panerio also recalls the practice sessions at Joy's Saloon, the jam sessions with the Cle Elum, Roslyn, and Silvio Pellico bands, and concerts on street corners in Cle Elum and in front of the N.W.I. Company Store in Roslyn.

In about 1950 his band members gave him a surprise birthday party. They scheduled a concert with a 70 piece band and when Bertello arrived, he was given the baton and the band broke into a Sousa march. Afterwards Bertello was heard to say, "If you all work very hard, you will be good players someday."

In 1950, he celebrated his golden year in the Upper County by composing a "50th Anniversary March," an arrangement of various Sousa marches. A concert was held in Roslyn in front of the N.W.I. Company Store at which his march was the opening piece. Bertello loved a good march, his favorite being "Stars and Stripes Forever."

The last time Bertello's Band played was at his funeral, about 1953, directed by Robert Panerio. For many years a group of his friends placed one dozen roses on his grave each Memorial Day. He was inducted into the American Band Masters Association Hall of Fame and is remembered for giving Upper County residents great music.

• At a glance —

• Born: Toulon, France	• Contribution: 50 years of music to Upper County listeners
• Died: C. 1953	
• Career: Musician	

CWU Music Factoid of the Day- McFerrin CWU Appearances

Robert McFerrin was a widely acclaimed operatic baritone. He was the first African American to win the *Metropolitan Auditions of the Air* in the Spring of 1953, and first African American trained at the Metropolitan in New York. McFerrin was recognized as one of the truly great voices of the time.

In March of 1953 McFerrin appeared in McConnell Auditorium as part of the Community Concert Series. His performance included opera arias, negro spirituals, and folk songs. The concert was a resounding success. Promises were made for a return engagement in Ellensburg.

After four years in the Air Force he won a scholarship to Tanglewood, then performed with the National Opera Company in Washington DC.

In January of 1957 McFerrin made that promised return to Ellensburg. An all-college assembly and evening concert were triumphant.

It is McFerrin's voice you hear, not Sidney Poitier in the 1959 film *Porgy and Bess*. McFerrin was not credited in the film.

In April of 1959 McFerrin made his third Ellensburg appearance, again to standing ovations and rave reviews.

He went on to be a major star for the Met in New York, performing in operas all over Europe.

Robert McFerrin had married Sara Copper in 1949. Copper was a trained pianist and singer who ultimately sang *La Traviata* in Carnegie Hall. Their daughter Brenda became a top studio recording artist in the 1980s.

Sara Copper McFerrin's musical career in opera continued for many years. Ultimately, she taught at Fullerton College in Los Angeles for 20 years, 17 as department chair.

Son Robert McFerrin Junior, better known as Bobby, was born in 1950.

Bobby played piano, clarinet, cello, and also sang. His influences in a home filled with all kinds of music as a youngster included listening to his parents sing opera at Carnegie, to their jazz, Motown, and R&B LPs.

His initial self-titled *The Voice* solo vocal LP in 1982 was released after years of practice where he intentionally attempted to listen to no other singers at all.

Bobby's style was essentially a one-man vocal orchestra, switching rapidly between modal and falsetto registers to create polyphonic effects of melody with simultaneous body-percussion accompaniment.

His LP was a triumph, but the pop hit *Don't Worry, Be Happy* in 1988 brought him international acclaim.

In 1994 McFerrin switched gears and began a decade-long career as a highly successful orchestral conductor of Mozart and Beethoven.

He disappeared for a time, to rest and rejuvenate.

On April 30, 2007 Bobby McFerrin emerged from hibernation, performing a clinic and concert at Central in the “new music building.” His concert included CWU Vocal Jazz 1 directed by Vijay Singh. McFerrin was very impressed by the Vocal Jazz Ensemble. He had heard nothing like it in all his international travels.

There is excellent digitized video of this concert, featuring VJ1, McFerrin, and a relatively youthful professor Singh.

Before the final number, CWU President Jerilyn McIntyre presents Bobby with side-by-side framed programs from the 1957 Central performance by his father, and the 2007 program from that evening 50 years later, nearly to the day. McFerrin Senior had passed only 6 months earlier in 2006.

Bobby seemed incredulous and uncomprehending on stage, with no idea his father had performed at Central three times more than a half-century earlier.

Vijay Singh reports once the gravity of the situation had set in, Bobby was quite moved by the presentation. He called his mother that evening “from a small college town in the middle of WA State.” It was one of those “guess what just happened” conversations only a mother and son can fully appreciate. The McFerrins will never forget their relationship with Central.

Quite a story! Though extraordinary, similar happenings are not uncommon in the 125-year history of our department.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Men and Women on Campus

From the 1890s through the 1930s at Central, women students outnumbered men 4 to 1, sometimes significantly more. Yearbooks called competition among the women for the available men “particularly intense.” At school dances the majority of women had little choice but to dance with each other.

(Most college-age men were in the military during WW II. For spring quarter 1944, women outnumbered men more than 32 to 1. There was 1 professor for every 4 Central students!)

Central was an extremely conservative institution. Interaction between women and men was very tightly-controlled. Through the mid 1940s many classes were segregated into sections of men and women to “avoid distractions.”

Choir was always a very popular class due to exceptional teaching. Popular too, because it was a rare opportunity for men and women to be literally shoulder to shoulder in an entirely socially-acceptable and approved classroom situation. In 1910 the mixed choir represented more than a third of the entire student population.

By 1940, mixed choir enrollment was 125. 40 were in orchestra, 50 in band, plus other small ensembles. These “co-educational” music classes of women and men still represented more than a third of total student enrollment.

In 1953, 20% of students on campus were members of either band or choir.

By 1955, the ratio of men to women had reversed. Student men on campus outnumbered women 2 to 1. Among music majors were 46 men and 24 women.

In 2016 at Central, women again outnumber men 51 to 49.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Paul Creston- Fanfare

Unless you have delved deep into Central Music lore, you may not be aware we have had award-winning and published composers on faculty for nearly 100 years. Perhaps the most prominent of all, and our only long-term “Composer in Residence” was Paul Creston.

Creston was Distinguished Visiting Professor beginning in fall 1967, and was named Composer in Residence in 1968. He was on faculty through 1974-75. According to several sources Creston was one of the most important and most-performed composers of the 1940s and 1950s.

In digging through the recently-donated archives of CWU Professor Emeritus and Distinguished Professor Robert Panerio, I came across this Creston Fanfare for three trumpets and three trombones composed in 1968 for the International Music Conference. In Creston’s own beautiful hand, and only 40 seconds in duration, the work does not exist in any online lists of Creston compositions. (Manuscript attached.)

I have entered the piece into Finale. I’m not aware of present need for a fanfare, but if need or interest arises, we have an intriguing one perhaps never heard in North America, and unknown for nearly 50 years.

To my ears this could easily be expanded with French Horn and Tuba for full brass choir, or even full orchestra or band.

As you will see, for the period Professor Creston had an unusual approach to rhythm. This isn’t as easy as it looks. Audio of Finale playing the Fanfare attached too.

Addendum

The Creston *Fanfare* transcription is scheduled to reach performance in March of 2022 by the CWU Wind Ensemble under T. André Feagin.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Where Were You When the Lights Went Out?

“Where were were you when the lights went out?” It was a common campus question in the winter of 1972.

January 17 was a typically cold Ellensburg night. At 9:20 p.m. electrical power failed, leaving all of campus and north Ellensburg in the dark. It made for a memorable musical moment in the Hertz Music Building Recital Hall.

The world-famous Philadelphia String Quartet had completed Haydn and Bartok. They had just begun Mozart when the stage went black. Not knowing what else to do, everyone waited, waited, and waited for the power to return.

In walked band director Bert Christianson with numerous band students, all carrying lit candles. (How and why Christianson had a huge supply of candles is unknown.)

The students were organized around the Philadelphia Quartet into an impromptu lighting system.

For Mozart, this was strangely appropriate. Because there was no electricity, 18th and 19th century music stands had built-in candle holders for use in orchestra pits and concert halls in general.

The Philadelphia Quartet was famous for authentic performances of quartets from any period. This was exactly how the quartet was played in Mozart’s day. Mozart hadn’t been heard in context this authentic in 150 years!

As needed, a constant supply of candles passed surreptitiously to the stage. The concert continued with unusual gusto and musicality through Mozart and Beethoven, erupting at the conclusion with a spontaneous “bravo” from the audience and a several-minute standing ovation.

The applause was gracefully received by the Quartet, and the weary-armed candle-holding students.

It is a good thing Christianson had those candles. For some, power was not restored for 55 hours. This included Student Village, Brooklane Village, Walnut North, and more.

Several hours later power had been restored, but only to the south half of campus. The SUB had power, staying open all night. Hundreds of students slept in chairs and on the floor. Coffee and punch was served the following day. Nonstop films were shown for young children. Student clubs provided free babysitting so weary parents could relax and enjoy a cup of coffee.

The housing office reopened Munson Hall so students could take a warm shower and sleep there the following night.

55 hours is a long time with no power! Most of campus had tales of woe to tell for the remainder of the school year.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore, and Mythology

We had a similar experience at a choral festival, during their big finale concert with a packed audience in our concert hall. VJ1 was on stage, while we were all waiting for the lights to go on, they performed an acapella selection in the total darkness. There are emergency exit lights in the hall, but their backup batteries only lasted a few minutes. The Chamber Choir performed few selections by flashlight. As the concert ended, we were a little worried about all of those students leaving in total darkness. Not to worry, every audience member had a cell phone that glowed, a few had the flashlight app. which was new at the time, and the way out of the hall was well illuminated, and everyone got out without incident. We had those backup batteries replaced soon after and also purchased flashlights for our hall monitors to use during our next blackout.

Todd Shiver, DMA

Good addition! Factoid appended.

Starting in the early 1970s students used to wave their Bic cigarette lighters in unison at the end of rock concerts and in the event of odd power failures. By the mid 2000s I began seeing cell phones waved instead of lighters. This happened because of the dramatic decrease in smoking, and the rise of mobile phones.

Today virtually all mobile phones double as flashlights too, so we've fewer worries with crowds and darkness. The challenge is remembering to mute the devices during concerts!

Also, today it is likely the Philadelphia String Quartet wouldn't have to stop playing if there were a power outage. Most touring groups perform from PDFs on letter-sized tablets with no hard copy music at all. The electronic glow even lights their faces.

N.W.

I have an app. on my phone that depicts a cigarette lighter, flame and all, for those longing for the good old days during slow songs at rock concert performances.
T.S.

LOL, it figures somebody would create an app for that. It is a lot less painful than burned fingers. Those lighters got hot!

I'm reminded of being called into an elementary principal's office in my young teaching days. The older principal informed me a student had seen me heating a spoon of heroin in the custodian's office! This was deeply confusing, as I'd never been a smoker let alone drug user. Apparently, she'd called me in to be put on administrative leave pending an official investigation!

Finally, I realized this kid had seen me using a Bic lighter heating a key from a saxophone to melt the glue and replace a pad. Nothing would convince this principal I was telling the truth. I retrieved a sax I was working on from my truck, and replaced a pad in her office.

I was not placed on administrative leave, and that principal was a big supporter of mine until she retired! I still carry a BIC lighter in my briefcase for similar emergency repairs.

True story from the elementary band teaching trenches!
N.W.

CWU Music Cat Tale of the Day- The Rite (Riot) of Spring- a personal Central anecdote

In 1970 department chairman Wayne Hertz brought professor Hall Macklin out of retirement to teach music history. Hertz Hall was bursting at the seams with music students. Macklin had taught 34 years at the University of Idaho, 22 years as department chairman. He was a fine pianist and composer.

I took music history from Macklin at Central. There were at least 30 of us crammed into a small classroom. There was no way to play music in the classroom, no films, no television, only a blackboard. Given the situation, Macklin had little choice but to read aloud to us out of the textbook, *A History of Western Music*, by Donald J Grout.

In those days, the yellow highlight pen was a miracle new invention! Macklin would read. The entire class highlighted every word in yellow in the textbook. We knew exactly what to study!

Macklin rarely made comments. He simply turned pages and read until class was over. Nobody ever asked questions, or said a word in class.

Eventually we reached Stravinsky and the *Rite of Spring*.

As you may recall, the 1913 world premiere performance in Paris was nearly a disaster. Accounts vary wildly, but half the audience was expecting a ballet like *Swan Lake*, dancers *en pointe* in tutus, with soaring romanticism.

They got the epitome of primitivism, savage rhythms and strange melodies, long dark pagan robes, and a virgin dancing herself to death!

They jeered, whistled and yelled, only to be shouted down by the other half of the audience who were Stravinsky supporters. Stravinsky himself fled the audience, hiding backstage. Though mostly inaudible due to the crowd pandemonium, the music never stopped, despite the inability of the dancers to hear the orchestra.

Eventually a fistfight broke out in the audience, spilling out into the lobby and street. Police reports said there were only minor injuries to a young boy.

Macklin read the paragraph in Grout describing the fracas, and said quietly, "That's not how I remember it," turned the page and began reading again.

Huh??? I stopped my yellow highlighter.

I said, "Professor Macklin?" All eyes turned to me in shock, because nobody had ever asked a question.

"What did you mean, that's not how I remember it?"

Macklin smiled and said, "I was there in Paris that night with my father, who was a close friend of Stravinsky. I was only eight at the time. I was the young injured boy. I was clinging to my father during the fight on the street. They broke my arm. I was in a cast for weeks."

Central had an eyewitness music history professor at *The "Riot" of Spring*, one of the most important and infamous concerts in the history of music.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore, and Mythology

CWU Music Cat Tale of the Day- Streaking

In the parlance of 1974, "streaking" was the act of running naked as a prank.

By the early 1970s, journalists had declared the end of the 1960's sexual revolution, claiming "Beer, books, banality and even the Bible are back." College campuses and college students were supposedly lifeless and dead by comparison to the radical '60s.

Psychologists disagreed, claiming beer, books and the Bible had never left.

The political revolution on '60s college campuses drew its force from the energy of the vast nameless crowds. When the political pressures and crowds lessened, streaking appeared as a different manifestation of the tremendous crowd energy still within college students. Streaking enjoyed a short lifespan, but provided proof students were not banal and indifferent.

Monday March 5, 1974 in Ellensburg was 28 degrees when nude dancing and prancing were reported in one of the Bassetti dorms- Beck, Sparks, Davies, Meisner, Hitchcock, Quigley and adjacent Barto. News of the trend spread quickly.

At noon on Tuesday, streakers ran through the SUB Pit and down the mall.

Tuesday night saw some 100 instances of people (including coeds) running or riding bicycles around the dorms in the buff. The onlooking crowd estimated at 600 left only the asphalt pathways clear. This crowd provided a human shield so massive all the law enforcement in the county dare not even appear. Besides, this was not a riot or destructive demonstration. It was a very happy sociological phenomenon and party.

You are likely wondering what this has to do with music, beside the fact Beck and Davies dormitories were named in honor of Central music professors...

Who provided the musical accompaniment and entertainment for the 1935 *Lithesome Limbs* function and the *Pulchritudinous Torso Beauty Contest* at the Naches River?

It was the Central Pep Band of course! Do you think they would miss a golden performance opportunity like this?

In the midst of exploding firecrackers and other fireworks, the brave Pep Band played while streakers ran and rode bicycles or motor bikes through or around the dorms. Hundreds of flashlights and cigarette lighters illuminated the scene.

Nothing can inspire students to strip and run naked in front of several hundred strangers like the *Central Fight Song*, "*Across the Field*."

By Wednesday night the crowd was estimated at 1,000 with the Pep Band playing in the very heart of "Streak Alley." Crowd musical favorites included "The Stripper," and "Night Train."

There was a sound system. The public-address announcer referred to himself as the "Sheik of Streak," promising kegs of beer and a "Friday Night Spectacular."

By Thursday, theater follow spotlights had somehow appeared in top floor dorm windows, tracking the progress of streakers carrying burning torches while the pep band played the *Olympics March*. A prize was awarded two naked males riding a tandem bicycle around all the sidewalks of the complex while the Pep Band played *A Bicycle Built for Two*.

As advertised by the Sheik of Streak, Friday night with a crowd estimated at 2,000 was truly spectacular.

Unnoticed by the audience, a rope zip-line stretched from the Sparks dorm rooftop across the center of Streak Alley, to the 2nd floor balcony of Barto. The spotlights focused on an upstairs window. After a musical introduction of Strauss- *Also Sprach Zarathustra* from *2001 a Space Odyssey*, a man purported to be “the Sheik” appeared. He was wearing only a pair of aluminum foil angel wings and a halo. Suspended below the cable, he launched himself out the window and began “flying” slowly across Streak Alley!

To the Pep Band strains of the Air Force March *Off We Go Into the Wild Blue Yonder*, he was towed high over the heads of the multitude. This spectacular extravaganza whipped the crowd into what could only be described as an enthusiastic berserk frenzy.

Contradicting reports claim the Pep Band played either the Shelley Fabares pop tune *Johnny Angel*, or The Penguins *Earth Angel* for his return trip above the crowd and back through the window.

That was it. Except for isolated instances, streaking was essentially over after only five cold and wild March days at Central. Nothing was destroyed or seriously damaged.

There was only one reported injury. One young man was confined to a wheelchair. He did his streaking in a customized high-speed motorized wheelchair, careening through the dorms and pathways to accolades from the crowd. Unfortunately, he hit an unexpected bump near Wilson Hall, was ejected from his chair, and broke his leg.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore, and Mythology

CWU Music Cat Tale of the Day- Two Generations of Panerio

As the decades at CWU pass, it isn't unusual to have "legacy-offspring" of Central music students proceed through our program to graduation. In the case of the McManus/McCormick family, Central music has graduated four consecutive generations dating to the very early 1900's !

There is one highly unusual tangent in the Central analog jazz audio archives. We have a father and son, with recordings of both, playing with Jazz Band 1 years apart, performing a trumpet solo, on the same song, the son playing his father's trumpet!

Robert Panerio Sr. is a 1953 Central graduate. He joined the Central music faculty in 1963 as orchestra director and professor of trumpet. In 1967 Panerio brought his Central Jazz Band 1 (of five) to the University of Washington in Seattle to share a jazz band concert with Western WA State College and the University of Washington.

This concert is the stuff of Central music legend and lore. A band from "somewhere in Eastern WA" comes to the mighty U of W. The audience is stunned. This band of supposed cowboy-kids from the boondocks lays absolute waste to the other bands, who were still playing the Glenn Miller stock dance tunes from the swing era 25 years earlier. (Professor Panerio called the Western band "a cross between Blue Barron and Horace Height." In the unlikely event you know those ancient dance bands, you understand the gravity of his statement.)

Central offered an entire program of original compositions, transcriptions and arrangements by two different students and professor Panerio. The set featured state of the art big band jazz from Count Basie, Quincy Jones, Buddy Rich, Henry Mancini and more. Virtually no college bands in the country were playing music like this. Unless written in-house, music at this level was simply unavailable.

One highlight of the concert is Panerio interrupting his conducting. He grabs his trumpet and plays the middle section of *Somewhere Over the Rainbow* up an octave, resulting in cries of amazement from the UW crowd.

It is kismet his son Bob Panerio Jr would have the same kind of trumpet feature in Seattle nearly a decade later.

In 1976 John Moawad brought Jazz Band 1 to the Seattle Opera House for a similar concert of college and university bands. It was "deja-vu all over again." This time it is Bob Panerio Junior bringing down the house in a high-flying Central student arrangement of *Somewhere Over the Rainbow*.

This was nothing new. Central Jazz Bands had been stunning audiences since 1946.

The attached clip is only 59 seconds, with a segment of Bob Senior followed by his son Bob Junior. Bob Junior has been playing in the Seattle 5th Avenue Theater orchestra for decades. Distinguished Professor and Professor Emeritus Panerio retired in 1991, passing in March 2019.

Our CWU analog jazz archives are loaded with treasures galore. The full-length versions of both concerts and hundreds more are available on MediaAMP.

It is impressive how the "old man" nailed a beautiful G above high C. Youngster Bob Jr answered with the A above that!

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology



p.s. How 'bout the beautiful 1967 stereo live remote reel to reel recording made by Central student Jerry Burr on his own \$\$\$ recorder, and microphones! Central owned no equipment even close to this quality. This the earliest such recording in the nation of a college jazz band. As you will hear, it has superior fidelity over the second-segment recording a decade later on the Seattle Opera House machines. Nice '60s engineering work from Central grad Jerry Burr!

CWU Music Cat Tale of the Day- Music Dorms

In October of 1944 violinist and orchestra director Clifton Alford from the Central music faculty is reported missing in WW II action over Germany. Four months later a student newspaper story released information the *B-17 Fortress* he was piloting had been shot down in August on one of his first missions. He had been on active flight duty only two weeks. Violinist Alford was an Ellensburg High and Central graduate. He was a member of the music faculty for only two months in 1942 before enlisting.

After the war, the massive influx of returning servicemen overwhelmed Central dormitories. In 1946 five temporary dorms were arranged for G.I.'s at the airport until permanent dormitories could be constructed on campus.

Dr. E. E. Samuelson wrote "Until a more permanent memorial can be erected in memory of CWC's war heroes, we believe naming these veterans dorms one way to honor our boys who didn't come back."

One of the "airport dorms" Alford Hall was named in honor of Clifton Alford.

Similarly, Munro Hall was named after former Central drum major Douglas Munro, killed in Guadalcanal.

Hamilton "Ham" Montgomery was a very gifted and popular Central music student and athlete. Army Air Force pilot Montgomery was killed when his plane crashed while flying home after the war ended. Montgomery Hall and two additional airport dorms were named in honor of Central grads who also made "the ultimate sacrifice" in WW II.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day-1948 Marching Band Shows School Spirit

Sunday, October 17, 1948 was clear and well below freezing in Ellensburg. The football team arrived via airplane at the Ellensburg airport after a surprising and hard-fought win over Western in Bellingham.

The team was greeted by Professor Bert Christianson's entire Central Marching Band in full uniform, with a small but jubilant crowd of Wildcat faithful.

The band played the Fight Song and other selections as the team streamed off the airplane in the moonlight.

Moonlight?

Yes, it was 1:45 A.M. Sunday morning!

The band played in complete darkness except for the autumn moon overhead.

The student newspaper reports, "The band assembled on the flight apron in sub freezing temperature, warmed their instruments, and greeted the victorious squad in royal fashion, or at least the nearest thing to royal fashion that could be attained under the adverse conditions."

Homecoming was still 4 weeks in the future. That's school spirit!

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore, and Mythology

CWU Music Cat Tale of the Day- 1952 CWU Band Director Conducts in Two Different Places at Once!

In 1951 Central ROTC (Reserve Officers' Training Corps) is the first unit in the nation receiving military permission and funding for a Glee Club and Band. This included money for tours. There are 55 in the Glee Club directed by Central Music Chairman Wayne Hertz, and 30 in the band under Central Band Director Bert Christianson. In the Spring of 1951 they perform joint choir/band concerts at the Air Force bases in Moses Lake and Tacoma.

Thus, Central was the only college or university in the country with two separate choral and band programs taught by the same faculty in the same facilities in the same institution.

By Fall 1952, ROTC had added a rifle team, the third of only three in the nation. The Central Marching Band, and the ROTC Marching Band with Rifle Team marched in two different locations within the 1952 Central Homecoming Parade.

Central becomes the only college or university in the nation with two entirely separate school marching bands performing in the same parade, conducted by the same music full professor simultaneously.

That's Bert Christianson, who reminded his students, "Band directing is not a job, it is a way of life."

There was no assistant band director, only a drum major.

For homecoming, Bert organized the two different bands, wrote and rehearsed the music, and the halftime marching and maneuvering drill routine.

The evening before the parade the Central Band performed at the alumni banquet, anchored the pep assembly in McConnell Auditorium broadcast on KXLE radio, followed by a serpentine through campus to the homecoming bonfire and another pep assembly.

The following morning the band serpentine through campus again on the way to the parade. After the parade with Christianson directing the two bands, they paraded through campus to the football game and halftime show.

Way of life indeed!

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore, and Mythology

CWU Music Cat Tale of the Day- 1960

The projected CWU freshman class for 2016-2017 is 1,960 students, the largest in history.

Coincidentally, that number exceeds the entire Central student population in every school year prior to 1960.

In 1960 with 1,960 total students on campus, the same number of incoming freshmen we expect this Fall, below is a brief synopsis of some Fall Quarter 1960 Music activities as a comparison. I'm not sure what it all means, but it is interesting.

Nicholson Pavilion was dedicated, including a band performance.

Five new campus buildings were scheduled to open in 1959-1960. Funding was approved to build the "New Music Building" now known as Hertz Hall.

Five of the 10 music professors now have doctorates.

The Central student chapter of MENC was 100.

The Central Singers were 153 strong, 63 men and 90 women, but augmented with community singers to more than 250 voices for *The Messiah* with full orchestra in early December.

The Central Singers performed the entire Bach- *Magnificat* two weeks earlier in October, with orchestra.

The orchestra also provided an overture to the College Play for three performances in November.

John Moawad was choir president, tympanist in the concert band, and drummer in the Sweecians swing band. Moawad would join the Central faculty in 1970 as assistant director of bands, stay for 28 years and become professor emeritus.

That same weekend, the Central Marching Band of 83 hosted 1000 high school musicians from 16 bands, plus clinics by the Navy Band. The combined 18 bands played a number "together" at the football halftime.

Four weeks later the Central Concert Band of 80+ did their first concert of the year.

December 9 was the 14th annual dormitory-choir Christmas Choral Competition. More than a dozen dorm choirs competed in the contest presented by the music honorary society Sigma Mu Epsilon.

Before break, the Central Singers performed *The Symbols of Christmas* as the annual Christmas Concert.

The faculty-student Woodwind Quintet and the Brass Choir both presented December concerts.

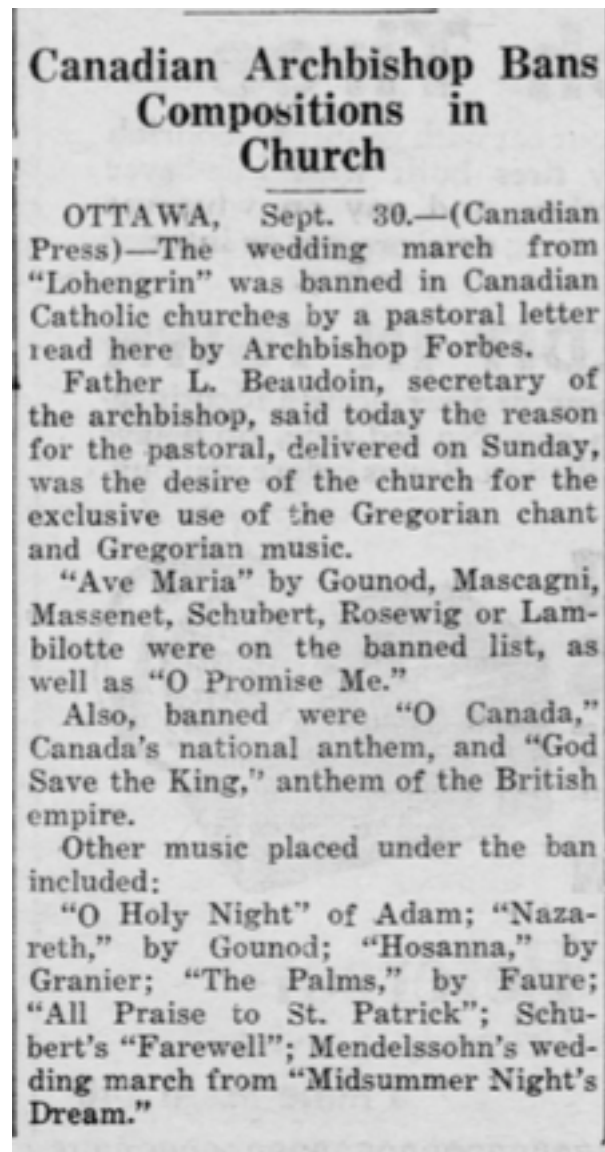
In November Dr. Herbert Bird presented his 13th annual violin recital, accompanied at the piano by Juanita Davies. (Davies Hall)

The basketball Pep Band of 30 was auditioned.

Busy Fall of 1960. Aren't they all !!

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology



Church since 1936.

Todd Shiver, DMA Chair, Department of Music

This was in the October 1936 CWU Student Newspaper as a heads-up to then choir director Hartley Snyder with a Central Choir Canadian tour pending.

Tricky business determining what is sacred and what isn't. His holiness the Pope would need a massive faculty updating the approved and disapproved list literally hourly worldwide.

It is likely J S Bach would be banned, as his music was written for Lutheran sensibilities, not Catholic.

Louis Armstrong was probably right when he said simply "there are only two kinds of music, good, and bad."

Hmm, his music would be banned too. The Saints Go Marching In, but not for Catholics I'd guess....

On Jun 9, 2016, at 8:22 AM, Todd Shiver wrote:

It's funny because I met with the choir master from St. James in Seattle and discussed the possibilities of our Chamber Choir performing in their beautiful Cathedral. He was very clear that they would only allow such a performance if the program consisted of only approved sacred music. This was in 2014, it seems that not much has changed in the Catholic

CWU Music Cat Tale of the Day- Smoke 'em if you've got 'em.

By 1950 the Central "*Sweecians*" were a 19-piece jazz band. For the annual May "Band Blare" all-school dance, the band was expanded to 24 pieces to play dance music. This included a female vocalist and string section in special arrangements by bandleader professor Bert Christianson.

Also featured was an exciting new "chart" on the popular tune *Tangerine* written by Central trumpet phenomenon Robert "Beep" Panerio, who 14 years later would become Central professor of trumpet and conduct the *Sweecians*.

Band Blare was the social event of the season. Advertising for the event was heavy, including an exciting new promotion!

A free pack of Chesterfield cigarettes was given to each student presenting a photograph of either singer Perry Como, or entertainer Arthur Godfrey. Finding a photo wasn't particularly challenging. Photos were published in the Campus Crier student newspaper that week in twin ads... both stars joyfully smoking their Chesterfields of course...

In the 1940s and '50s, cigarette advertising was a mainstay of the student paper, typically with two competing cigarette brands in huge ads a couple pages apart.

Most of the nearly 850 dancers claimed their cigarettes.

If a bit smoky, the dance was a huge success.

Wait, there's more. Once you got your free pack at the Band Blare, there was the "Central Cigarette Lottery"

During World War II, U.S. soldiers received a carton, 10 packs of 20 cigarettes weekly as part of their food rations.

In the 1950s more than half of college-age men and a third of women smoked an average of 10 cigarettes per day. A quarter of those smoked two packs per day or more. A pack cost 25 cents, which today would be \$2.50, but with current taxes, at least \$5.

As an addendum to the above Band Blare dance give-away, in 1950 Central had a sort of "Cigarette Lottery" or raffle.

Central's two student union buildings each had a large glass box with a slot on the top. Students labeled an unlimited number of empty packs of cigarettes with their name and mailbox number, inserting the empties into the locked box.

Saturday morning, if your pack was drawn from the box you won a carton of Chesterfield cigarettes! It was possible to win enough free cigarettes to last all week, and your entire Central career.

Objectors to this "Coffin Nail Lottery" were invited to write a letter to the student newspaper editor. If your letter was published you won a prize! You guessed it... a carton of Chesterfields of course!

Like the student newspaper ads said, "It's as easy as the ABC's... Always, Buy, Chesterfields."

(Sung, albeit awkwardly, to Mozart's variations on the French counting-song "Twinkle Twinkle Little Star")

N.W.

Unofficial and Self-Appointed Keeper of CWU Music legend, Lore, and Mythology

The give-aways just kept coming. Elderly CWU photos of prominent alums, sporting events, locations, etc were printed in the Campus Crier Newspaper. The first to identify the photos won a free carton of Chesterfields.

N.W.

By December 1965 all cigarette vending machines on campus had been removed in accordance with state law prohibiting the sale of tobacco to persons under 21.

Free Chesterfields To Be Given At The Band Blare Tomorrow

● Free Chesterfields will be given at the Band Blare to holders of pictures of Authur Godfrey and Perry Como.

These pictures will be given to couples at the door as they enter during the evening. The pictures will also be given away free.

The Chesterfields will only be awarded during entermission.

Come to the Band Blare and win a free pack of Chesterfields.

CWU Cat Tale of the Day- Music Therapy

Music therapy at Central is by no means new. Few seem aware or remember CWU Music Professor Emeritus G Russell Ross was writing and implementing music therapy curriculum at Central 55 years ago in 1961.

Ross did years of nationally-recognized work in this area. Below are is a brief synopsis, written in period lexicon.

G. Russell Ross taught low brass, brass choir, and elementary classroom music at Central beginning in 1949, reaching Professor Emeritus status in 1982. He was an active composer, ran several very large Central recorder ensembles simultaneously, and taught many other classes as needed.

1961- Ross began teaching MUS 326 Music in the Classroom as an extension course in Yakima for teachers from all over the Yakima Valley. He demonstrated the use of orchestral instruments and small "easy to play" instruments as an integral part of choral singing and regular classroom activities. He taught strategies for including the handicapped in choral activities at all levels.

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In his "spare time" he oversaw and coordinated all the Boy Scout Troops in the Kittitas Valley for many years, directed an Ellensburg church choir forever, and built his own family home single-handed.

1973- Kay Roskam Sokol was also a Central music professor, working closely with Ross in elementary music education. Sokol took a leave of absence in '73, and graduates from University of Wichita as a Specialist in Music Therapy. Courses in pre-music therapy were "a possibility" for Fall 1974 at Central.

Information is scarce, but it appears Central was unable to offer these intended courses in 1974 due to \$\$\$\$. Kay Roskam apparently left our faculty, enrolled at University of Kansas, and got her Ph.D.

In the '90s she founded the Music Therapy program at Chapman College in Orange, CA. She was president of the American Music Therapy Association. She is Professor Emerita at Chapman. It is unclear what else she may have done.

So, I suppose we could claim a former member of our faculty who studied the pioneering work of G Russell Ross was our first student to receive a doctorate, founded a college Music Therapy program, and was president of the leading national therapy association.

Unfortunately this link doesn't mention Central, but I bet we are on her vita.
<http://www.chapman.edu/our-faculty/kay-roskam>

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Wayne Hertz- WW II

During World War II, enrollment in colleges and universities plummeted nationwide as women and especially men enlisted in the military as part of the war effort. By Spring of 1944 there were only 8 student men on the Central campus and 260 women. Band and orchestra had been suspended for the duration.

In addition to the established curriculum, Central became a training center for enlisting Army Air Corps and Air Force cadets. Music department chairman and choir director Wayne Hertz (Hertz Hall) was reassigned to teach mathematics to the cadets. A 40-voice women's choir survived under the remaining music faculty of three.

The military cadets attended Central classes, but were absolutely forbidden to speak with campus women during weekdays under any circumstances. Similarly, the coeds were not allowed to speak to the cadets. Cadets violating the orders did the "tour ramp," parading endlessly back and forth across the athletic field. Coeds had their morals placed in question, facing lectures from the dormitory matrons, student council, and expulsion by the Dean of Women. Perhaps paradoxically, on weekends the cadets and coeds were allowed and encouraged to interact socially under very controlled circumstances.

Quick-thinking Hertz pointed out though orders forbade TALKING to the coeds on weekdays, orders would allow SINGING to them en-mass! By April 1943 Hertz had the cadets organized into a 30-voice Cadet Men's Glee Club and a 22-piece band! He taught the men various staples of the men's choir literature; unison sea chanteys, coal mining songs, drinking songs and various simple "manly" marching tunes common to the military. The cadets were required to march in formation between classes and buildings, directly past and beside the coeds. Along the way they sang songs with lyrics "altered to their own earthy devices" with spectacular Hertz gusto, directed at the groups of encountered coeds.

The extent of their ability to communicate effectively with the coeds is the subject of considerable Central lore and mythology. At the least, they succeeded in making some coeds blush, singing to them by name and asking for weekend dates with minimal offense. This encouraged even more vocal gusto, and careful attention from the women.

According to newspaper reports, visiting high-ranking military inspectors were impressed with the "enthusiasm and high state of morale" exhibited by the cadets as they sang their way from class to class. They had seen nothing like it anywhere before. They remarked "it was gratifying to see and hear the splendid spirit with which these men sing." The military brass hadn't the slightest clue what was happening.

Officially Central did not have a men's choir or a band of college students. However Wayne Hertz taught those groups as military ensembles. In that sense Central music went through World War II in fine shape, when other small colleges had no performing groups at all.

Central music history is loaded with more than our fair share of dynamic and charismatic professors. Few can match the 36 year tenure of Wayne Hertz, who found a way to communicate via music under the most impossible of circumstances.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Sadness- Jane Troth Jones

The Ellensburg Daily Record today reports the passing of CWU Music Professor Emerita Jane Troth Jones at age 92 June 23, 2016 in Bellevue.

A memorial service will be held July 13 at 3:00 p.m. at the Ellensburg Presbyterian Church.

(see attached pdf)

A 1940s Central grad, she joined the Central music faculty in 1972. Jane Jones taught "Elementary Music Education" to a legion of music teachers for 13 years. All music ed majors vocal and instrumental took her class at some point. Her nonstop music teaching energy inspired every Central music education graduate.

Ellensburg Daily Record 7/2/2016

JANE TROTH JONES

Jane Troth Jones, 95, beloved mother, grandmother, aunt, teacher, friend and community volunteer, passed away peacefully in Bellevue on June 23. Born in 1920 to Evelyn and Grover Troth, Jane grew up in Centralia, WA, attaining Golden Eaglet in Girl Scouts and graduating from Centralia High School in 1938, playing piano, organ, bugle, French horn and string bass, in addition to singing. At Central Washington College she earned a BA in music education. After World War II, she married W. Howard Jones; they settled in Eugene, OR, and had three daughters, all of whom graduated from South Eugene High School.

Jane was Elementary Music Coordinator for the Eugene School District 4J for nearly 17 years. She earned a master of music education degree (her thesis nicknamed "From Drones to Tones by Jones,") at Central Washington (now) University in 1962, was divorced, and, in 1972, joined the faculty of her alma mater, where she taught elementary music education for 13 years, attaining the rank of full professor. In Ellensburg she was active in Altrusa, the Presbyterian Church, and, after her retirement from CWU, in the Literacy Project, for which she was honored by Washington's governor in 1991.



Jane's unbridled energy led her to two sabbatical years of postgraduate study abroad: in Germany (1970-71,) and in England (1978-79.) In her spare time she enjoyed gardening, painting ceramics, sewing, crocheting, doing macramé, photography, tracing her Troth family history, traveling and cooking (her peppermint divinity, pflaumenkuchen, and sweet chili were legendary.)

Jane moved to Seattle in 2001. She spent her last nine years at Tina's Exceptional Care (an adult family home) in Bellevue.

She was predeceased by her brother William (Bill) DeWain Troth. She is survived by her daughters (in Seattle,) Donna Onat, Evelyn Williams Fruth, and (in Puerto Rico,) Kathleen Jones de Cleary (Paul Cleary,) and by two grandchildren, Patrick and Shannon Cleary, who are all comforted knowing that she received loving care in her last years, and that her life made a difference, not only to them, but to the hundreds of lives she touched as a beloved teacher, mentor and friend.

A memorial service honoring Jane's life will be held at the Ellensburg Presbyterian Church on Wednesday, July 13 at 3 p.m. In lieu of flowers, contributions are joyfully accepted to a scholarship fund for music education students at Central Washington University: CWU Foundation, 400 E. University Way, Ellensburg, WA 98926-7507. Please indicate that the contribution is in memory of Jane Troth Jones.

Jane Troth Jones was named CWU professor emerita in 1985.
N.W.
Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Bassist Stan Krebs

Campus Crier Student Newspaper- 5/9/1946

For their 1946 season, string bassist Stan Krebs becomes the first known Central musician to become a member of the Seattle Symphony Orchestra. It wasn't a surprise really, as he played with the Los Angeles Philharmonic under Wallenstein during their 1945 season!

For recreation Stan plays bass in swing bands, boogie-woogie piano, and recently completed his first piano concerto.

He came to the attention of SSO Music Director Carl Bricken, who was a clinician at the annual Spring Music Festival on campus in April. Krebs auditioned two weeks later. His appointment was announced in May.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Lawrence Langevin Orchestra

On-campus dances were frequent, but very low budget. In the 1920s, dance admission was often 25 cents per person. School and student groups represented far less expensive bands. It was rare in the 1920s and '30s when an orchestra from Yakima could be hired, perhaps twice per year for formal events involving administration, local dignitaries and students.

Dances were always strictly controlled and extremely conservative. This included the bands, type of music, dance styles, attire, and physical contact of the couples. The popular dances of the 1920s including the Charleston and tango were "too wild and erotic" for Central.

At the annual formal *Colonial Ball* celebrating the birthday of George Washington, couples in full costume danced the minuet, with no more contact than touching two fingers of the right hand.

Beginning in the late 1930s one Central-sanctioned expensive dance band from Yakima was *The Lawrence Langevin Orchestra*. Langevin played a small portable electric organ. His "orchestra" was a single violin. Langevin was the organist at the local mortuary and funeral home, playing those "favorite requested tunes" from his services "for your Central dancing pleasure."

You do have to feel for the students anxious to live the "roaring '20s" and the swing dance craze of the late 1930s. This highly conservative attitude would continue at Central through the end of World War II and the arrival of jazz in the music department.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Lawrence Moe

In August of 1948, professor Lawrence Moe guest hosts for the titan of American pipe organists E. Power Biggs on his hugely popular Sunday national CBS radio program. Moe introduced and performed varied important organ classics, plus new works by Northwest composers. Moe was one of only five associate American Guild of Organists in the Northwest. He was on leave from Central to study with Biggs at Harvard while working on his doctorate in musicology.

Moe would host a second Biggs broadcast the following week before resuming teaching at Central in the Fall of 1948.

Moe was the first and perhaps only Central professor in history to host a live nationwide network radio broadcast program.

The significance of this accomplishment is difficult to put in perspective today. E. Power Biggs was one of the most influential American musicians of the middle decades of the 20th century. With multi-millions of listeners nationwide on network broadcasts, radio ruled. Biggs ruled the Sunday morning airwaves on the CBS network.

This was long before computers and the global communications we enjoy today without a thought. Radio was the only national broadcast medium.

Television was in its infancy. Seattle was pioneering, with two television stations broadcasting to perhaps 1,000 total television sets in a 50-mile radius 3 hours per day. Spokane had no TV until 1952, with Yakima following in 1953.

Moe's CBS network radio broadcasts were hugely significant indeed!

(Don't twist that dial. Stay tuned to this station for further Moe factoids.)

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Leonna Malcom (Panerio)



FYI the front page of the Daily Record (attached) reports Cle Elum/Roslyn retired long-time music teacher Leonna Malcom is 2016 "Pioneer Queen." Leonna is a CWU Music grad and sister of CWU Music Professor Emeritus Robert Panerio, who among many other things was assistant director of bands, jazz bands, and played lead trumpet in Central's jazz band in 1949.

She is the sister in law of CWU music grad Hal Malcom, who along with a fellow CWU Music alum Larry McVey founded the music program at Mt. Hood College in Gresham Oregon. Hal Malcom founded the Mt. Hood jazz choir, while McVey founded their jazz band among many other

precedents for both. Hal Malcom hired Vijay and Chris for his Mt. Hood music faculty.

Leonna's legacy lives on at Cle Elum, where recent CWU grad Nick Maupoux is doing a great job in a portion of her prior teaching job. Nice Daily Record article about Nick a few weeks ago.

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"

CWU Music Cat Tale of the Day- Michael Kysar

In my capacity as Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales" I send the following Kysar trivia...

As it would happen, this Friday April 15th represents the 40th anniversary of one of his earliest efforts as a concert promotor after finishing his Masters at Central. He organized a concert at the Seattle Opera House including Central Vocal Jazz I directed by Professor Emeritus John Moawad, and other jazz groups.

An LP record of the concert was released including two cuts from the Central set. That record remains the earliest and only known recording of Central Vocal Jazz I in commercial release on an LP record.

There is no reason he would remember, as he was a grad student and I was a lowly freshman, but we both studied composition with CWU composer in residence Paul Creston, and with Professor Emeritus Robert Panerio.

I look forward to re-introducing myself to Michael after more than 4 decades!

Excellent choice for our music alumnus!
N.W.

CWU Music Cat Tale of the Day- G. Russell Ross & Music Therapy

Music therapy at Central is by no means new. Few seem aware or remember CWU Music Professor Emeritus G Russell Ross was writing and implementing music therapy curriculum at Central 55 years ago in 1961.

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<http://www.chapman.edu/our-faculty/kay-roskam>

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N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Professor Lawrence Moe 1943

Founded as the State Normal School, an institution chartered to “teach teachers to teach,” Central ran a K-6 elementary Training School. By 1939 the Training School was in what we now know as Hebeler Elementary, which includes an auditorium.

“Cadet” teachers in all disciplines watched Central professors teach the elementary students, eventually presenting lessons of their own. It was what we today might call “extended in-house student teaching.”

The Training School had an elementary choir, band and orchestra.

Beginning in 1906 and continuing nearly uninterrupted to today, the Central choirs learned a masterwork cantata or oratorio with orchestra. Examples include Handel- *Messiah*, Vivaldi or Rutter- *Gloria*, Brahms or Mozart- *Requiem*, Bach- *Mass in B minor*, Orff- *Carmina Burana*, Mendelssohn- *Elijah*, etc.

Typically, these events happened in McConnell Auditorium, but sometimes in Hebeler Auditorium.

During World War II in 1942-1943, department chairman and choir director Wayne Hertz was reassigned, teaching mathematics to Army cadets on campus.

Central orchestra director professor Lawrence Moe took over the Central choir in addition to his choral and orchestra duties at the Training School. With most able-bodied men in the military, Central had only a women’s choir.

In the spring of 1943, Moe began rehearsals of the Giovanni Pergolesi- *Sabat Mater*, for choir, string orchestra and continuo. This baroque masterpiece is in 12 brief sections or movements, totaling 40 minutes of music.

The concert was in Hebeler Auditorium.

With Moe and his Central string orchestra on stage, the choir took the risers.

It was the combined 5th and 6th grade training school choir! Moe had taught them the entire *Sabat Mater* in Latin, with elementary soloists!

Needless to say, the parents were stunned to disbelief hearing their children singing difficult baroque music in Latin. The concert was a triumph.

What a lesson for the cadet teachers to watch educator Moe in action!

Unimaginable, preposterous, impossible?

Perhaps today, but not for Central professor Lawrence Moe in war-torn 1943.

In Central Music, we make the impossible happen, every year, from 1891 to today.

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* “Teller of Tales”



CWU Music Cat Tale of the Day- Pulchritudinous Torso Contest

Founded in 1925-1926 by music professor George Beck, the Central Pep Band seems patterned after a similar group at Princeton predating their marching band. The Central *Alma Mater* was borrowed from Princeton, and the *Fight Song* from Ohio State University.

10 to 15-piece Pep or “scramble bands” were wild and crazy silliness, harmless school spirit, usually in outlandish costumes, performing oddball and irreverent songs in unusual situations. They would perform standing in a pond or fountain, as a gauntlet blocking the girls’ gym bathrooms, the bed of a truck in parades, or serenade the girls’ dorm in the middle of the night with raucous semi-inappropriate songs, all in good fun.

In May of 1935 the Pep Band performed at a “Lithesome Limbs” function organized by the *Knights of the Claw*, a sports support club formed in 1928 chartered to uphold the traditions of the school. A “Pulchritudinous Torso” beauty contest/picnic was organized at the Naches River at a secluded spot near Yakima. “Miss Ellensburg I” was selected by handicapping acclimation from contestants including faculty in bathing suits, pajamas, or “other swimwear” best not described in the newspaper. The Pep Band performed from nearby trees, standing in the river, and on the shore among the reveling throng.

Once Central had a true marching band in 1939, the term pep band shifted to a 15 to 30-piece band performing at basketball games under the supervision of the band director, and later the assistant band director. The *Knights of the Claw* were accepted into the *Intercollegiate Knights* or “I.K.’s” in 1937.

In 1950, Jim Brooks, the *Royal Chancellor of Exchequer* and *Honorable Duke* of the former *Knights of the Claw* was an official "Who's Who Among Students in American Universities and Colleges." This same Jim Brooks would become Dr. James E. Brooks, the only Central graduate to become president of then CWSC in 1961. The Brooks library bears his name today. Is it a surprise the band performed at his inauguration ceremony?

James Brooks was named a "Founder" of the I.K.'s in 1960 for his work at the national level of the organization, a distinctly rare honor. (See *Campus Crier* 4.16.1965)

Similar little-known escapades dating to the 1920s should remain unwritten lore in the mysterious history of *Knights of the Claw* and the Central Pep Band. (screen shot 1935 Pep Band)

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"

CWU Music Cat Tale of the Day- Dr. Scott Peterson- 1976



Look what I found in the Central Music Newsletter Winter 1976 while researching the history of the department.

It's Central graduate assistant Scott Peterson 40 years ago, who earned Central's first-ever Masters in Conducting.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"

CWU Music Cat Tale of the Day- Hartley Snyder

Beginning in 1934, Ohio State graduate Hartley Snyder was Central music department chairman. Apparently, he was very conservative musically, but probably was responsible for Central adopting the Ohio State Fight Song.

In a deadly serious July 1938 Campus Crier Student Newspaper article, chairman Snyder declares:

"Swing music can be played, but not on instruments belonging to the school music department."

In the following issue, the student newspaper responds to Snyder and the ultra-conservative organ teacher Miss Stropes in the "Faculty Fonies" column, which attributes fictitious quotes to various faculty:

Hartley D. Snyder:

There are so few people who can really "swing it" on an organ that Miss Stropes and I have decided to offer a very special course next year which we have appropriately called "Everybody Swing." The course consists of a systematic survey of the jazz of all ages and a study of terms, methods, and techniques of modern jazz.

Four weeks later Central President McConnell would replace Snyder with Wayne Hertz, who would officially found the jazz program in 1947.

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"

CWU Music Cat Tale- 1953 Haunted Paradise Formal Ball

In November 1953, on Friday the 13th, The Central chapter of the International Knights (former *Knights of the Claw*) host the "Haunted Paradise" formal ball in the Central men's gym.

Who else but the Claw Chapter of the International Knights would schedule a formal dance on Friday the 13th, and call it Haunted Paradise?

To make things even more exotic and unprecedented, they imported a band from Seattle.

Bob Marshall's 6-piece house band from the Flamingo Room in Seattle was brought in especially for the event, the first "all negro band" ever hired for a Central student dance. The band was an instant hit. The appreciative audience danced happily all night.

"Girls were granted late leave until 1:30" to attend the dance.
N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"



CWU Music Cat Tale of the Day- 1960s Band Uniforms

The Central band program grew every year under A Bert Christianson. With assistant director of bands Robert “BeeP” Panerio, in fall 1965 the marching band was 130.

This was an unexpected shock. The 1964 marching band was called the “Exciting 88.” New uniforms had been ordered, but nobody anticipated the need for more than 40 additional uniforms.

Ever the miser, Christianson had kept all the original 35 uniforms purchased for 1938, plus all the additional uniforms as the band grew. Somehow, they managed to fit 120 marchers into various uniforms old and new, including 10 alternates.

Some students were surprised and delighted to learn they were wearing the exact same uniform their parents had worn back in the 1940s!

Finding instruments for all these players was another problem. An able repairman, Christianson resurrected instruments purchased by Central dating to 1893.

There was an issue with the brand-new uniforms, which arrived days before rehearsals began.

Every single zipper, in every uniform, had been sewn in upside-down! Thus you had to fight a life-long habit to zip into your uniform. This is more challenging than you might imagine.

CWU Music legend and lore says the usual drum major commands “dress left, dress right” included the new command “zip-down your pants.”

P.S.

Current music department chair Dr. Todd Shiver has an addendum to the CWU uniform saga. Our newest band uniforms were ordered and arrived a few days before Central revealed a new Wildcat logo. They were “out of date” before they were worn.

Uniform bad luck in the ‘50s continued 50 years later, but at least our current band doesn’t march with their underwear showing.

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* “Teller of Tales”

CWU Music Cat Tale of the Day- Central Analog Music Technology History

By 1918 Kamola Hall had a Victrola playing 78rpm records. Records were one-sided and expensive, far beyond the means of most students. Selection nationwide was limited strictly to classical music in that period.

In 1929 the women of Kamola took a collection to purchase a dorm radio to hear Central choral groups performing on radio station KIT in Yakima.

In 1938 Central music purchased a then extremely expensive \$500 recording device. This machine cut grooves in vinyl discs, which were also expensive. For the first time, Central music groups and students could hear themselves. (However, none of these discs survive prior to 1951.)

Central broadcast concerts from McConnell Auditorium began in 1940 over KIT Yakima and later KXLE in Ellensburg. Central's first radio station KCAT began broadcasts in 1958.

Technology advancements in 1944 brought the first jukebox to Central. This device played a selection of roughly fifty 78 rpm records limited to three and a half minutes each. Jukeboxes played loud enough so dancing was possible in small rooms. Much to the dismay of students, Central was extremely conservative in the music allowed on the jukebox.

Various later jukebox upgrades had up to 100 selections available as 45 rpm records.

In 1951 the Band and Choir released a state-of-the-art 78 rpm record album including the Alma Mater, Fight Song, and other selections. These are the earliest surviving Central music recordings, which were digitized in 2015. The Central Singers released several LP records over the years. The Jazz Band and Jazz Choir released one official LP in 1984.

Black and white television reached Yakima in 1953, with a "TV Set" purchased for the Central Union Building in January 1956. Color TV broadcasts were standard by 1965. By the early 1970s the dorms had cable television with an astonishing 10 channels! Selection expanded quickly to include stations in Chicago and Atlanta, with Music Television MTV arriving in 1982.

By the early 1960s, Central music had a "portable" monophonic reel to reel tape recorder roughly the size of a contemporary microwave oven. It recorded music in a very limited sonic capacity. Again, no recordings survive.

In 1964 a high quality Ampex stereo tape recorder was purchased by the department. From that point on there are Central jazz and a few orchestra recordings on reel to reel tape continuing through roughly 1975. Analog audio cassettes reigned from 1976 through the arrival of digital tape in 1995, followed by compact disc recordings in 2000.

Central continued on the cutting edge. In September 1984,, an analog video jukebox arrived in the SUB game room. It was one of only four in the state, possibly the first such machine in a college or university in the nation.

The machine included two internal video tape players with a capacity of 40 music videos. The videos were geared toward top 40 MTV selections.

At first the students had no idea of how to operate the high-tech machine. They learned quickly. The video jukebox became quite popular.

“1984” was the title of the dystopian novel by George Orwell. Calendar year 1984 is also a good dividing line between analog and early digital. The first widely accepted personal computers arrived, with modern cell phones, email and the internet revolutionizing society within a decade.

Stay tuned to this channel for the arrival of digital in CWU Music.

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"

CWU Music Cat Tale of the Day- Concert Band at 1957 All-Northwest Boise Convention

It was April 1957 when the Central concert band under the direction of A. Bert Christianson travelled to the All-Northwest Convention in Boise. This was the first Central Band performance at All-Northwest. I recall there was an LP record of that convention performance, which is possibly the earliest officially released recording of any Central performing group. I could be wrong. No copies of the LP can be found today. That recording was likely made on reel to reel tape utilizing a very early Ampex recorder.

Exactly how those recordings were made is unclear, but it was cutting-edge stuff in those days. Prior to reel to reel tape there were wire recorders, and also machines that cut grooves in blank acetate disks at 78 RPM. It is highly unlikely Central was recorded on those machines at the convention. Consult the *Analog Jazz Archives* for information on early recorders.

When I arrived at Central in 1972 “Chris” still spoke of this Boise performance decades later.

Aside:

By the time you were a trusted veteran senior in the ‘70s concert bands, you could address Professor Christianson as “Chris” in rehearsal when raising your hand to ask questions. For everybody else it was always “Mister” or “Professor.”

Professor of trumpet and assistant band director Robert M. Panerio, Sr. was an entirely different story. Generally, he was known as Bob to friends, family and the Central faculty, but also in less formal situations as “Beep” as per his initials BP.

No students ever gained enough status to call him Bob or especially Beep to his face. For him it was always “Mister” or “Professor.”

A profoundly proud Italian American, Beep drove an ancient but beautifully restored red pickup truck with a license plate reading “Mafia Staff Car” on the front bumper. There is much Central legend lore and mythology concerning Beep Panerio elsewhere in the archive. Sporting a smile, he often insisted his “Uncle Guido” would break our knees if we didn’t practice or get our homework done. Panerio phrases like that are easily as memorable as Moawad phrases.

Also, the archive is very specific in calling him Robert M. Panerio, Sr. because his son Robert M. Panerio, Jr was a trumpet player in the mid ‘70s Central bands. This distinction avoids much confusion in that period.

Back to Boise.

As I recall, in his capacity as president of the American Bandmasters Association, Chris got the opportunity to do the world premiere performance of a couple new pieces for band at the convention. These pieces were exceedingly difficult. Chris rehearsed the band quite intensely for the concert. John Moawad played timpani in that band.

Decades later he still talked of Christianson's extremely demanding attention to the most-tiny details.

If it is possible to have happy and delirious pandemonium in the crowd at the end of a convention concert band performance, according to Moawad lore that's exactly what happened! Chris was very proud. It may have been the well-deserved directing highlight of his Central years.

When I was a grad student in the '77-78 school year Christianson had announced his retirement. We convinced Chris to get out some favorite band pieces spanning his entire career.

The *Chamber Band* sight-read the most important piece from that Boise concert, which hadn't been played in nearly 25 years. The band cruised straight through without stopping. Chris put his baton down and said, "I remember this piece being more difficult than that, and a better piece of music too."

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"

CWU Music Cat Tale of the Day

Large Ensemble Convention and Off-Campus Appearances- The First 85 years

On-campus music performances by students and faculty date to the initial days of CWU and CWU music in September of 1891. Girls' Choir, Men's Glee, and mixed choir appeared by 1898, and the Orchestra in 1906.

The operetta *The Japanese Girl* was presented with orchestra in 1908.

Central also has a 93-year history of off-campus performances outside Ellensburg extending to today.

By 1924 the precursors of what would become the student music honorary society *Sigma Mu Epsilon* performed concerts "on tour" into the lower Yakima Valley. In 1929 the *Ladies' Ensemble* of 55 toured instead of staging an operetta. This was the first mention of an official "tour" involving a music class conducted by a professor.

From studios in Seattle, in 1937 the department performed a live radio broadcast heard locally, in Spokane, Portland, San Francisco and Los Angeles.

Music chairman Wayne Hertz helped organize the very first WMEA convention in 1938. Hertz and his *Central Singers* performed at the second convention in Tacoma in 1939. Annual tours by the choir began in 1938, and with the exception of WW II, continued unbroken the entire Hertz tenure of 36 years.

By 1940 Central had at least some performance representation at all the annual state and regional conventions dating to today.

Central hosted the first competition-festival involving 1,400 high school students in 1941. Also in 1941, various Central performing groups large and small traveled to Yakima to present monthly radio broadcasts.

In 1942 a trumpet trio toured with the concert choir, presenting light and jazz pieces, the first official mention of jazz.

Wayne Hertz was WMEA president in 1952. In 1953 the choir performed on television for the first time. In 1954 the *Central Singers* performed at National MENC in Chicago, one of only two groups in the nation. This was the first national-level appearance by a Central performing group at a convention.

In 1958 the concert band made a first-ever appearance at All-Northwest in Boise.

In 1959 the "*Sweecians*" jazz band performed at All-Northwest in Seattle, the first ever appearance of a jazz band at convention.

In a 1972 contest, Central's jazz combo won the right to perform at the WA DC Kennedy Center, the first national appearance by a Central jazz group. Also contest winners, in 1973 Jazz Band I appeared at the American Jazz Festival in Chicago, the first national appearance by a Central jazz band.

In 1977 the Central Singers traveled to St. Moritz, Switzerland, the first international appearance by a Central large performing group. (Excluding Canada, which began in at least 1936 if not earlier.)

Jazz choir performed at All-Northwest MENC 1977 in Seattle, the first-ever appearance by a 4-year vocal jazz choir. In 1978 Vocal Jazz 1 performed at National Association of Jazz Educators convention in Dallas, the first national appearance by a Central Jazz Choir, the first ever by a 4-year college or university at the national level.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

CWU Music Cat Tale of the Day- Hoyt, The CWU Music Versus Art Softball Game

Every year brings some wildly popular #1 pop tune serious musicians love to hate. A few examples include *Duke of Earl* (1962), *Muskrat Love* (1976), *Achey Breaky Heart* (1993), *The Macarena* (1995), *Don't Worry, Be Happy* (2002), and *Happy* (2013) just to name a few. The list is virtually endless.

As a test, back in the 1950s composer/conductor Leonard Bernstein and his friends locked themselves in a room for several days in the attempt to write the most insipid, stupid, banal tune imaginable in the hope they could discover how to write similar hits. They failed miserably.

In 1971 that hated hit song was *Joy to the World*, also known as "Jeremiah was a Bullfrog" recorded by Hoyt Axton. The tune was adopted by the band Three Dog Night, which went to #1. For several years numerous others recorded the tune, but blame in Central Music was affixed at the source; Hoyt Axton. Several other wretched Axton releases aggravated his high standing as a sub-human musician, as did his two concert appearances on campus. Something had to be done.

Pete deBruyn was a Central art major in the mid 1970s. A talented clarinetist and saxophone player, deBruyn played contrabass clarinet in the Chamber Band, eventually playing baritone sax in Jazz Band I. This was an unusual achievement for an art major.

Thanks to Pete, Music and Art were brought together in 1977 in the form of an inter-department softball game.

Yes, the concept was absurd but somehow attractive. What other two departments on campus could possibly live down to the low standards established by Axton in music, but in terms of softball? It was kismet.

At stake was the Hoyt Axton Trophy.

Art major John Yeager had some kind of "kiln disaster" in the late Winter of 1977.

A life-size glazed clay human bust melted down and fired into a misshapen semi-human troll. It looked roughly like a sad Jabba the Hut from the first Star Wars film, which was quite popular at the time. It also had a purported resemblance to Hoyt Axton. A trophy was born!

Posters were created. T-shirts were screened in the dead of night on the machine in the art department.

By April, between songs in deadly-serious concerts and recitals, audience members would yell "HOYT," which was echoed by others around the auditorium. The outbursts were harmless, but baffling to faculty.

In May, on the Yakima River, off the the old Highway 10 between Ellensburg and Cle Elum near "Tortilla Flats," a suitable field was prepared. It was very hot and dusty. There was an astonishing quantity of cheap keg beer. There were no bathrooms. The river was a few yards away to keep cool. The trophy stood proudly atop an empty keg.

For a couple hours, the softball game was quite intense. With honor and the trophy at stake, the most “athletic” male musicians and artists traded strikeouts and errors. Women were not allowed to play. Eventually the score leaned heavily in favor of Music. Constant monetary collections and road trips kept the cold beer coming. Not that anyone was capable of keeping score after three hours, it was clear music had an insurmountable lead.

The game became co-ed, with the mighty Music second sopranos inflicting severe damage on the Art women jewelry designers. The game ground to an ignominious halt, morphing into a large and very happy inter-department party. That had been the real goal all along.

“Hoyt” became an annual event organized by the grad students in both departments. Every April the shouts in the halls would resume.

It is true Hoyt Axton himself was invited to attend the festivities. Rumors say he agreed to attend one year in the late 1980s, but cancelled last-minute.

The Hoyt Axton Trophy sat prominently atop the high cabinets outside the faculty lounge in Hertz Hall. This wasn’t necessarily because Music won the game every year. It was more because Art didn’t want the disgusting-looking trophy in their building.

The Hoyt Axton Trophy made the move from Hertz Hall to the new McIntyre Music Education Building in 2004. It lived above the south main entrance near the student lounge. Sometime around 2013 it disappeared. Perhaps it is hidden away elsewhere in the building.

The last Art-Music softball game was played in 2010. Hopefully the tradition will be reborn.

N.W.

Self-Appointed and Unofficial Keeper of CWU Music, Legend, Lore, and Mythology

The Hoyt Axton Trophy- Part 2

By the mid 1980s “Hoyt” had become much more organized by the graduate students in both departments. A certain former graduate student who shall remain nameless (but might possibly be the current Director of Jazz Studies) placed the Hoyt trophy in the foyer of McIntyre hall for fear of forced entry.

The Hoyt Axton Trophy itself had become a mythical symbol of interdepartmental power. The Art department made stealthy raids on the Music building, commandeering the trophy. Music somehow gained secret knowledge of Art activities by prying the elevator doors open between the floors in the Art building to reveal hidden and nefarious Hoyt plans scrawled on the elevator shaft walls.

A field in Manastash was mowed, including an infield, lines and bases.

This site had electrical power, enabling the performance of live bands.

It became dangerous to possess the trophy, as some destruction of CWU property was necessary to steal the trophy back and forth, which is how the trophy ended up in the McIntyre foyer after 2004.

Unconfirmed rumors say the Hoyt Trophy was destroyed. In 2010, an unnamed jazz pianist (Dan XXX, who currently teaches in the Snohomish Schools) inadvertently dropped the trophy onto a concrete parking lot while running full speed in a daring recovery attempt.

Further rumors say Art recovered the trophy fragments, gluing them together into an even more hideous trophy than the original.

Pete deBruyn writes in August 2016:

Hi Norm -

Here's my story of the beginnings of the HOYT softball game. Still waiting to hear from Mary Wallace (who may have photos of the event), and Suzy Christiansen, who says she has a picture of the trophy somewhere in her archives ...

Cross-pollination between the Music and Art departments led to the inaugural Art Dept. vs. Music Dept. softball game in the spring of 1977, subsequently referred to as HOYT.

Myself and various cronies in both disciplines decided this would be a great idea, and since I was the only one with a foot in both camps (and therefore "neutral"), I was designated as supreme and powerful umpire of the game - hah!

The first few games were played on private property about 12 miles outside of town (Yakima River Drive) owned by the Eckstrand family. Mark Eckstrand (Art) just recently sold this property, and supplies several memories of those early matches: Art dept. ladies using sagebrush pom-poms while cheer-leading: Chub (the cop) showing up mid-game to bust up the proceedings, but Mark had all the required permits in hand. Mary Wallace (Art) took a photo of Mark sitting on the hood of the police cruiser (power to the people!)

DETAILS

Original art for the first few posters/T-shirts was produced by Curtis Roy Johnson, in the NW "funk art" style.

The HOYT trophy itself was almost an afterthought, and was sculpted by John Yeager (Art). It was a throwaway piece that someone suggested "looked like Hoyt Axton" so that is how it devolved into the Hoyt Axton Award Trophy! (You could say it was "repurposed").

When Cindy and I toured the halls of the new Music bldg. in 2010, we saw posters for "HOYT 2010" on various bulletin boards - the beat goes on!

Pete deBruyn

There are several PDFs of poster artwork, and other Hoyt details. Hoyt Part 3 will be an addendum, as further history continues to arrive.

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"



Nicholson, Jordan, Wick, Nixon, Wernex, K. Miller
W. Miller, Bruzas, Miller, Hawley, Schlien

Knights of the Claw

THE Knights of the Claw organization had its beginning during the period between the summer and fall quarters. At this time the founders decided that the organization would be for the purpose of officiating at all athletic contests and upholding school traditions in general. During the fall quarter, the members officiated at football games. They also took in a number of new members. During the winter quarter they took charge of basketball contests in the pavilion.

The membership of the Claw is limited to twenty-five at present, and only students of Sophomore standing or better are eligible for membership. As the institution grows, the membership limitation will be raised in accordance with expansion.

OFFICERS

President.....	Pete Wick, Ken Miller
Secretary.....	Chester Schlien
Treasurer.....	Vincent Bruzas

MEMBERS

Pete Wick	Lowell Hawley
Ken Miller	William Nicholson
William Miller	Joe Miller
Walter Dugan	Cliff Cannon
Vincent Bruzas	Ed Morgan
Chester Schlien	Ivan McCollom
Harold Wernex	Roy Bryson
A. J. Penney	Lyman Nixon
Ralph Jordan	

The Knights of the Claw- 1929 Yearbook
CWU Music Cat Tale- The Knights of the Claw

I had no knowledge of *The Knights of the Claw* prior to research on the history of the Central music department undertaken in 2016. I am not particularly qualified to comment on *The Knights of the Claw*, but their activities were deeply connected to music for many years. Music students were frequent if not constant members.

The Knights of the Claw was not a fraternity. They were a male social organization established in 1929 to support athletics. They officiated at athletic events, working to uphold school traditions in general. They were easily identified on campus in their sweaters emblazoned with a large crimson and black wildcat claw. Soon their influence and hard work spread far beyond athletics.

The Central Pep Band had been founded in 1925. *The Knights of the Claw* championed the Pep Band, which was a key component in school spirit and support of the football and basketball teams.

By 1931 *The Claw* sold and received athletic tickets, did ushering, patrolling, and sponsored a spring dance. They were very active in Fall Homecoming activities. They were particularly adept at performing unspecified “stunts,” which apparently involved acrobatics, skits, or tricks which received competitive awards based on crowd appeal.

In May of 1935 the Pep Band performed at a “Lithesome Limbs” function organized by *The Knights of the Claw*. A “Pulchritudinous Torso” beauty contest/picnic was organized at the Naches River at a secluded spot near Yakima. “Miss Ellensburg 1” was selected by handicapping acclimation from contestants including faculty.

Support of the Pep Band was inconsistent from music department administration, which frowned on the performance of popular music and especially swing music. Unfortunately, this was exactly what the student body in the 1930s wished to hear! The Pep Band was not reorganized for 1936.

Due to public demand, in 1937 *The Claw* organized their own Pep Band entirely independent of the music department. The musical background of the *Knights* Pep Band is unknown, but apparently minimal. Their spirit and intent cannot be impeached. The Pep Band organized competitive rooting sections, played in parades, attended raffles, rallies, and performed various stunts in conjunction with the club.

In the spring of 1937 *The Knights of the Claw* became the *Claw* chapter of the *Intercollegiate Knights*. The I.K.’s had been founded in 1919 at the University of Washington, calling themselves the *Knights of the Hook*.

I.K. officers included Duke, Honorable Duke, Worthy Scribe, Chancellor of the Exchequer, Historian, Guard, and Jester.

In January of 1938 the student newspaper reports “serious music department musicians are trying to form a pep band.” A “supposed (I.K.) pep band definitely needs

the help and cooperation of the department." The supposed pep band plays swing music exclusively, and apparently not well.

The official music department pep band was resurrected, including no popular or swing music, but did play their music well.

The paper calls for these two groups to "bury the hatchet" come together, and create one good pep band under the auspices of the department. By 1939 there was a full marching band for parade and football games, and a consistent and popular music department Pep Band.

Starting in 1940 the I.K.'s assisted with the massive music department choral clinics and band festivals involving thousands of high school students. They were responsible for the coronation of the homecoming queen and their own *Noblemen* alumni breakfast. In 1943 due to WW II, the I.K.'s as well as most male organizations on campus suspended activities for the duration. By the spring of 1946 the I.K.'s were back with 15 returning war veterans.

Up to full strength in 1948, a new member was Jim Brooks.



Top Row: Dick Schlenga, Louis Shandera, Jack Blaine, Waldo King, Don Erickson, Arthur Scott
Row 2: Gil Brooks, Bill Ranniger, McDougall, Jim Brooks, Andy Thompson, Glenn Baker
Row 3: Bill Cable, Harry Bush, Jim Paulson, George Morgelli, Don Lowe, R. Nelson
Bottom row: Don Mitchell, Dominico Tobia, Dick Riffenberry, Les Houser, Howard Evans

Intercollegiate Knights

The Intercollegiate Knights were formed on this campus in 1937 with Dr. L. Sparks as the advisor. Before this club became part of the National organization it was known as the Knights of the Claw. The I. Ks. were formed and operate as a service organization.

The I.Ks. hold annually a fall formal, a spring picnic and this year they played host to a region convention which saw many members from this state and many from other states participate.

Officers: J. Paulson, Duke; D. Mitchell, Duke; H. MacDougal, Scribe; D. Lowe, Guard; D. Tobia, Historian; D. Rifenbery, Chancellor; G. Moergeli, Jester.

In 1949 Central hosted the regional convention of I.K.'s.

In 1950, Jim Brooks, the *Royal Chancellor of Exchequer* and *Honorable Duke* of the former *Knights of the Claw* was an official "Who's Who Among Students In American Universities and Colleges." This same Jim Brooks would become Dr. James E. Brooks,

will be held from 9-12 Saturday evening in the Mens' gym, according to Lorraine Mansberger and Ned Face, with music by Marv Clarks' band. Admission will be \$1 and late leave will be 'til 1:30 a.m.

Sunday morning various campus organizations will hold their annual breakfasts, winding up according to Dreher and Case, the biggest weekend of the college year.

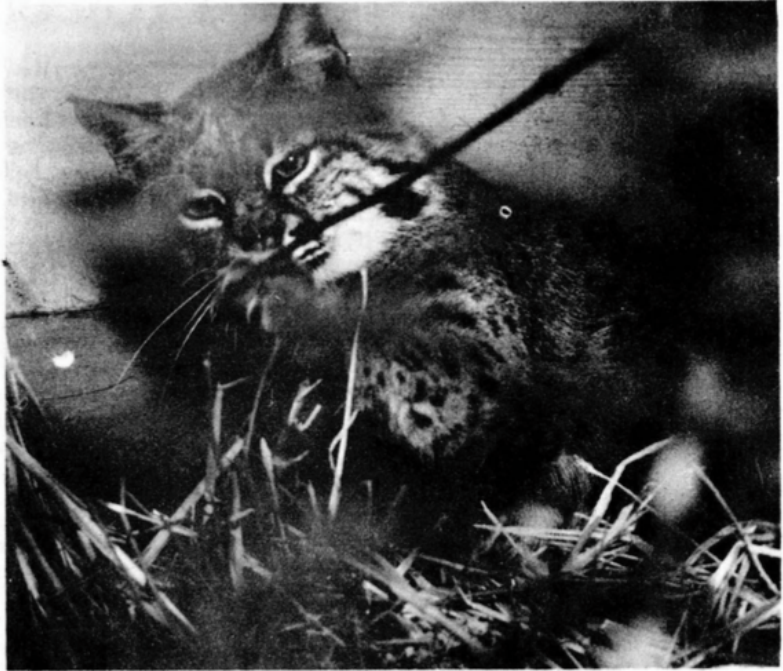
The Student Government Association council announced late Wednesday afternoon that the name "Tuffy" had been chosen for the CW wildcat.

Herodotean Homecoming Breakfast Set For Sunday

Dr. Mohler's home on Cliff street will be the scene of the annual Herodotean Homecoming breakfast Sunday from 9 to 11 a.m., announced Julie Williams, social commissioner, this week.

The breakfast is a traditional get together for actives, alums, their husbands and wives, she said.

Tuffy



Central's new wildcat mascot peeks gingerly out of his new box home. The shadows in the picture are from the screen on his cage.

the only Central graduate to become president of then CWSC in 1961. The Brooks library bears his name today. Is it a surprise the band performed at his inauguration ceremony?

Tuffy-

In the 1950s Cle Elum had the Midway Zoo west of town on the Seattle highway. The owners of the Wildcat Inn in Ellensburg purchased an actual wildcat from this zoo. Technically a lynx, Central students named him "Tuffy." He lived in a nice cage at the Inn, but was loaned to the yell staff for athletic contests.

In the summer of 1952 the Wildcat Inn burned to the ground. Tuffy was homeless. The owners willed him to Central, where he lived behind the Central Union Building, and later behind the heating plant.

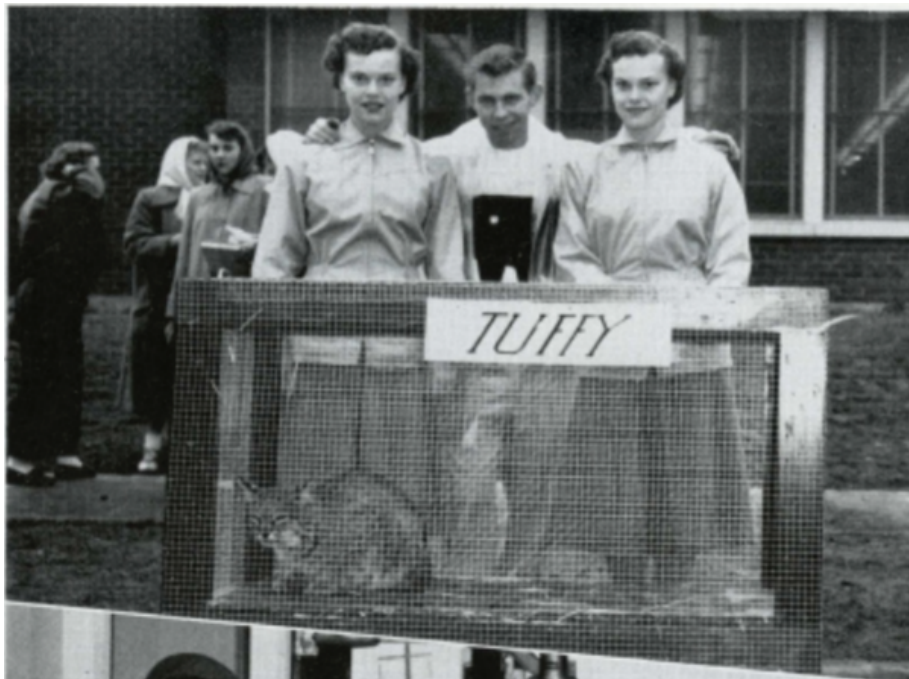
The I.K.'s took over the care and feeding of Tuffy, with the Student Government Association purchasing his *Puss and Boots* canned cat food.

In what was called the biggest flurry of excitement since the dynamite blasts on Tomlinson Field, Tuffy somehow escaped from his cage the night before the first 1952 home football game. After frantic searching, radio bulletins and much worry, Tuffy was located sleeping in some shrubbery two blocks from campus. Recovered by the I.K.'s., he made it to the game on time.

At that point, the SGA and I.K.'s agreed the expense and troubles surrounding Tuffy were overwhelming. Isolated behind the buildings, his solitary lifestyle was not ideal.

SGA contacted the Woodland Park Zoo in Seattle, who accepted Tuffy in February 1953 with much enthusiasm. Tuffy became one of three wildcats in their exhibit, which included a sign indicating Tuffy had been donated to the zoo by Central students.

Was the escape of Tuffy accidental or contrived? There is no surviving evidence either way. However, I.K. disbanded in June 1953 and wouldn't return until 1962. Perhaps they knew something had to be done about Tuffy.



"Come on and yell! Let's show our mascot "Tuffy" that we are behind our team." Haven't you heard this before at the games?

Haunted Paradise-

In November 1953, on Friday the 13th, The Central chapter of the International Knights (former *Knights of the Claw*) hosted the "Haunted Paradise" formal ball in the Central men's gym.

Who else but the Claw Chapter of the International Knights would schedule a formal dance on Friday the 13th, and call it Haunted Paradise?

To make things even more exotic and unprecedented, they imported a band from Seattle.

Bob Marshall's 6-piece house band from the *Flamingo Room* in Seattle was brought in especially for the event, the first "all negro band" ever hired for a Central student dance. The band was an instant hit. The appreciative audience danced happily all night.

Women were granted "late leave until 1:30" to attend the dance. It was another triumph for the I.K.'s.

In conjunction with their sister group *Spurs*, numerous additional 1953 social events were organized.

Brooks Honored-

James Brooks was named a "Founder" of the I.K.'s in 1960 for his work at the national level of the organization, a distinctly rare honor. (See Campus Crier 4.16.1965)

If the above edited version of the 1935 *Lithesome Limbs, Pulchritudinous Torso* escapade seems politically incorrect today, what follows may be incredulous. The 1960s saw the "emancipation and empowerment of women," campus political unrest over the Vietnam war, and the environmental consciousness of Earth Day.

Knights Honor CW President

Dr. James Brooks, Central president and past national advisor of the Intercollegiate Knights National Honorary Service Fraternity, was honored April 12 by the Claw Chapter. He was chosen to be honored guest because he was granted the title of "Founder" in 1960. The title was granted by the 36th General Assembly for recognition of his work in establishing a national executive secretary type of government. Men who have contributed to the building of the national organization have been granted the title of Founder by the General Assembly.

The date also commemorates the founding of the service fraternity by three students at the University of Washington in 1922. It also calls attention to the ideals, the history and the purposes of the Intercollegiate Knights.



PLAYBOY BUNNY gives President James Brooks and Assistant to the President Donald Baepier keys to the Playboy Club of Central (alias the SUB Ballroom).

IK Playboy Dance

The fourth annual Playboy Dance, presented by Centrals' Chapter of the Intercollegiate Knights, was held the night of November 18th.

Dimmed lights, candlelit tables and sexy bunnies were main attractions of the affair. The I.K.'s spent many hours putting together the dance and received decorations from the Playboy Club in Chicago. The "Bunnies," which served soft drinks, were SPURS in cottontail disguise.

Donna Krause reigned as Playmate and Gary St. George as Playboy at the semi-formal dance. Donna received a Playmate Pin while Gary received a free subscription to **Playboy** Magazine.

Music was provided by The Walker Larsen Trio, a band specializing in soft, smooth music with the night-club touch.

President Brooks receives his Central Playboy Club Key

Playboy Dance-

The Claw chapter and Central were re-chartered in 1962 at an on-campus I.K. convention. This convention revised the constitution for the upcoming National I.K. Convention in Texas the following spring. Much of the credit for the new national constitution was due to the work of Jim Brooks.

Beginning in 1963 the I.K.'s chose a Grand Duchess, this woman to be their nominee for Homecoming Queen and the Miss Sweezy pageant. Many Homecoming activities and the pageant were organized and run by the I.K.'s.

They also organized the *Playboy Dance*. This dance was an event of "much fun and merriment." The SUB Ballroom was decorated in the style of the Chicago Playboy mansion. The I.K.'s *Spurs* sister organization on campus provided the costumed "bunnies" in short skirts complete with ears and cottontails, and Go-Go dancing girls. The highlight was the election of a Playboy-Playmate by the attendees.

The Playboy Dance was another huge success. It became an annual tradition extending through 1970.



Miss "Candy Sweet" smiles with glee as she performs her act for those present at Las Vegas Night.

Miss "Candy Sweet," a stripper, was one of the highlights of the fourth annual Las Vegas Night sponsored by Sue Lombard, Stevens, and Whitney Halls.

The event took place throughout the SUB, its purpose being to provide an unusual activity to entertain the students. As players entered the door, after first relaying \$1 per person entry fee, they received \$250 (play money) with which to play the games.

Backroom poker, blackjack, acry duery, and crap games were among some of the excitement provided. In addition, there was featured entertainment for the evening such as "quickie" marriages and divorces at the Hitching Post, a bar and restaurant, upstairs dancing and a performance by go-go girls.

The evening was climaxed by an auction. Among the prizes auctioned was a year's subscription to *Playboy* magazine. All in all it proved to be an evening full of excitement.

Gambling and Strippers

Taking their game seriously, roulette players watch anxiously to see if they will win.



Las Vegas Night-

Though officially sponsored by Sue Lombard and Stephens-Whitney, there is evidence *Las Vegas Night* was another brainchild of the I.K's. The purpose was to provide an unusual activity to entertain the students.

For a \$1 entry fee, players received \$250 in play money. Poker, blackjack, and dice games were available all over the SUB.

Entertainment included "quickie"

marriages and divorces at the Hitching Post. Go-Go girls danced in the bar and restaurant upstairs. Sue Lombard women acted as strippers for the festivities, with Stephens-Whitney providing male strippers and dancers in drag.

Las Vegas night was also wildly popular for several years.

The chances of events like the Playboy Dance and Las Vegas Night happening on the CWU campus today are absolutely zero. Whether for better or worse, times have certainly changed in this century!

To the best of my knowledge the *Knights of the Claw* disbanded after the 1970 school year. There are no Central student newspaper articles past the last I.K.'s photo in the 1970 yearbook.

Internet searches indicate the last vestiges of the national organization had entirely crumbled by 1990, but isolated chapters may still survive at colleges and universities around the country.

This chronicle may appear to trivialize the role of *The Knights of the Claw* and the *Intercollegiate Knights* spanning more than 40 years at Central. That was not the intent.

These school spirit anecdotes may be fun, but obscure all the low-profile hard work done by this fine organization.

The I.K.'s provided endless support for student government. They worked tirelessly behind the scenes campus-wide, including cleanup after athletic events and numerous school activities.

They were a friendly "safe haven" for students needing help of any kind. I.K.'s worked with handicapped youth in the community. They supported activities for the Cascade Special Education School, civic organizations off campus including Rotary and Kiwanis, plus other local social organizations for children.

The I.K.'s truly upheld their pledge of *Service, Sacrifice, and Loyalty*.

All known formal I.K.'s yearbook photos from 1929-1970, a PDF of this document, and other assorted clips are part of this history.

To get more information on *The Knights of the Claw*, I'd planned to talk with Jim Brooks. Our paths would cross occasionally in the Ellensburg Moose Lodge. Unfortunately, we lost Jim Brooks in 2017 before I could interview him.

I recognize several others I.K.'s in these photographs who are still with us at this writing in September of 2016. Jeff Mitchell (See 1966) is retired in the Port Orchard area, where he was the choir director at South Kitsap High School for many years.

Hi Norm,

Glad to hear from you regarding the Intercollegiate Knights. I know you have pics from annuals but they did not come through. Just a side note, my Dad, Lloyd Mitchell was in the IK in 1936-37 (pic on p. 109 of the 37 annual). He went to the U of Oregon in 37-38, returned to CWCE in 38-39 but is not listed as an IK on p.92 of the 39 annual. I have to assume he was a member since he is in the 1940 annual p.101, (listed as Chancellor of the Exchequer), and in the 1941 annual, p.110. Another connection between music and IK.

Great research. Many things I did not know about.

I have a picture of myself and Gary Guinn in our IK blazers with a couple of playboy "bunnies" from the Playboy Dance. One of the girls was a music person, Barb Carlson who later married music major Jim Scott. If you want to use the pic let me know and I can send it to you but I would like it back.

Jeff Mitchell

I got the pictures. Pretty cool. In picture 32 Glenn Carr (listed, not pictured) was a music teacher in Wenatchee for a long time.

Robert Whitener, pictured in 1939, went on to get his educational doctorate in History and taught at Whitman College his entire career specializing in NW Indian History. He singlehandedly convinced the Makah tribe to save its artifacts from Ozette and to build a cultural center to display and tell the history of the Makah. He married my dad's sister Lola who is still alive. She has not lost a step and we get all kinds of info from her.

Now, a little (lot) about Mitchell's at CWCE/CWSC/CWU. My grandfather/grandmother, Harry and Flossie Mitchell, owners of the Tum-a-Lum lumber company in Ellensburg, befriended Wayne and Tek Hertz. He introduced Dr. Hertz to the service groups in town and took him there as his guest. Over dinner at the Mitchell's in the summer of '38 Wayne convinced Dad to come back to CWCE from Oregon and be a part of the music program.

My dad and mom met at Central and were acquainted with Hugh and Dorothy Evans, Jan's (my wife's) parents. Dad, his two sisters Lola and Eleanor and brother John all went to Central and graduated, with John graduating with a music degree around 1955 and spent his teaching career in the vocal music department at Kent-Meridian HS. So, the Mitchell's grew up in Ellensburg and in 1955 Harry died. Flossie then became a housemother at Kamola Hall. We had many great family reunions there with family singing in the west room, where there was grand piano. Also, each of us kids had our own room since the reunions were at Christmas and Thanksgiving and students were gone. Everybody family brought a box of music and Lola and mom took turns accompanying marathon family sings. Wayne and Tek Hertz were always in attendance with Tek doing some of the accompanying. Flossie lasted as a housemother until 1965 when she was courted by longtime family friend Allan McCracken and they were married. Allan's daughter Florence was married to Dr. Ron Frye, head of the Industrial/Technical department, located in the far north-eastern corner of the campus. We then gained a bunch of "shirt-tail" relatives from that union. Lastly, my sister Sandy graduated from Central but my sister Wendy couldn't stand the wind, or maybe had a boyfriend, and high-tailed it for Western. Of course, both Brian and Scott graduated from Central as did Brian's wife Jenny.

Well, got a little off track but you can see we have rich history in Ellensburg and at Central.

So, enough stuff. Hope all goes well with your project.
Jeff Mitchell

Thanks Jeff !

I will add all this to the lore of the claw.

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"

CWU Music Cat Tale - Men in Choir

Question from Music Chair Todd Shiver:

This is great Norm. One question, where did the guys come from that sang in the choir?

Excellent question given how few men were on campus.

It will be the subject of a later factoid, but in the early years women and men were forbidden to even speak to each other. As a man, you literally had to ask permission of the Principal or President to meet with, speak to, or date a coed. Any such activity had to include a chaperone. The campus was "closed." Nobody who lived on campus, which was nearly everybody, could leave campus without permission. Chaperones escorted the students to various churches on Sunday. There was no "going home" for the weekend.

But think like a young unmarried college man. Where would you rather be than on the risers only inches from a roomful of women? A huge percentage of the men on campus were in choir. Though there is no concrete evidence, there are inklings the climate in choir was slightly more relaxed from a social perspective, so men and women could engage in some very polite conversation on musical matters. It was a great place for guys to be, and the women managed to encourage them. Even so, women outnumbered men roughly 3 to 1 in choir for many years.

Several yearbooks use words including "intense, serious, extreme, fierce, zealous, fervent, and spirited" to describe the competition among the women for the few available men.

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"

CWU Music Cat Tale of the Day- Snoqualmie Pass

There has been light snow almost daily in Ellensburg in March through this writing the on the 7th. 2016-2017 will be remembered as one of the coldest, most wet, and snowy years in recent memory. Winter may not be finished with us yet.

I recall a mid 70s Central band tour. On our April 11 return trip from Walla Walla, the busses reached campus to find 4 inches of new snow on what had been growing grass.

The frequent closures of Snoqualmie Pass this winter are a small reminder of the relative isolation and unpredictable weather of the Kittitas Valley.

But are you aware *all* the mountain passes including Snoqualmie were permanently closed over the winter prior to 1931? Typically, the closures lasted from mid-November through mid-May.

Prior to the completion of I-90 the trip from Ellensburg to Seattle was at least a 6-hour drive over the two-lane road winding through towns large and small. It was more than a one hour drive from Ellensburg to Yakima on the Canyon Road.

Originally the route over Snoqualmie was a native American hunting and fishing trail, allowing the Yakima and Kittitas tribes to trade with the Snoqualmie tribe on the west side.

By 1865 there was a wagon road from Seattle to the summit. From the east side the settlers used logs and rafts to navigate Lake Keechelus south to north, then hiked to reach the road.

In 1867 the wagon road was finally completed from Seattle to Ellensburg. After road improvements, the first car made it over Snoqualmie Pass in 1905. Driving across the pass with reasonable safety wasn't practical until 1915, and wasn't reliable or common until the road was fully paved in 1926.

When the highway was closed, train travel was the only way to cross the pass in winter. I can't imagine loading most of our Music Department on trains to attend NAFME in Bellevue like we did a couple weeks ago...

Central did grow once Snoqualmie was open through the winter. Enrollment would remain below 1000 until after the great depression and WWII, when car travel was a better fit for students than trains.

The Central Marching Band performed at the dedication ceremony for the new Vantage Bridge across the Columbia River in November 1961. Apparently it wasn't snowing :)

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore, and Mythology

I can report an entirely unrelated but interesting Snoqualmie Pass personal anecdote.

Our family lived in Seattle and owned a very modest cabin at Salmon la Sac on the Cle Elum River above Lake Cle Elum. In winter during the late 1920s my grandfather made arrangements with the train engineers to stop the eastbound train at the half way point along Lake Keechelus. The tracks were on the opposite side from the current highway.

He would put on snowshoes, and hike directly across the frozen lake to meet the primitive road on the opposite shore, then proceed to our cabin.

Oftentimes there was 3 to 8 inches of water above the hard-frozen ice on the lake. The lake did not appear frozen at all, including choppy waves and chunks of floating ice.

For the westbound trip back home, passengers on the train were stunned to see what appeared to be a man in the middle of the lake walking on water like one of the New Testament miracles of Jesus! The train would stop, collect the miraculous water-walker, and proceed to Seattle.

No, it wasn't Christ incarnate, not even close. It was only my maverick grandfather. He became a favorite of the train engineers who loved to claim they retrieved a mysterious man able to walk across the waters of a large lake in the middle of nowhere.

As a young boy on the way to our cabin long before I-90, my grandfather would delight in stopping the car not far from what are now the former Keechelus snow sheds to tell me the story. Years after he passed, my grandmother continued to claim the story was absolutely true.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore, and Mythology

CWU Music Cat Tale of the Day- Snow Ball Dances

With students on campus generally four years, all memory of a traditional event can be erased relatively quickly. The two World Wars disrupted campus life significantly, resulting in the loss of numerous traditions, as did the Korean and Vietnam wars.

Campus traditions can be reborn. Good ideas in one generation sometimes return as “entirely new” a few or many years later.

In organizing a student formal dance in Winter, what name should it have? Obviously, it would be the Snow Ball! This was a no-brainer new idea at least twice, and perhaps more.

Dances began at Central in the mid 1890s in spite of extreme faculty and administrative reservations. These dances appeared spontaneously, because students believed permission would not be granted. More than a decade of wrangling ensued over regulations, dancing positions, music, and more. In the basement gymnasium of Barge Hall in 1908, the earliest college-sanctioned dance on campus was the “Colonial party,” held in commemoration of the birthday of George Washington.

Soon the Colonial party became the Colonial Ball. Couples in ornate 1700s costumes danced the minuet, the one and only administration-approved dance. The minuet involved no more male-female contact than the touching two fingers of the right hand. Dancing restrictions relaxed gradually. The Colonial Ball remained an annual formal dance until 1958.

In 1959 the Colonial Ball became the May Coronation Ball for the crowning of Miss CWCE and later Miss CWSC. The last Miss CWSC was crowned in 1969. There never has been a Miss CWU. The Colonial Ball has never returned.

The success of the Colonial Ball in the early days at Central opened the dancing floodgates. The first mention of the Kamola Snow Ball appears after WW I in the 1922 yearbook. By 1926 the newspaper reports the Snow Ball as the long-established first formal dance of the year in early December.

In 1932 the dance became a “tolo,” with women inviting the men.

The 1937 student orchestra is singled out in the newspaper as “one of the best ever heard” including a violin solo accompanied by harp.

The 1940 event became so large, attendance had to be limited to the first 250 couples. After a hiatus during WW II, the Snow Ball remained popular through 1957. The *Sweecians* dance band played the Snow Ball frequently those final few years.

It is reasonable to conclude the arrival of rock music in the late '50s spelled the demise of the Colonial and Snow Ball formal dances. Swing dancing was no longer the dancing choice of youth.

There was no mention of the Snow Ball at Central for the following 29 years.

In 1996 the Snow Ball was reborn as a general admission informal dance in celebration of campus Black History Month activities. Swing dancing was back in favor with live music! There is no indication anyone remembered the original Snow Ball dances. The resurrected Snow Ball dances were not sponsored by Kamola, or even in the same month.

In 1997 CWU Jazz Band 1 performed the "2nd annual" Snowball Dance in the SUB Ballroom. It is their first on-campus Winter semi-formal dance in 30 years. They returned for 1998. In 1999 the Snow Ball featured a Harlem Renaissance theme, with a New Orleans Mardi Gras theme for 2000. After 5 short years the Snow Ball disappeared again, as did the dance jobs for Jazz Band 1.

It is a shame, because learning dance tunes old and new is valuable experience for musicians.

If history is any indication, we can expect the return of the Snow Ball to CWU in roughly two more decades.

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"

CWU Music Cat Tale of the Day- Student Entertainment

For decades at Central a faculty / administrative committee selected various touring ensembles to appear on-campus as entertainment for students. Nationally-known booking agents organized acts on a touring circuit of "one-nighters" college to college. Central generally hosted monthly concerts.

These were exclusively "classical music," with string quartets, rising young opera stars with piano, ballet dance duos, organ soloists, etc.

This was fine to a point, but unrest grew in the student newspapers over nonstop classical chamber music concerts with no popular music.

The booking agents advertised the touring acts in various categories. One such category was "not recommended for college audiences." In an early 1950's lapse of security, student government found the list of acts. The faculty / administrative committee had chosen exclusively from the "not recommended" list for many years!

When news of this "scandal" broke, it did not sit well with students.

Student government realized numerous touring big-name nationally prominent bands performed in Portland, "Playland" in Yakima, then Spokane, often with a night off between Yakima and Spokane.

In April 1955 the junior class hired "Les Brown and his Band of Renown" in that available empty night for the Junior Prom. It cost far less than Brown's usual rate.

The band played a one-hour concert in McConnell auditorium, which was open to the public and piped to Sue Lombard dormitory. A wildly successful dance followed in the gymnasium.

Next for 1956 it was Downbeat Magazine's top band in the land, "The Count Basie Orchestra" for prom with a similar concert followed by another successful money-making dance.

In 1957 the juniors hired "Swing and Sway with Sammy Kaye" with the same concert followed by the prom. More success.

1958 saw the "Les Elgart Band" under identical circumstances and equal success.

All this success spawned the idea for various concerts in addition to dances.

On the heels of several years of successful '50s dances by bands including Les Brown, Count Basie, Sammy Kaye and Les Elgart, why not try some concerts with popular vocal artists for student entertainment?

In 1958 "The Four Freshmen" were a very popular male vocal quartet. Each of the 4 Frosh played an instrument too. They accompanied themselves, sounding like a mix of the '40s swing era big band vocal groups and a very contemporary jazz barbershop quartet. Young and good-looking, they had a string of hit records and several popular albums on national labels.

In January 1958 student government hired the Four Freshmen for a concert in McConnell Auditorium. The concert was sold out. They played all their hits nonstop for 90 minutes. Central had seen nothing like this. By the end of the concert, students were so enthusiastic a “near panic” ensued.

The Frosh were guests of honor at a packed after-concert reception in the Central Union Building.

Based on that success, the male vocal quartet “The Hi-Lo’s” appeared three months later in March 1958. The Hi-Lo’s were similar to the Four Freshmen, though more jazz oriented.

This concert was the source of much controversy.

Singer Johnny Mathis was the opening act for the Hi-Lo’s. Mathis had appeared on the popular Ed Sullivan television show, had one minor hit record, but was not well known. Mathis was well-received by the Central students, who were anxious to see the headliner act.

Little did Central know, but that year Mathis would have a huge hit record spending an unprecedented nine and a half years on the Billboard Top 100 list. By that point Central could never have afforded Johnny Mathis. The few students in attendance were very fortunate to see him when they did.

The Hi-Lo’s took the stage and sang only 6 songs. They were on stage barely more than 30 minutes. Their clothes were rumpled. Distant, they made little effort to connect with the audience. Angry students boycotted the Hi-Lo’s reception afterward.

The concert management company was very apologetic, claiming a misunderstanding on the extent of the Hi-Lo’s performance. Unfortunately, the damage was done. The concert lost several hundred dollars. This was a significant blow to student government finances.

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* “Teller of Tales”

Incidentally, former Central Vocal Jazz I graduate Bob Ferreira is currently drummer and vocalist with the Four Freshmen. Though all the founding members have passed, The Frosh have been together since 1948. Ferreira came to Central from the program at Edmonds Community College, where he was a student of Kirk Marcy, a former member of the Four Freshmen. Marcy is a frequent clinician at Central vocal jazz events, and good friend of CWU vocal jazz. His numerous Edmonds Community College graduates like Ferreira routinely migrate to Central.

City residents disgusted with Sweeey activities

Last weekend Ellensburg was the hub of social activity: there was a city-hosted slo-pitch softball tournament and the ever-famous Sweeey Weekend.

Sweeey Weekend used to be an annual college event that took place prior to finals week. It seemed that over the years it degenerated into one large drunk which led to an eventual decision by Dr. Brooks to end the official Central affiliation with the weekend activities.

Somehow Sweeey has survived and when things go wrong or get out of hand Central still gets the "credit" for whatever happened. Such was the case with the Rugby team hosted kegger held Saturday evening at the rodeo grounds.

Unfortunately, the Ellensburg wind got a hold of the music and carried it to all ends of the city much to the disgust of the local residents. Many complaints registered with the Ellensburg Police Department indicated that residents not only heard rock music but the crowds vulgarity and normal crowd noise factors. There were also complaints of nude people on top of the handstand and minors getting past ID checkers by climbing the fences.

On the positive side of the weekend, though, the hotels were filled, businesses were booming and considering the activities going on there were very few problems.

The question again is what is the fate of Sweeey activities in Ellensburg. And now it is facing the city council as well as the college.

Even if the majority of participants were college students, I would think that one relatively organized kegger is better than having several illegal gatherings spread throughout the city during the weekend. But, most importantly, if citizens are that concerned over the Sweeey related activities of the past weekend, instead of passing strict ordinances to curtail the activities, maybe next year the whole city could become involved in the planning and the execution of the events so that the only complaint possible would be: "the weekend was too short."

JACKIE HUMPHRIES

For several years in the 1920s the Ellensburg Chamber of Commerce sponsored an annual spring picnic for Central students. They also sponsored a winter sports carnival in Menastash Canyon (an early spelling), and later in Robinson Canyon including skiing and tobogganing. As Central grew, the Chamber was unable to continue the

activities. The Associated Student Body assumed the events for a few years until the expense became impossible.

On the Friday before Spring finals, "Senior Sneak Day" became a 1920s senior tradition of slipping away from campus for a holiday. The sophomore class was intent on ruining the senior plans. Ultimately the inter-class rivalry got out of control, including injuries at a downtown cafe requiring police involvement. There was great public outcry.

Central administration agreed to student requests for a return of the all-school picnic in place of Sneak Day. The annual picnic was reborn at Eschbach Park on the Naches River near Yakima. The tradition continued until WW II.

With record student population in 1948, Sweezy Day replaced the Eschbach spring picnic. Instead of classes a full schedule of student activities were organized. Over the ensuing years, students increasingly entertained themselves in their own way. This included the warm sand dunes at Vantage, and swimming at the infamous "Central swimming hole" which was lost in 1963 beneath the rising waters behind the new Wanapam Dam.

In 1963 amid student apathy for the on-campus activities, administration moved Sweezy Day to Saturday. Student enthusiasm plummeted.

Sweezy Day transformed into Sweezy Weekend, which involved extensive student partying in the anti-establishment Hippie style. Claims were widespread Playboy magazine listed Central as one of the top "party schools" in the nation. There is no such evidence in the magazine.

By the 1970s Sweezy Weekend had become a huge event with packed hotels of revelers, 10-cent beers in the jammed local taverns, and gallons of beer for 50 cents. The announced "goal" was to drink a million ounces of beer in the month of May, which purportedly was accomplished in 1973.

In 1975, the Central rugby team hosted what turned into a massive Sweezy Weekend kegger on the rodeo grounds. The loud live band disturbed local residents, who made numerous noise complaints. There were also complaints of nude people on top of the bandstand, and minors scaling the fences to slip past the ID checkers at the gates.

At that point President James Brooks had little choice but to put an official end to Sweezy Weekend.

What started as a simple 1920s Spring student picnic tradition saw an ignominious end along with many other school traditions during the turbulent Vietnam era.

The band at the Rugby kegger was not associated with Central music.
N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"

CWU Music Cat Tale- The Christmas Tea and Wassail Party

The Christmas Tea was a third Sunday of December long-standing tradition, possibly dating to the founding of Central. In the early days, finals week ended on the third Friday in December. Some years students were not allowed to leave campus for home until the 23rd. The tea was quite popular.

The Kamola Hall Christmas tree reached from the brick room, to touch the chandelier on the ceiling of the second floor living quarters. Kamola's four fireplaces "crackled out a cheery welcome amid Christmas greens and candles."

Musical numbers and carols were performed in the green room by faculty and students. The refreshments committee prepared the tea, fruitcake, and old English wassail.

The first official mention of the Christmas Tea appears in the 1925 student newspaper. Music professor Ethyl Miller presented a particularly memorable program. Some years the newspaper simply reported the date on the calendar, implying the party had been a fixture long before 1925.

The Wassail Song, part of the Ralph Vaughan Williams- *Old English Folk Songs*, was sung by the Central Madrigal Club in 1933 and 1934.

Beginning in 1950 the Tuesday before the Christmas Tea, a small group of faculty sponsored the first all-school Wassail Party. It was considered one of the most successful functions of the quarter. Held in the old Campus club, it "endeared the faculty to the students in a way never before experienced here." Santa Claus made an appearance for the children of Vetville parents. Carols were sung amid various wassail toasts.

Traditionally, wassail is a hot spiced ale, but is also an ancient expression of good wishes. At Central wassail was hot spiced apple cider. It was two nouns in one, both the beverage, and the friendly party at which it was consumed.

By 1953 more than 900 attended the Wassail Party, drinking more than 50 gallons of wassail. The party was funded by the faculty union and the Washington Education Association. The Central Singers performed, with carol lyrics projected onto a screen utilizing new state-of-the-art high technology!

In 1954 the party moved to the Central Union Building. Winners of the annual Dorm Choral Competition were the entertainment. The Christmas Tea had quietly disappeared, but plans were also made to revive it the following year.

In 1955 the popular Wassail Party was cancelled. Due to the work involved in giving the massive party, the union and WEA decided to "rest this year, and test student appreciation of their efforts in past years."

The Wassail Party came back for 1956 thanks to a massive faculty effort. Music faculty presented the entertainment, home economics faculty served wassail, science faculty washed dishes, English cleaned the kitchen, social sciences watched the children, administration did the decorating, etc.

In 1957 “circumstances decreed the annual affair be permanently cancelled.” The huge increase in enrollment simply made the party too large and expensive to continue.

Sometimes we can cite changing social conditions, war, or finances for the loss of various school traditions. In 1925 Central enrollment was 450. The entire student population could squeeze into Kamola Hall. In 1955 enrollment was nearly 1500. Despite significant faculty and administrative effort, there was simply no indoor venue to support a party that large. It is impressive and admirable the party lasted as long as it did. In the Fall and Spring large all-school events remained more feasible outdoors.

The demise of the Wassail Party was the result of success as a small school grew into a college.

Will the Wassail Party return in this century like some other traditions? It is possible. Dr. Scott Peterson and the CWU Men’s Choir have revived vocal versions of the *Alma Mater*, *Fight Song*, and *Wassail Song* not performed by choirs in 50 years.

N.W.

Unofficial Self-Appointed Keeper of CWU Music Legend, Mythology, Lore, and Duly-Sanctioned *Tusitala* "Teller of Tales"

Hiring First-Year Teachers: Aly Henniger

In May 2017 Music Department Chair Dr. Todd Shiver received a remarkable email from the Northshore Schools in Bothell, WA concerning CWU Music graduate Aly Henniger. Teacher Rick White was part of the interview team who hired Aly as a first-year choral music teacher for 2017-2018. He wrote in part:

We were totally impressed with Aly's preparation for her interview and her knowledge in regard to the in-depth questions we asked. It was obvious that she had classroom and rehearsal activity at CWU that helped prepare her to enter the teaching world on a positive note.

I have been a participant in many interviews as a 39-year veteran of our profession and have rarely encountered a candidate displaying Aly's abilities.

It comes as no surprise to Central Music that Aly Henniger landed her first teaching job. She was a talented and outstanding student, delightful person, and no doubt will be a first-rate educator. It is testimony to the Northshore Schools they recognized her attributes immediately. Receiving a letter of thanks from a hiring district is virtually without precedent. Aly and Central Music should be very proud.

This good news prompted some historical research with interesting results.

There is student newspaper evidence Central placed 100% of education graduates routinely from the early 1900s through the 1950s. Typically all music education graduates had jobs by the end of April before they had even graduated!

According to a 1955 student newspaper, 100% of 279 Central grads got teaching jobs with an average starting salary of \$3,720 per year.

In the 1978 department newsletter, music chairman Joseph Haruda wrote "times of doubt and pressures at all levels of public school music caused fewer numbers to enroll in music education. Even so, Central placed a higher percentage of music education graduates than ever before."

We need look no further than the WMEA Music Educators Hall of Fame in our Concert Hall foyer, where a huge percentage of honored music teachers are Central graduates.

In the late 1970's Central elementary music education specialist and professor emeritus Jane Jones wrote of taking literally hundreds of calls from desperate superintendents and school districts searching for music teachers long after all available candidates had been hired.

Shortly before his retirement in 1978, director of bands Bert Christianson went through the book of WMEA educators underlining more than 200 names of active teachers who were his former Central students. It is likely Larry Gookin could find similar numbers today.

Today, professor Mark Lane confirms all music education graduates who wanted a teaching job, found one over the last several years. This has been the case in the music

department since the founding of the Washington State Normal School 125 years ago. Few districts are delighted as Northshore with Aly Henniger.

N.W.

Self-Appointed and Unofficial Keeper of CWU Music Legend, Lore and Mythology

CWU Music History Factoid of the Day- Solo and Ensemble Contest

2019 marks the 80th anniversary of CWU hosting the Solo and Ensemble contest.

WMEA had formed in 1937 with conferences on the odd-number years. The Central Singers directed by Wayne Hertz performed at the 1939 conference in Tacoma.

Each region hosted a "High School Music Association" adjudicated festival.

The 1st Central Washington High School Music Association contest-festival was at Central in March of 1939.

Essentially this was what we now know as solo and ensemble contest, but in addition to soloists, also included high school bands, choirs and orchestras.

The festival band and orchestra was 200, with a choir of 300. The event was in the old auditorium (Barge), new auditorium (McConnell) and new gym (Samuelson.) The massed groups were comprised of the finest performers from all the schools as nominated by their directors.

Like today, considerable assistance came from Central's student Sigma Mu Epsilon music honorary society, the precursor of NAFME.

By 1947 in addition to the regular March statewide event, in May Central began hosting the All-Northwest Solo and Ensemble with the contest winners from WA, OR, ID and MT. 126 student winners performed. There were no large ensembles at this event.

By 1959 there were 800 WA regional performers. The All-Northwest event was apparently short-lived. In 1964 Central continued to host WA regional solo and ensemble in the new Hertz Hall plus surrounding buildings.

In 1978 Central began hosting WA State Solo and Ensemble as we know it today.

By this point Central had been hosting solo and ensemble for so long the event was no longer mentioned in department newsletters. To the best of my knowledge Central has hosted some variation of Solo and Ensemble either regional or statewide annually from 1939 to today.

New to solo and ensemble this year are mariachi ensembles!
N.W.

As an addendum to the above, at the 2019 Solo and Ensemble I spoke informally with fellow '70s CWU graduates Jim Rice and Bill Klaus. Neither had any memory of state Solo and Ensemble from their high school days in what would have been the very late 1960s into the early 1970s.

Bill Klaus recalls as a first or second year high school band director taking students to what must have been the first State Solo and Ensemble in 1977 at the University of Washington.

According to Bill, access to the building was very difficult, with the nearest parking and loading an absurd distance away. It was then a "vertical affair" carrying

timpani, xylophones and all other instruments up and down flights stairs to the various venues.

The outcry from the attending directors and parents was significant. Purportedly the UW music faculty wasn't thrilled either, to have this educational high school event interrupting their regular routine.

As mentioned above, Central began hosting in the following year 1978, and has hosted every year since, either in Hertz or McIntyre Halls.

As Jim Rice noted, "Solo and Ensemble has been a great thing for CWU." I couldn't agree more. Solo and Ensemble, plus all our other choral, string, band and jazz festivals have made CWU the logical next step after high school music for the past 80 years.

It is important to note CWU does not "run" Solo and Ensemble, nor are we allowed to recruit at this NAFME/WMEA event like the festivals we sponsor. We provide the facilities and multi-dozens of student helpers. The event itself does the recruiting for Central.

I've no sense the CWU music faculty sees these festivals as particularly disruptive or detrimental. Not only are festivals excellent for recruiting, the hundreds of education students learn first-hand what it takes to organize and run large successful festivals. They see it numerous times per year for at least 4 years.

That isn't to say there aren't challenges. Staff works hard moving CWU classes to other buildings whenever possible. Some classes are simply cancelled.

But this represents reality for public school teachers too, who must learn to adapt to nonstop school events interrupting the usual building schedule. These interruptions ARE our usual music building schedule every year.

I came from a huge and very successful high school music program. It wasn't until years later I came to understand just how huge and successful it was. When I came to Central in the Fall of 1972 it was simply "business as usual, that logical extension of my high school experience."

I tell my CWU students all the time their "frame of reference" is very limited. Many if not most of our students attended our festivals at least twice per year for their entire high school careers.

They simply assume programs everywhere are like CWU. Of course there are other similarly successful programs around the country, some significantly larger. But you must travel a long way from CWU to find them. We "do more with less" at CWU, and have since 1891. I wish more people realized that, even in Ellensburg.

CWU Dean of Humanities Dr. Todd Shiver noted all hotel space in Ellensburg is completely booked during Solo and Ensemble, as are many hotels in Yakima and Moses Lake. This is fantastic for local business.

At last check, the Ellensburg McDonalds, Starbucks, and Subway nearest to I-90 were the most busy in the entire state. Part of that volume is band, choir and orchestra busses packed with multi-thousands of students attending our large annual festivals.

N.W.

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology.

Central Music History Cat Tale of the Day - Influenza

The opening days of Fall quarter are the time of year our Central music faculty becomes particularly nervous. With students rehearsing and performing in shoulder to shoulder proximity for hours per day, sniffles or a cough in one student spreads quickly. In a matter of a few hours numerous student musicians can be too ill to play and sing, and faculty too ill to teach. Rehearsals and performances with half an ensemble or no conductor become problematic.

Were this 102 years ago, today we would remembering a mandatory 5-week complete shutdown of all Central classes and activities!

In the Fall of 1918 America was deeply embroiled in World War I and also a part of the worldwide influenza pandemic. Ultimately the "Spanish flu" would infect more than 13 million Americans (28%), with 675,000 deaths. According the Centers for Disease Control one third of the world's population was infected, with at least 50 million worldwide deaths. The flu killed 6 times more Americans than were lost in battle.

Nearly all able bodied men attending Central had been called into military service. There was one professor for every four students! Only a handful of men remained, residing in the Antlers Hotel downtown. (On the west side of Pearl Street between 5th and 6th avenues, The Antlers burned in 1967, becoming a parking lot.)

On October 11, the State Board of Health proclaimed all schools, churches, theaters and other places of meeting were to be closed. The local stores closed too.

Despite administrative reservations, Central closed as ordered despite no cases of influenza on campus. However, the decision was made neither students, faculty or staff would leave town "pending new developments."

The flu was rampant elsewhere in Ellensburg. The hospital was beyond capacity with flu patients.

Eswin Hall, the Boys' Clubhouse at 7th and Ruby, (now the College Apartments) was loaned to the city and the Red Cross as an auxiliary hospital. By the end of October, Eswin was also full. (Eswin would become the home of Central Music from 1927 through early 1930.)

Across the street, Central women living in Kamola Hall were unaffected by the virus. Their "enforced vacation" was soon quite unwelcome, but softened by picnics in isolated canyons far from town.

Not a single case of the flu was ever reported among the women.

After 5 weeks the quarantine was lifted and classes resumed in the second week of November. To catch up on lost instruction, Central president George H. Black (of Black Hall) determined the Friday after Thanksgiving and the following four Saturdays would become school days. The holiday break was cut from two weeks to one.

Despite the well-laid plans of administration, once classes resumed the epidemic returned almost immediately. It wasn't only the flu, but chickenpox, scarlet fever and smallpox too!

All the public meeting places and schools again closed, as did the local stores.

President Black made one of the most popular proclamations in school history. Classes would resume January 6, 1919. Despite completing only five of the 12 weeks of classes, full credit would be given for the entire Fall quarter!

According to the newspaper, "students began leaving town immediately, hilarious over both their vacation and their credits."

Vaccines against the influenza virus were not widely available until 1945.

Addenda:

The mortality rate of the 1918 Spanish flu at 2.5% is nearly four times higher than in 2020 with COVID-19 at .66%. People on their way to work developed the flu suddenly and died within hours. Mortality was high in people younger than 5, 20-40 years old, and 65+.

COVID-19 has very few deaths younger than age 40. However, direct comparisons are challenging because in 1918 there were no vaccines, and no antibiotics to fight the ancillary bacterial infections brought on by the flu.

Norm Wallen

Unofficial and Self-Appointed Keeper of Central Music Legend, Lore, and Mythology

Dr. Shiver-

Research in the history of CWU Music is challenging because so little was documented at the time. Here's some documentation in the form of another "Cat Tale" as of today, that is sure to be updated and appended over the next weeks or maybe months. We'll see. As always, distribute as you see fit, or not at all.
N.W.

Things to update in the above document:

The "epicenter" of Coronavirus nationwide is Seattle.

03.16.2020

The governor ordered all restaurants, bars and places of entertainment and recreation statewide closed through March 31. All public gatherings of more than 50 people are banned.

03.17.2020

Guidance at the federal level was suggested gatherings of any kind be limited to 6 people.

Grocery stores, banks and gas stations remained open as long as they met health directives. The few food businesses capable of "take out only" remained working. The local public schools continued to serve meals for students on limited and reduced schedules. Some local Kittitas County districts delivered these meals on the regular school bus routes to waiting students and parents for home consumption.

Nationally the Federal Reserve lowered interest rates to near zero and eased banking regulations, a step not seen since the collapse of the housing market in 2008.

There are 420 cases in King County with 37 deaths. Statewide there are 769 cases with 42 deaths. There are 3 confirmed cases in Kittitas County, none at CWU, and no deaths in the county. These numbers continue to change hour to hour.

625 (81%) of these cases are in King, Pierce and Snohomish Counties. (1/3 Central students are from King County and 2/3 from western WA.) Deaths are almost exclusively limited to the elderly and those with underlying medical conditions, particularly those in "elder care facilities."

The choir arrived at the ACDA Spokane convention to learn the entire schedule was being reworked on the fly. Dr Gary Weidenaar agreed the Chamber Choir would perform a day earlier than planned. The choir rose to all challenges, performing beautifully!

March 16 official word came there will be no performing groups Spring quarter 2020, and no sports season. Faculty and staff are preparing to teach the entire Spring online, with little or no in-person student contact.

Music professor Dr. Mark Samples organized meetings of music faculty and staff to discuss strategies and methods for teaching music classes and music testing on-line. Originally scheduled for the recital hall, new directives required shifting those meetings to on-line too.

Nearly everyone everywhere in society who can work from home, is working from home. This is challenging the capabilities of the internet providers. "Bandwidth" is strained due to huge increases in video conferencing, and entertainment too. School children not at school are online for classes, though few districts including Ellensburg have online capabilities. Most but not all families have home computers and internet capability.

McIntyre Hall will remain open, but with limited hours and minimal revolving staff.

All Spring concerts and recitals are cancelled. The few recitals necessary for graduation will be allowed attended by the studio professor only, no audiences, including no performer family members.

03.18.2020

Coronavirus cases reached every US state. The US/Canada border was closed by mutual agreement..

Businesses announce plant closures, including most domestic automakers, with airlines operating at bare minimums.

The income tax deadline of April 15 has been extended for 90 days.

Congress is set to announce massive stimulus plans.

The situation changes so quickly it is difficult to keep up, and it is only 10:30 AM.

Central Music History Cat Tale of the Day
 CWU Music and Mt. St. Helens Sunday May 18, 1980



In 2020 the 40th anniversary of the eruption of Mt. St. Helens May 18, 1980 caused many remembrances to resurface.

That weekend in 1980 happened to be The Wayne Hertz Music Festival. The Central Singers were joined by the choirs from Green River Community College, Spokane Falls Community College, Wenatchee Valley College and Yakima Valley College for *Stravinsky-Symphony of Psalms*. Central graduate assistant Samuel

Berger conducted, with Wayne Hertz, guest conductor.

The choirs arrived Saturday the 17th for rehearsals, followed by an "evening of



fun" in the high-rise Courson Hall and Muzzall Conference Center.

Courson was a 9-story dorm constructed in 1963 adjacent to the "Old Heat" plant. In 2006 both buildings were closed due to structural concerns, and demolished in 2008. The site is now a small park. The photo below is before and after the demolition.

The concert was scheduled for 3:00 p.m. in the Hertz Recital Hall the next day.

The mountain blew that morning at 8:32 a.m., 7 1/2 hours before the concert.

By 10:30 a.m. ash was falling on Yakima and Ellensburg.

Spokane Valley College left for home immediately, which turned out to be a very wise move. It is unclear how many other choirs left too. The ash brought everything to a standstill quite quickly.

Busses were assigned to drive the choirs the two blocks from the dorm to the concert for a final run through, the concert, and to dinner in the dining hall. The choir was nowhere near full strength, and there was almost no audience at all.

It is unclear which choirs escaped before all roads were closed. Wenatchee Valley Choir was stuck. In this lengthy blog post WVC choir member Jeff Anderson discusses these and other details. His blog post is paraphrased below this link:

<https://pauldorpat.com/archivepage/mount-st-helens/st-helens-40-stories-for-the-40th-anniversary/story-3-insane-night-in-an-ellensburg-dorm/>

Back in the dorms after the concert, students were instructed by the State Patrol not to venture outdoors without a wet towel covering heads and faces. Nobody was going home. All roads to everywhere were closed.

Years before cell phones all the land lines were jammed for hours. When a student managed to get a call through, the entire dorm floor of people would crowd into that room with their phone numbers and messages for family. Local calls were less jammed.

Some were enjoying this experience, others crying. The dining hall was opened to everyone. All the dorms, hotels and churches filled to capacity with trapped travelers. Ellensburg looked like a desert in all directions.

What is the collegiate choral student response? Toga Party in the lobby of course! Water fights, towel fights, poker games and pranks also ensued, and some prayers too.

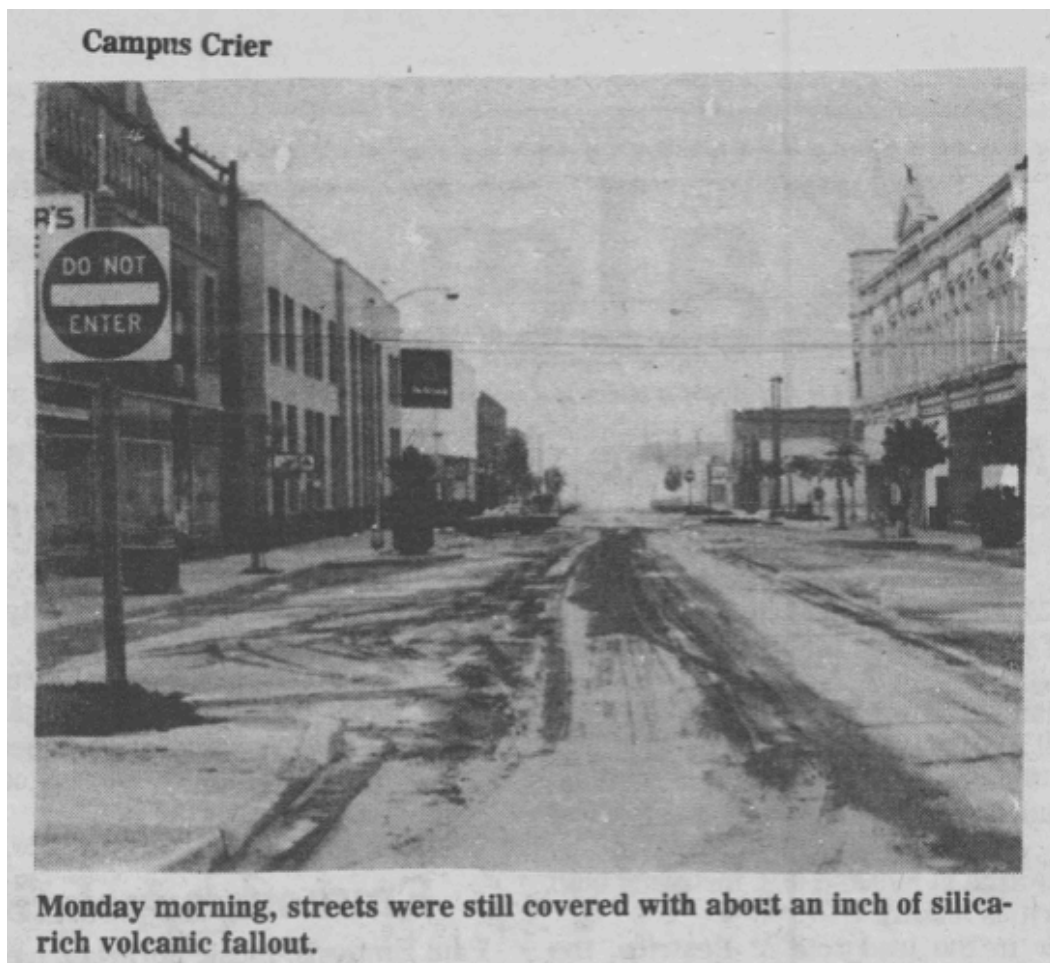
Monday morning Central was closed. Nobody would be leaving before Tuesday at the earliest. The pool and gym were opened, which lightened some spirits.

People in gas masks were sweeping the sidewalks, which helped trips to the store for munchies. Soon the shelves were almost bare.

The E'burg wind began to blow making those bus trips to the dining hall like a brutal dust storm. There was four-inch drifts of ash in places.

Late Monday night people noticed stars in the sky! At 12:30 a.m. Tuesday morning they received permission to leave for Wenatchee, limping into town at 3:00 a.m. surprised to find only a light dusting of ash.

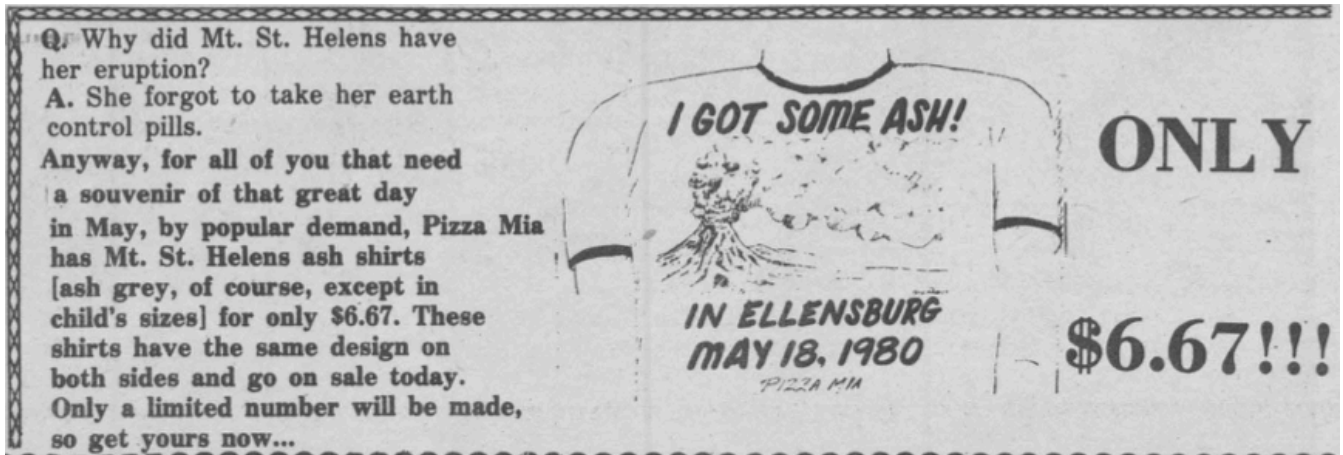
The first CWU student newspaper after the eruption wasn't published until May 29. It included a few ash photos and a list of rescheduled concerts.



Ellensburg was fortunate to be near the edge of the ash-fall. Though the wind did blow those drifts, Ellensburg generally received less than an inch of ash, probably like downtown Yakima, about $\frac{5}{8}$ of an inch. The greatest concentrations of ash were in the Ritzville area east of Ellensburg, with 4 to 7 inches depending on location.

The next student paper June 5th had almost no mention of the eruption at all, suggesting campus life was back to normal with end of the year activities. In retrospect it seems surprising one of the greatest "sociological events" in state history affected students so little.

Local popular pizza establishment Pizza Mia ran this add in the June 5th paper. N.W.



Scott Peterson provides considerably more information as conductor of the Yakima Valley College choir at the concert, including several photographs. Scott earned the first Masters Degree in Conducting ever awarded at Central. In this period conducting degrees were typically choral or instrumental. A degree in "conducting" covered both specialties.

Many years after completing his doctorate at the University of Washington and his retirement from YVC Dr. Peterson returned to Central in an adjunct capacity to direct the *Wildcat Men's Chorus*, the *Central Singers*, various music history classes depending on the quarter, and more. He writes:

Hi, Norm:

I don't know how much or what you want to know about the performance on May 18th, but here's a bit with some photos I took of the day.

Gordon Leavitt held the "Wayne Hertz Choral Festival" on that weekend and as you can see, several community colleges joined together to sing with Dr. Hertz. I'm trying to remember, but I don't think a couple of the colleges (Spokane Falls?) stayed around for the performance but chose to hit the road and get home before the ash-fall prevented it. If you look at the photo of the concert, you can see that there aren't nearly as many people on stage as should be. My choir probably numbered around 45 or so. I'm not positive about them leaving but that's the way I remember it. On the other hand, the Stravinsky might have just been CWU and YVC and the other didn't participate. I do remember being about the only person in the audience...even Gordon was onstage singing...so there wasn't an audience to speak of.

The grad assistant conducting the Stravinsky for his recital was Sam Berger who came dressed in his little tux and flower while all the rest of us, including the orchestra, came in boots and slickers and old, ratty clothes. I did feel badly for him but it was out of our control.

So we went ahead with the performance and no audience. The reason we (YVC) didn't go home is because we arrived on Friday evening and since we weren't planning



to go back to Yakima until after the concert, I sent the buses home so they didn't sit around for two days costing us money. They were supposed to come back up from Yakima on Sunday afternoon but, of course, they couldn't get to Central. Our students stayed with CWU students or families during the time. There were no cell phones in those days so coordinating a return to Yak was difficult. I stayed at Leavitt's house and used their phone. The Highway Patrol had closed I-82 due to blowing dust so the only way to get to Yakima was through the Canyon with a patrol escort. I did happen to have my car there so I got up early on Wednesday and drove to Yakima with the caravan. Doug Nott managed to get a couple of YVC vans checked out and he and I drove back up to Ellensburg that day and then returned with everyone. So it all turned out ok but it took until Wednesday to get everyone home.

My students were very impressed with Dr. Hertz as most students were. Lots of personality and he made a great connection with our kids!

I have attached some photos if you're interested. A couple of them are downtown Ellensburg, I had gone to church at 1st Lutheran for old time's sake and took the photos when I came out afterwards. The others are of Hertz and my students. I don't know if you have any use of them but you can always delete them. I tried to find a program from that day but no luck there.

Regards,

Scott

Dr. Scott R. Peterson

Adjunct Professor of Choral Studies

Director, CWU Wildcat Chorus and Central Singers

Wayne Hertz retired after the 1973-1974 school year. His protégé E. Gordon Leavitt became the new choir director, and organized a Wayne Hertz festival each Spring. Leavitt would leave Central in January 1982.

Scott-

Thanks for this great info. It will appear unedited in the archives, as will the photos. Hertz looks great, and Leavitt looks so young!

The ash began to fall about 10:30, probably about the time the service ended at 1st Lutheran. It looks very dark, before there was any accumulation of ash.

I count about 60 voices in the choir concert pix, which was advertised as a choir of 190. We know Spokane Falls left town as the ash began to fall, and apparently Green River too. If all your 45 were there, and the choir from Wenatchee Valley as per the blog post, that means almost zero other choirs were there for the concert, and nobody from Central showed up to sing either. Everything was in a state of complete chaos, so this is understandable.

I can't imagine fitting 190 singers on the Hertz Hall stage, especially with orchestra. That is a lot of choral risers.

I could find no information on Sam Berger, nor could I really understand why Hertz was guest conductor. With Berger as a grad assistant, this makes more sense.

Wenatchee Valley left for home in the early morning hours on Tuesday. Your YVC group must have been the first to arrive and the very last to leave on Wednesday, and through the canyon too. What an ordeal!

Norm Wallen

Unofficial and Self-Appointed Keeper of Central Music Legend, Lore, and Mythology

Music Cat Tale of the Day- Cancellations

Music Cancellations

Due to the events of the last few days the Music Department has been forced to cancel some events and reschedule others.

Rescheduled events:

The Band Concert, directed by Steve Allen will be held on June 4th.

The Early Music Concert will be held on June 6th.

The Choir and Orchestra Concert will be held on June 9th.

Cancellations:

The Senior Recital, by Kiree Temple, that was to be held on June 1st.

The Duet Flute Recital by Lisa Sutphen and Mary Pettibone on June 4th.

The Brass Quartet Recital which was to be on June 5th, with Kevin McLaughlin, Lamont Anderson, Steve Park, and Dave Gier.

More changes are still possible for facts and other information please feel free to contact the Department of Music at 963-1216.

As this is written March 14, 2020 all of CWU and the entire country is dealing with the Covid-19 coronavirus, which became an official worldwide pandemic three days ago. This is the first such pandemic since 2009.

The situation statewide and across the country is extremely fluid, changing hour to hour. The record "bull run" in stock market history turned decidedly "bear" in only a couple days. Much international travel in and out of the country has been curtailed. Essentially everything involving large public gatherings is cancelled nationwide. This includes the NCAA basketball tournaments, the remaining NBA basketball season, major league baseball and soccer season delays, concerts, conventions, festivals, weddings, funerals and much, much more.

In Central Music the huge annual March band WindFest and Orchestra Festival were cancelled, as were other late winter quarter concerts. It was "touch and go," but choral side of the department was allowed last-minute to attend the regional ACDA conference in Spokane, one of the few large convention events not cancelled.

Yesterday the governor ordered all schools in the state closed until April 24. All final exams at Central will be on-line. On Friday the orchestra live-streamed their intended Sunday afternoon concert.

During finals week the McIntyre Hall common areas and practice rooms will be open during business hours only. Classrooms, rehearsal and performance halls will be closed.

Faculty and staff campus-wide are working diligently to migrate all winter final exams to on-line. This isn't easy in music.

Spring quarter will happen, but delayed a week.

Coronavirus is easily the largest and most disruptive epidemic since the the Spanish flu of 1918, which is detailed in a stand-alone Cat Tale.

Much of this turbulent end to Winter quarter 2020 is without precedent in the history of Central Music, but maybe surprisingly, not nearly all.

- In 1926 a scarlet fever quarantine cancelled numerous campus events, including performances by several of the 6 different orchestras directed by professor George Beck (of Beck Hall.)

- In 1934 the February Cupid's Ball was successful with the orchestra performing dance music, but their formal concert was cancelled due to another hastily-arranged dance command performance at the President's Ball celebrating his 52nd birthday.

Under professor Francis J Pyle the formal concert was eventually rescheduled featuring professor Juanita Davies (of Davies Hall) performing the Op. 22 Saint-Saens- *Piano Concerto* with the Orchestra.

- In late February 1936 the public schools were closed due to another influenza epidemic. Central remained open, but all students showing any signs of the flu were asked to go to the infirmary immediately.

Despite the outbreak, under the direction of professor Karl Ernst the orchestra performed Dvorak- *New World Symphony* and Tchaikovsky- *Capriccio Italien*.

- After the 1938 marching season, influenza within the band forced cancellation of the first band concert of the year in December.

Less affected by the flu, at partial strength the choir, orchestra and drama teamed for Maryott- *The Nativity* in McConnell auditorium.

- In January 1941 music professor Juanita Davies plays organ music in support of the *Death Takes a Holiday* play, with additional help from the string quartet. It was a challenging production in the midst of another widespread influenza outbreak, which delayed the debut a week.

Thus, over a span of 15 years between 1926 and 1941 including 3 times in 6 years, Central Music weathered at least four different significant disease outbreaks cancelling concerts and classes.

By 1945 vaccines against the flu became available on a national scale. Cancellations due to illness were reduced significantly.

CWU and Central Music have a long history of overcoming epidemics, simply by accomplishing what needed to be done. We will beat this coronavirus too!

More recent cancellations due to different circumstances including the eruption of Mt. St. Helens in May 1980 are different Cat Tales.

Norm Wallen

Unofficial and Self-Appointed Keeper of Central Music Legend, Lore, and Mythology

Music Faculty Years of Service

In 2022, Central musicologist Dr. Henry Eickhoff tops the list at 38 years.

Note these numbers represent academic years service, not calendar years. As an example, Todd Shiver started at Central in the Fall of 2010 and became Music faculty in 2021. That spans 11 calendar years, but is 10 academic years service from 2011-2021.

The number of calendar years and academic years service are different and easily confused.

Though not Music faculty, most would agree CWU piano technician Harry Whitaker should be at the very top, not the bottom of this list after 39 academic years service keeping the more than 100 pianos campus-wide repaired and tuned!

38 Years	Henry Eickhoff- (1950-1989) Organ, Musicology
37 Years	Juanita Davies- (1927-1965) Piano Hal Ott- Flute 1984 and counting
35 Years	Peter Gries- (1974-2010) Piano, Department Chair Wayne Hertz- (1938-1974) Choirs, Department Chair Sid Nesselroad- (1978-2014) Voice, Opera
33 Years	George Beck- (1925-1959) Orchestra, Entirely Geology after 1946 Larry Gookin- (1981-2015) Band
32 Years	G. Russell Ross- (1949-1982) Brass, Music Ed. John Pickett- Piano (1987-2020)
31 Years	Carrie Rehkopf- Violin 1990 and counting John Michel- Cello 1990 and counting
30 Years	Herbert Bird- (1947-1978) Violin A. Bert Christianson- (1947-1978) Band

Jeff Snedeker- Horn 1991 and counting

29 Years Joseph Haruda- (1951-1981) Voice, History, Department Chair
Ray Wheeler- (1964-1994) Clarinet

28 Years Joe Brooks- Clarinet/Sax 1993 and counting

27 Years John Moawad- (1970-1998) Percussion, Jazz
Robert Panerio- (1963-1991) Trumpet, Theory

25 Years Bonnie Bricker-Smith- (1973-1999) Piano
Barbara Brummett (1966-1992) Voice, Choir
Linda Marra (1984-2010) Voice, Opera

24 Years J. Richard Jensen- (1966-1991) Horn

22 Years Vijay Singh- 1999 and counting Voice, Choir, Jazz

39 Years (Harry Whitaker- Piano Technician 1981-2021)

Incidentally, piano professor Juanita Davies (1895-1984) was quite a dynamic, interesting, and talented woman. When she started at Central the music faculty was entirely women. Later and for several years everything reversed. She was the only woman on the music faculty among a dozen men.

She is remembered as a truly outstanding musician, marvelous teacher and delightful, caring person. Music Chair Wayne Hertz called Davies "a human dynamo."

Davies was perhaps the hardest working professor on a music faculty absolutely loaded with hard workers. She taught 60 piano students per week for decades, plus class piano. As needed she also taught men's choir, two women's choirs, theory, elementary teaching methods, and song literature.

Davies Hall was named in her honor. I single her out here in part because her name is pronounced Dah-VEES, with accent on vees, not DAY-veez, with accent on day. I am among many who have pronounced her name incorrectly for nearly 50 years.

Unfortunately I never had the pleasure of meeting professor Davies, who retired after 37 years in 1965. Two photos attached from 1928 and 1949.

Norm Wallen



Fun CWU Music Facts

Central has demonstrated constant growth, musical excellence and numerous “firsts” for 131 years and counting!

Music has been in continuous instruction since the school opened in September 1891, including during both World Wars.

Central Music was taught first in the new Ellensburg public school while what we now know as Barge Hall was under construction. Music moved to the upper two floors of Barge in 1894.

Formal instruction by full-time faculty in instrumental music began in 1896.

Formal choir classes have been in continuous instruction by full time choir directors since 1898.

Founded in 1906, our orchestra is the third-oldest in the state, behind only the UW and Seattle Symphony.

Central presented its first opera with orchestra in 1911.

Though bands were student-run from the earliest days, official band instruction by music faculty began in 1925.

The program outgrew Barge Hall quickly. Music moved to Eswin Hall in 1927, Shaw-Smyser in 1930, McConnell Hall in 1937, Edison Hall in 1938, Hertz Hall in 1964, and McIntyre Hall in 2004.

“Touring” by various Central music groups began in 1929.

National radio broadcasts of Central Music performances began in 1937, with television broadcasts beginning in 1953.

The Marching Band was formed officially in 1938, one of the first in the entire nation to perform marching and maneuvering at football games.

Central first performed at a music educators convention in 1939, a string of annual performances unbroken to today.

Central first performed the Brahms Requiem with choir and full orchestra in 1938, which was reprised 80 years later in Spring 2018 in Seattle at Benaroya Hall.

Central has hosted band, choir, orchestra, or solo and ensemble contests and festivals annually since 1941. The first-ever festival attracted 1,400 high school musicians to campus.

The jazz program was founded in 1946, with instruction by tenured music faculty in 1947, the first in the nation. The jazz band stunned audiences, appearing from within the concert band on tour, the first in the nation. Central had various student-run vocal jazz groups dating to 1951. The vocal jazz choir began instruction by music faculty in 1966, touring with the concert choir in 1967, also the first in the nation.

The earliest surviving recordings of Central performing groups date to 1950.

The official State Solo and Ensemble Contest was formed in 1951, of course at Central, where it resides today.

In 1954 Central first appeared in concert at a national-level MENC convention in Chicago

The first band appearance at an “all-northwest” convention was 1957 in Boise.

In 1972 Central first-appeared at a national jazz convention in WA DC, followed by Chicago in 1973.

In 1977 the Central choir appeared for the first time at an overseas international festival in Switzerland.

In 1978 the jazz choir first appeared at a national jazz educator's convention in Dallas, the first in the nation for a 4-year university.

In 1981 Jazz Band I wins the Orange Coast Jazz Festival in CA, becoming the best band on the West Coast.

In 1982 the Central Swingers choir tours 7500 miles in 29 days across the country.

In 1988 the marching band first performed a Seahawks halftime show in the Kingdome.

What have we done lately? How 'bout the choir touring Spain, Jazz Band 1 performing at the Monterey Jazz Festival as the best college band in the nation, and the orchestra performing in WA DC?