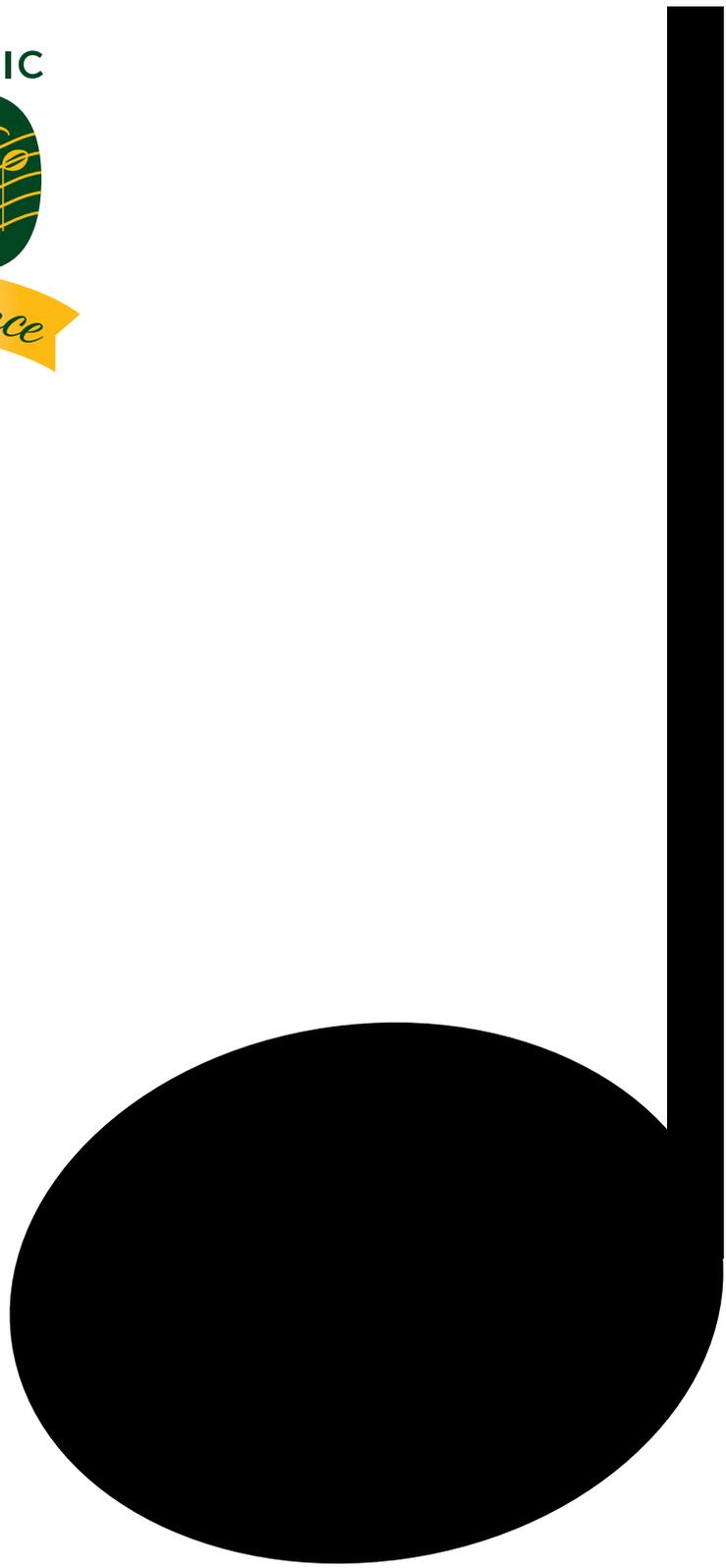


BAYLOR
SCHOOL *of* MUSIC

100

Years of Excellence
1921 - 2021



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DEAN

Gary Mortenson

EDITOR

Jenny LaPoint

CONTRIBUTORS

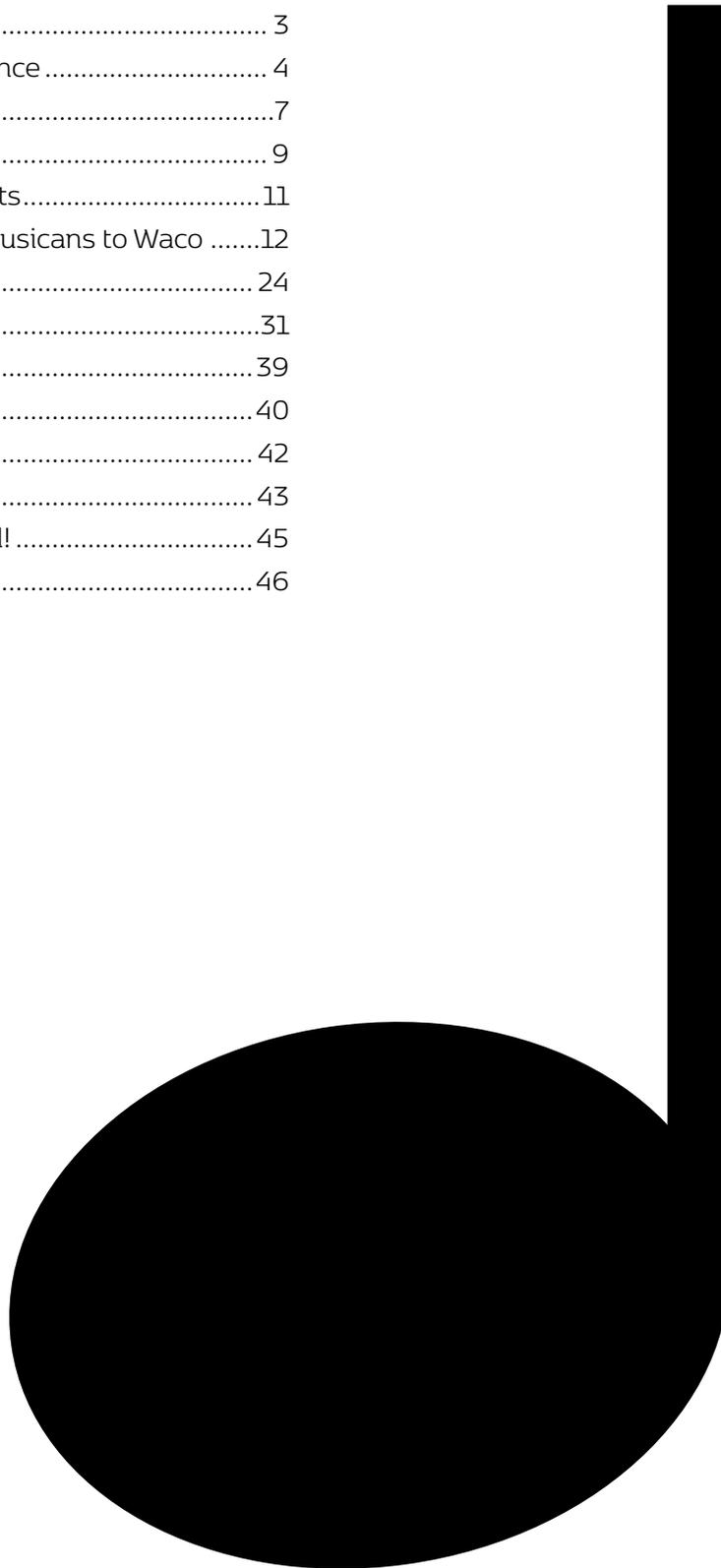
Beth Farwell
Michele Henry
Kathy Johnson
Angeline Townsend
Richard Veit

PHOTOGRAPHY

Texas Collection
The Baylor Line

DESIGNER

Kim Giles
ByDesignWaco.com



1921 Welcome TO OUR **CENTENNIAL** CELEBRATION 2021

We are delighted to share with you this Centennial Booklet commemorating 100 years of musical excellence in the School of Music at Baylor University. This publication serves to give a glimpse of Baylor's commitment to... "*Fling Our Green and Gold Afar to Light the Ways of Time...*". Below, you'll see the School of Music's Vision and Mission statements. This commemorative piece would not be complete without including them. Here in the School of Music, we are intentional in all that we do, and that is by design. That includes our commitment to provide an education to our students based on Christian principles, a bedrock belief that rings as true now as it did at the University's founding on February 1, 1845.

With a steady enrollment of 375 to 400 music majors, the School of Music has thrived on stability in both academic and performance realms of music. We believe that a thorough grounding in theory and history helps our students understand the music at a higher level of awareness on the concert stage. That critical mass of majors (not too large/ not too small) is important to me as Dean. Throughout my tenure at Baylor—even during a pandemic—we have stayed very close to that "sweet spot" in terms of enrollment.

So what is the School of Music's recipe for success? One-hundred years in the making, our "celebratory cake" starts with faculty who love to teach, are highly accomplished in their fields, and who are committed to their students' success, both now and after they matriculate. It continues with a President and Provost who are committed to resourcing the high cost of creating music at the highest levels of quality. That recipe further develops through the commitment of our professional staff. From recruiting, to advising, to scheduling, to matching scholarships to students, to attending to countless performance logistics, our staff is omnipresent in the daily operations of the School. The final ingredient, and one that is critical, has to do with the students who choose to come to study music at Baylor. Simply put, we exist for them. Prospective faculty come here because of them, because of their attitudes and the way they interact with one another. Baylor performances create a "buzz" in terms of quality and presence in the moment. It is hard to define, but sophisticated audiences know how special Baylor is on stage when they hear our groups perform. I am convinced that it is our commitment to faith and to holding each other to a high standard of musical integrity, to the Glory of God, that makes the whole greater than the sum of its parts here at Baylor. This is how we bake our cake, and why we are celebrating during all of 2021.

Thank you for taking the time to help us celebrate our first century of music-making, and enjoy this historical snapshot of Baylor University's School of Music.



Semper Pro Musica

GARY MORTENSON | DEAN

VISION: Commitment to faith, excellence and community through music. **MISSION:** The School of Music provides transformational experiences that prepare students for careers in music and related fields. Our students thrive in a Christian environment characterized by a nurturing faculty, an unwavering pursuit of musical excellence, a global perspective, dedication to service, and devotion to faith. Students investigate the rich musical and cultural heritage of the past, develop superior musical skills and knowledge in the present, and explore and create new modes of musical expression for the future. While preparing for future leadership opportunities, our students join with faculty in enhancing the quality of community life, enriching the broader culture, and making Baylor a place in which heart, mind, and soul coalesce.

CELEBRATING 100 YEARS OF EXCELLENCE

The School of Music at Baylor University attains a significant milestone in the fall of 2021 when it celebrates its Centennial Jubilee—emblematic of 100 years of service to the arts and the curriculum of the university.

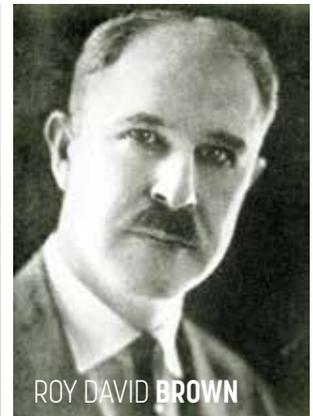
To appreciate the span of time that this notable occasion represents, bear in mind that in September of 1921, Warren G. Harding was just six months into his abbreviated term as President of the United States. The first commercial radio station—KDKA in Pittsburgh—had not yet received a license to broadcast. Youthful Babe Ruth was still anticipating his first World Series as a Yankee. And Saint-Saëns, Puccini, Humperdinck, Busoni, and Fauré were counted among the world’s *living* composers.

While music has been a part of Baylor from its very beginnings in 1845 under the Republic of Texas, only since the fall of 1921 has it been administered through an independently constituted school of the university.

Initially—throughout the years at Independence, Texas, and for 17 more in Waco—the music program subsisted solely as a cultural enrichment venture. Then in 1903, it was elevated to a degree-granting department. A decade and a half later, shortly after the end of the First World War, the Department of Music joined with the Department of Expression to form the College of Fine Arts.

Finally, effective with the opening of fall classes in 1921, Baylor trustees saw fit to dissolve the newly-formed College of Fine Arts and create the School of Music and Fine Arts, with the Department of Expression transferred to the College of Arts and Sciences.

Bear in mind that in September of 1921, Warren G. Harding was just six months into his abbreviated term as President of the United States.



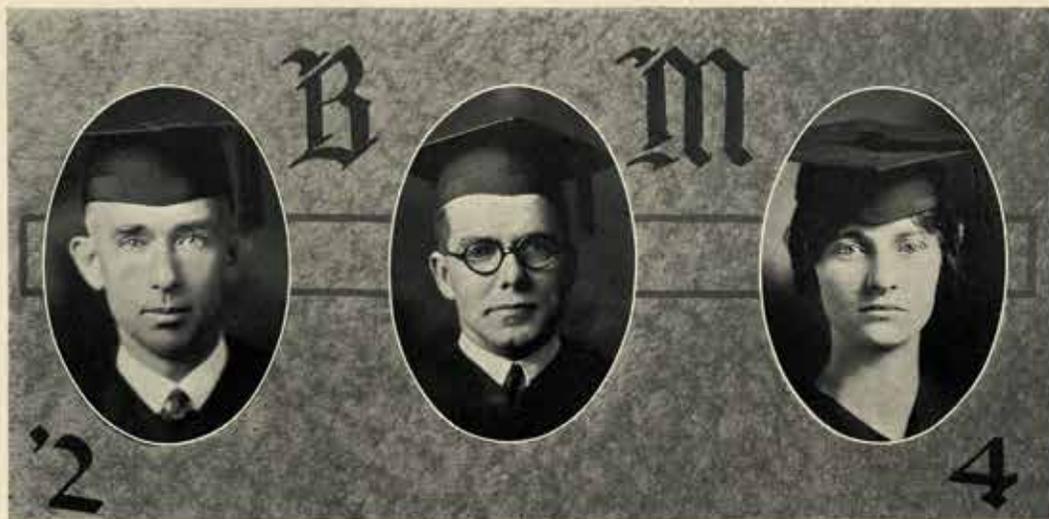
The first chairman of the School of Music and Fine Arts was Frank M. Church, a graduate of the New England Conservatory who studied organ with Alexandre Guilmant and Charles-Marie Widor in Paris. He came to Baylor University in 1920 from Columbia College of South Carolina. Among the notable artists to perform at Baylor during his tenure was the Italian coloratura soprano, Luisa Tetrazzini.

Church’s successor, Roy David Brown, assumed the reins of leadership in 1922, following 14 years as a private music teacher in Chicago. The first graduating class to receive the BM degree from the School of Music and Fine Arts included W. J. Lites and C. S. Cadwallader (voice), and Mamie Sue Halbrook (piano). Australian pianist Percy Grainger presented a memorable recital at Baylor during these years.

When Brown notified Baylor President Samuel Palmer Brooks of his intention to leave the university in 1925, trustees conducted a search for his replacement. In the meantime, a professor of theory and organ, Kenneth E. Runkel, offered to serve as acting chairman.



Bachelor of Music Graduates



LITES

CADWALLADER

HALBROOK

WILLIAM J. LITES, B. M.

C. S. CADWALLADER, B. M.

MAMIE SUE HALBROOK, B. M.

Many, La.

Waco

Gatesville

The Bachelor of Music degree is offered by the University after four years of work have been completed in the School of Music and the College of Arts and Sciences. The requirements for the degree are the same as required for the Bachelor of Arts degree in addition to the four years of study in the theory and practice of music. This degree, though offered for some number of years in the larger conservatories of the North and East, is offered by Baylor for the first time in 1924.

The Baylor School of Music is one of the strongest in the Southwest. The offering of the Bachelor of Music degree is an indication of the School's rapid progress. Next year the faculty of the School will be enlarged and courses in public school music and additional courses in the theory of music will be offered.



ROXY HARRIETTE GROVE

Roxy Grove was just 37 years old when she returned to her alma mater as chairman of the School of Music and Fine Arts, determined to transform Baylor’s music program into one of the finest in the state.

The outcome of the trustees’ search was both bold and visionary. Appointed as new

chairman of the school was Roxy Harriette Grove, an enlightened and forward-thinking musician and administrator, and the only woman ever to lead the Baylor School of Music.

Roxy Grove was born in Missouri, but was reared in Brownwood, Texas. There her father was president of Howard Payne College, and she herself graduated from that school (then a two-year institution) in 1906. Two years later, she earned her music degree from Baylor University, and then, following a period of study with famed pianist Artur Schnabel in Germany, taught music at Howard Payne College. She was named head of the Howard Payne music department in 1924, then was recruited to fill the Baylor vacancy in 1926.

Roxy Grove was just 37 years old when she returned to her alma mater as chairman of the School of Music and Fine Arts, determined to transform Baylor’s music program into one of the finest in the state. Among her many noteworthy achievements, perhaps the most enduring was realized on December 30, 1930, when Baylor University was awarded a charter membership in the new and prestigious accreditation agency, the National Association of Schools of Music. Baylor now ranks as the oldest continuous member of NASM among all Texas institutions of higher learning.

That year also brought the formal inauguration of a new 2,412-seat auditorium at spring commencement exercises. Waco Hall, comprised of nearly 41,985 square feet of floor space and financed with private donations of \$411,105, was presented as a gift to Baylor University from the people of Waco. Prior to the construction of the facility, classrooms and offices for the School of Music and Fine Arts had been scattered throughout the campus—in Burleson Hall, the Main Building (now Old Main), and Carroll Library. By the fall of 1930, however, the school was able to be united in the west wing of Waco Hall (now the piano pedagogy wing).

Waco Hall’s splendid S. P. Brooks Memorial Organ was designed, built, and installed by Professor Robert Markham, a Baylor graduate who headed the organ department for 40 years beginning in 1932. This new four-manual instrument was dedicated with a recital by the renowned French organist Marcel Dupré in May 1937.

The A Cappella Choir was organized by the energetic Welshman Robert “Pop” Hopkins in 1932, as were two other choral groups, Baylor Bards (male) and Rhapsody in White (female), by the equally remarkable Martha “Barkie” Barkema in 1939.

Baylor’s first grand opera production, Ruggero Leoncavallo’s *Pagliacci*, was staged in 1941 under the leadership of Béla Rozsa.

Beginning with the 1942-43 academic year, the Baylor music program expanded to include graduate school, and the School of Music and Fine Arts began offering the Master of Music degree and the Master of Arts degree in music theory.

Two national music societies made their first appearances on campus around this time: the honorary music sorority Mu Phi Epsilon in 1939, and the professional music fraternity Phi Mu Alpha Sinfonia in 1940.

From 1939 to 1942, the most illustrious name on the Baylor voice faculty was soprano Louise Homer Stires, who served as Artist Instructor in Voice. Mrs. Stires was the daughter of composer Sidney Homer and Metropolitan Opera contralto Louise Homer, and, hence, a first-cousin of composer Samuel Barber.



RIGHT (L TO R): 1939 MU PHI FALL PRESIDENT MILDRED KLEIN AND SPRING PRESIDENT ADA LOU MCFADDEN. LOUIS HOMER STIRES BECAME PRESIDENT IN 1940



MARKHAMS MAKE THEIR MARK

Roger Keyes, chairman of the Keyboard Studies Division for nearly 30 years, fondly remembers Professor Markham and his wife, Enid. "Robert and Enid truly were the 'Spirit of Baylor' for many years. (Enid Markham is best remembered as the author of 'That Good Old Baylor Line.')

Their dedication to the institution was remarkable," Keyes recalls. "Dr. Markham singlehandedly built the organ department with his frugal approach, using rubber bands, toothpicks, and organ parts from all over Central Texas."

Words by — *That Good Old Baylor Line*
Enid Bartland Markham

That good old Bay-ler line That good old Bay-ler line we'll march for
ev-er down the years As long as stars shall shine we'll pling our green and gold a-
far to light the ways of time And guide us as we on-ward go That good old
Bay-ler line.

RIGHT: ROBERT MARKHAM UNWRAPS NEW METAL PIPES TO HAND-BUILD THE ORGAN HOUSED IN ROXY GROVE HALL DURING THE SUMMER AND FALL OF 1967





LEFT: ROXY GROVE INSTRUCTS A STUDENT IN HER STUDIO, 1938

During Roxy Grove's years as chairman, a whole host of world-famous musicians performed on the Baylor campus under the auspices of the School of Music and Fine Arts. Among them were soprano Amelita Galli-Curci, harpist Carlos Salzedo, pianist José Iturbi, pianist Artur Schnabel, pianist Harold Bauer, pianist Josef Hofmann, violinist Albert Spalding, bass Ezio Pinza, pianist Leonard Pennario (then a lad of 12), violinist Jan Kubelík, pianist Guiomar Novaes, violinist Nathan Milstein, soprano Helen Traubel, mezzo-soprano Gladys Swarthout, baritone Mack Harrell, pianist Alexander Brailowsky, and pianist Josef Lhévinne.

Roxy Grove continued to teach piano at Baylor University long after she relinquished her position as chairman in 1943. Indeed, she was still a member of the music faculty on January 10, 1952, when she died of an apparent heart attack at her home on North 24th Street in Waco.



CENTER: CONCRETE IS POURED FOR THE FOUNDATION OF WACO HALL IN 1929

LEFT: THE CONSTRUCTION OF WACO HALL IS COMPLETED IN 1930 AND PRESENTED AS A GIFT TO BAYLOR UNIVERSITY FROM THE PEOPLE OF WACO TO ENSURE THAT THE UNIVERSITY DID NOT MOVE TO DALLAS





DOING WHAT THEY WERE TOLD

Dr. Herbert Colvin, former university carillonneur and retired professor of music theory, remembered his student years during the Roxy Grove era: "Roxy Grove was a good businesswoman. If a performing artist was in Dallas or Fort Worth, she'd find a way to get them to come down and give a concert.



One such occasion involved soprano Grace Moore—a top singer at the Metropolitan Opera in the 1930s, and also a well-known movie star of the time. She came to give a recital at Waco Hall at Dr. Grove's invitation; and because she was quite well-known, the concert was well-attended. Among those ticket-holders were a large contingency of the NoZe Brotherhood, who came in full regalia. They were met at the door by the formidable Roxy Grove, who refused to admit them—until they showed her their tickets. 'Well,' she said, 'you can come in, but you will

have to sit in a block down near the front where I can keep an eye on you—and I don't want you to make a sound.' True to nature, the NoZe Brothers were absolutely silent, and sat with hands folded and mouths closed each time the audience clapped and cheered. Of course, Miss Moore was quite intrigued and inquired backstage as to the 'odd-looking bunch down front.' Arrangements were made for her to meet the NoZe Brothers during intermission, at which time they invited her to accompany them later in the evening to Harry B's, a local beer joint. After the concert, Dr. Grove appeared to escort Grace Moore to a formal reception given in her honor at the downtown Roosevelt Hotel. 'Oh, Miss Grove,' said Moore, 'I didn't know you had anything planned, and I have just accepted another engagement.' As far as I know, she did go to Harry B's, and she had a ball!!"

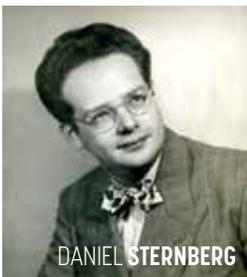


ABOVE: UNIVERSITY CARILLONNEUR HERBERT COLVIN, WITH HIS SUCCESSOR IN THAT POSITION, LYNNETTE GEARY

RIGHT: SOPRANO GRACE MOORE CONDUCTS THE ORCHESTRA DURING HER VISIT TO BAYLOR



ABOVE: BAYLOR RHAPSODY, BAYLOR BARDS AND VOCAL SOLOISTS, DIRECTED BY MARTHA BARKEMA (CENTER), PERFORM JOHANN SEBASTIAN BACH'S "EASTER ORATORIO" IN WACO HALL. (HERBERT COLVIN AT PIANO) • **BELOW LEFT:** DANIEL STERNBERG, 1942



In the fall of 1942, at the beginning of Roxy Grove's 17th year as head of the School of Music and Fine Arts, a 29-year old pianist and conductor by the name of Daniel Sternberg arrived at Baylor University as a part-time piano teacher to replace the departed

Béla Rozsa. A native of Poland, Sternberg was reared and trained in Vienna, and his professional experience included teaching posts in Austria and the Soviet Union. During the 1930s, he was music director of the Tiflis State Symphony Orchestra and, under the eminent Fritz Stiedry, assistant conductor of the Leningrad Philharmonic Orchestra and Leningrad Opera.

When Roxy Grove stepped down as chairman, she recommended Daniel Sternberg as her successor, and President Pat Neff heartily concurred. It was an inspired choice. The next 35 years saw unprecedented growth within the music program at Baylor University in terms of enrollment, faculty, and facilities.

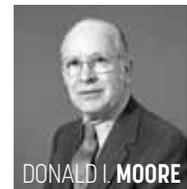
Almost at once, with the new chairman's blessing, administrative restructuring took place. Effective with the fall quarter of 1944, the School of Music and Fine Arts became, simply, the "School of Music". The Division of Fine



Arts emerged as a department in the College of Arts and Sciences. One of Chairman Sternberg's first major artistic achievements was truly a labor of love—the creation in 1944 of an ensemble that would remain forever close to his heart, the Baylor Symphony Orchestra.

When World War II came to a close in the summer of 1945, it brought with it a massive influx of servicemen returning to civilian life, and also a smaller contingent of civilian war workers returning to the classroom. That, added to the extraordinary activity accompanying Baylor University's centennial observance, led to overcrowded conditions campuswide and the installation of many temporary quarters and annexes. The School of Music was one of the hardest hit of all academic units, and a healthy reaction to this "squeeze" would bear fruit a dozen years down the road. It was during this tumultuous post-war period that President Neff bestowed upon Chairman Sternberg a newly created title, Dean of the School of Music.

Significant events of the late 1940s include the first presentation by the Baylor Opera Workshop in 1946—with Daniel Sternberg and his wife, Felicitas, mounting a production of Gilbert and Sullivan's *The Gondoliers*—and in 1947, establishment of the Oratorio Chorus under the guidance of Ruth Miller. An honorary band fraternity and sorority, Kappa Kappa Psi and Tau Beta Sigma, gained local chapters in 1948, thanks in part to the energetic efforts



of Richard Morse. Donald I. Moore became Director of Bands in September of that year, and for the next 31 years, established a national reputation as conductor, composer, clinician, and adjudicator.



FOND MEMORIES OF TWO PRESIDENTS

Daniel Sternberg's tenure as head of the School of Music spanned the presidencies of two of Baylor's most legendary leaders, Governor Pat Neff and Judge Abner McCall. He talked of each with warmth and candor.

"Pat Neff was a great orator," Sternberg recalled. "He could deliver a speech of any length at the drop of a hat, on any subject. He used to preside over daily chapel services, with all the faculty sitting on the stage behind him. The first year I was chairman of the School of Music, he called me up about 9:45 in the morning and said, 'Sternberg, I want you to do the music for chapel this morning.' That was 15 minutes' notice for a 30-minute program. Well, I pulled something together, and we got through it. The next morning I went to him and said, 'President Neff, you can't do that. Just because you can give a speech without a second's thought doesn't mean the same thing can happen with music.' He looked at me like I was talking Turkish. From then on, I kept a couple of programs polished and at-the-ready. To the end, he never understood that musicians needed time to practice and prepare. Of course, Pat Neff was always somewhat self-deprecating when it came to the arts; he's the one who said he only knew two pieces of music—one was 'The Star Spangled Banner' and the other one wasn't!" Abner McCall was well-known for his "down-home" style



in the handling of administrative matters. Sternberg recalls that during his presidency McCall did not frequent many School of Music performances, but would attend when direct invitations were issued. "One time I went to McCall on a matter regarding the opera productions," said Sternberg. "When we would begin planning a new production, my wife, Felicitas, designed miniature sets for the opera and insisted on having these three-dimensional models for the construction crew to work from. They were very detailed and exquisitely executed from wood, cardboard, paint, and such. They were kept in her studio on open shelves and, as time went on, were in danger of badly deteriorating. So I went to McCall and asked to have some cabinets built with glass doors in which to house these models. 'Look,' I said, 'I really feel these things are of some value and historical significance and we need some adequate housing for them.' 'Hmmp,' he replied, 'I don't have any idea what you're talking about.' So I invited him to walk over with me to the East wing of Waco Hall, to the top floor and Felicitas's office. "After looking them over, he said, 'Hmmp, looks to me like a bunch of dolls' furniture!' But in the end, he let us build those cabinets."



LEFT: (L TO R) BAYLOR PRESIDENT JUDGE ABNER McCALL PRESENTS DEAN STERNBERG WITH THE PIPER PROFESSOR AWARD IN 1969

RIGHT: DEAN STERNBERG AND HIS WIFE, FELICITAS ADMIRE HER MINIATURE OPERA SETS



Of paramount importance during the decade that followed was construction from 1955 to 1957 of a new home for the School of Music. This west wing of Waco Hall was built at a cost of \$318,140 and provided much-needed additional space of 26,390 square feet. The new wing—with studios, practice rooms and administrative offices— included a 500-seat auditorium, christened “Roxy Grove Hall” in honor of the School of Music’s late former chairman.

The Roxy Grove wing’s mirror image, Waco Hall East, was a product of President Abner V. McCall’s massive building project of 1965. Ground was actually broken during Homecoming of 1964, just prior to demolition of the wood-framed band hall that occupied the site for so many years. Waco Hall East, with a price tag of \$400,000, took little more than a year to construct. It was formally dedicated on December 14, 1965.

The preceding summer, the auditorium of Waco Hall itself was thoroughly renovated for \$125,000. A new ceiling and a tiled floor were installed, along with upholstered chairs on the main floor. The new chairs, which replaced the hardback originals, were funded through a grant from the Cooper Foundation.

In January of 1967, freshman student Phil Driscoll formed the university’s first jazz band called the Baylor Lab Band, and a young saxophone player named Will May joined the group. May would return to the Baylor campus

nearly three decades later in a much more prominent role. May recalled the early days of the group, “Phil gathered a bunch of us together in those first attempts at music-making late night on the Roxy Grove stage. It was pretty awful at first; incomplete instrumentation, a bunch of guys like me without a great deal of ‘jazz’ experience as players, and only occasional rehearsals. But, he and some others stuck with the dream and the result was what you see today.”

The aging S. P. Brooks Memorial Organ received close attention from renovators throughout the summer and fall of 1970, and halfway into the spring semester as well. It was placed back in service on March 1, 1971. Soon thereafter, an entirely new instrument was added to the School of Music’s organ inventory—the \$100,000 Higginbotham Memorial Organ in Roxy Grove Hall. This 4-manual, 61-rank organ— inaugurated on February 13, 1972, by organist Joyce Jones— was built by the Fratelli Ruffatti Company of Padua, Italy.

By the time Daniel Sternberg stepped down in 1982, his legacy also included a stellar guest list of artists from around the world. To cite but a few, there were violinist Yehudi Menuhin, pianist Claudio Arrau, tenor Jan Peerce, pianist Robert Casadesus, violinist Zino Francescatti, pianist William Kapell, soprano Dorothy Kirsten, pianist (left hand) Paul Wittgenstein, harpsichordist Ralph Kirkpatrick, pianist Arturo Benedetti Michelangeli, baritone Robert Merrill, conductor Walter Hendl, pianist Van Cliburn (many



FAR LEFT: PRESIDENT McCALL (R) LOOKS ON AS DEAN STERNBERG HELPS BREAK GROUND TO THE WEST WING OF WACO HALL IN 1955

LEFT: CONSTRUCTION OF ROXY GROVE HALL TAKES TWO YEARS (FROM 1955 TO 1957)



LEFT: WACO HALL EAST CONSTRUCTION BEGINS IN 1964

CENTER: A VIEW FROM THE BACKSIDE OF THE NEWLY CONSTRUCTED WACO HALL EAST IN 1965

RIGHT: GENE C. SMITH, GUEST ARTIST KAREL HUSA, DEAN STERNBERG AND HERBERT COLVIN

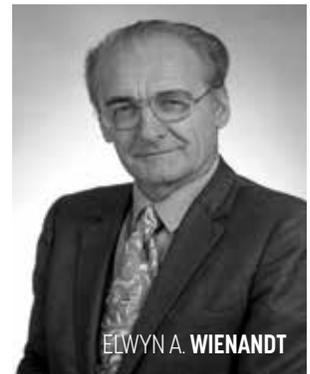
times), countertenor Alfred Deller, conductor Noah Greenberg, narrator Paul Harvey, composer Aaron Copland, soprano Beverly Sills, pianist Rudolf Firkušný, violinist Isaac Stern, tenor Richard Tucker, soprano Teresa Stratas, harpist Nicanor Zabaleta, the King’s Singers (many times), composer Karel Husa, pianist Cristina Ortiz, pianist Gary Graffman, guitarist Narciso Yepes, violinist Josef Suk, flutist Michel Debost, composer Mario Davidovsky, pianist John Browning, conductor Nikolaus Harnoncourt, hornist Hermann Baumann, soprano Jan DeGaetani, harpsichordist Sylvia Marlowe, and duo-pianists Alfons and Aloys Kontarsky.



In the Words of Dean Sternberg:

I feel that I have been inordinately fortunate in having an opportunity to do what I did at Baylor, and that people let me do it, for which I’m truly grateful. Some things probably could have never come off if people had not been willing to work with me and to let me point the way and set the direction, especially in the earlier years when the music school was hardly very developed. It has come a long way since I left because I have had a wonderful successor in Stephen Heyde, who is a first-rate musician, a great friend, and a man who has taken the orchestra where I left it and taken it up way above what I had achieved.

Daniel Sternberg’s successor to head the School of Music was not appointed until a nationwide search was completed in 1983, but Elwyn A. Wienandt—longtime professor of musicology and chairman of graduate studies in music—ably served as acting Dean during the nearly three-year interim. An impressive list of guest artists appeared at Baylor while Wienandt headed the School of Music: soprano Benita Valente, percussionist Keiko Abe, The King’s Singers, pianist Claude Frank, composer Karel Husa, guitarists The Romeros, I Musici, organist Peter Hurford, soprano Judith Raskin, and the Tokyo String Quartet.



ELWYN A. WIENANDT

The new dean—37-year-old Robert Blocker—was a concert pianist with degrees from Furman University and the University of North Texas. Prior to coming to Waco, he was dean of the School of Music at the University of North Carolina at Greensboro. He assumed his Baylor University duties on August 1, 1983.

LEFT: PHIL DRISCOLL (CENTER) WITH THE NEWLY FORMED JAZZ LAB BAND, CIRCA EARLY '70s • **RIGHT:** JOYCE JONES AT ORGAN IN ROXY GROVE HALL





BRINGING THE WORLD'S GREATEST MUSICIANS TO WACO

The impressive roster of artists who have performed at Baylor over the years have come primarily under the auspices of the Distinguished Artist Series and the Lyceum Series. The Distinguished Artist Series, established by Dean Sternberg, has presented internationally recognized musicians over the years and continues to serve as one of the strongest links between Baylor and the Central Texas community. A second link is a unique residency program—the Lyceum Series. Roger Keyes, retired professor of piano and former member of the Lyceum Committee, praises its focus: “The Lyceum Series, established in 1976, has both inspired and expanded the horizons of Baylor music students through interaction and musical dialogue with visiting artists. Van Cliburn and his mother, Rildia Bee O’Bryan Cliburn, began this kind of contact some [65] years ago through Van’s performances, providing scholarships in Mrs. Cliburn’s name and culminating with the 1993 benefit concert he gave in the newly completed Jones Concert Hall (in the McCrary Music Building). The kind of interest and encouragement in Baylor music students shown by the Cliburns opened up new vistas and a succession of many residencies by successful concert artists who came to perform, give master classes, lectures and informal talks, interacting with students and faculty. The few that come to mind immediately—people like Adele Marcus from Juilliard, Yale professor Claude Frank and his wife Lilian Kallir, André Watts—have given such a personal perspective to musicianship that has been invaluable for the school. The continuation of this practice has become ongoing through the Meadows Foundation’s funding of the Lyceum Educational Series, assisted by the fine efforts of alumna Eloise Meadows Rouse.”



RIGHT (L TO R): RILDIA BEE O'BRYAN CLIBURN, KATHRYN O'BRYAN TIMBERLAKE ('46), VAN CLIBURN AND MARY KATHRYN TIMBERLAKE

RIGHT: ROGER KEYES



FAR RIGHT: VAN CLIBURN PERFORMED THREE CONCERTS AT BAYLOR IN 1958, 1960 AND 1963. TOWARD THE END OF THE REHEARSAL FOR HIS 1958 CONCERT, THE PEDAL ASSEMBLY FELL OFF HIS PIANO. CLIBURN KNELT ON THE STAGE FLOOR TO HELP PUT IT BACK, WITH THE HELP OF DEAN STERNBERG AND A PIANO TECHNICIAN.

In keeping with his reputation as an effective fundraiser, one of Blocker's chief accomplishments during his five years at the helm was a significant increase in endowment funds for the School of Music, including the establishment of endowed professorships in music honoring Ben Williams and Mary Franks Thompson. Dean Blocker helped establish the School of Music Board of Visitors. Drawn from alumni and friends, and boldly inspired by the late Babs Baugh, the Board was instrumental in



achieving endowment goals. He also proposed and helped to establish Baylor's Institute for Church Music Studies, approved by the Board of Trustees in 1984.

During his tenure, he worked to promote national exposure for the university's ensembles. Within the state of Texas, the Wind Ensemble,

Baylor Symphony Orchestra, and A Cappella Choir performed at Texas Music Educators Association Conferences, and the Baylor Symphony Orchestra performed at the Spoleto Festival.

Another new concert instrument joined the School of Music's holdings in February of 1985, with the addition of a Steinway concert grand piano from Hamburg, Germany. Piano pedagogy received a major gift in 1983 when Miss Audra O'Neal, owner of a legendary sheet-music shop

on South 8th Street in Waco, offered her entire inventory of more than 59,000 titles to Baylor University. Duplicate copies are housed in the School of Music as a primary source for historical research, pedagogical study, and teaching practicum.

Two long-running annual events were created while Dean Blocker headed the School of Music: the President's Concert (1985) and the Northcutt Lecture Series in Church Music (1986).

Toward the end of spring in 1985, Dean Blocker told the *Baylor Line*, "To be the kind of School of Music that Baylor needs—and deserves—we have to have a functional facility that adequately handles our programs. Our students are currently meeting in Seventh and James Baptist Church, Armstrong Browning Library, Tidwell Bible Building, and elsewhere, in addition to every available classroom in the Waco Hall complex. Frankly, we're bursting out at the seams."

A giant step was taken in alleviating this situation when Dean Blocker was able to secure the lead gift from Mrs. Glennis McCrary Goodrich to the School of Music's construction fund. This generous gift set in motion a process that would, within five years, turn the mere prospect of a new music facility into a fully operational reality.

RIGHT: AUDRA O'NEAL AMIDST THE INVENTORY TO BE DONATED TO BAYLOR





During Robert Blocker's productive tenure as dean, a parade of world-class guest artists continued to dazzle Baylor audiences. Among the more prominent were the Guarneri String Quartet, pianists Claude Frank and Lilian Kallir, the Juilliard String Quartet, bass Jerome Hines, clarinetist Richard Stoltzman, soprano Elly Ameling with pianist Dalton Baldwin, the Beaux Arts Trio, the Tokyo String Quartet, and harpsichordist Igor Kipnis.

Blocker resigned from Baylor University on May 25, 1988, after accepting a position as dean of the Music School at his alma mater, the University of North Texas. During his stay at Baylor, he served as national president of Pi Kappa Lambda and as president of the Texas Association of Music Schools (TAMS).



In the Words of Dean Blocker:

What I remember most are the people at Baylor who loved the school and the university: the administrators—President Herbert Reynolds, who ably led Baylor with dignity and purpose through unprecedented times; Provost John Belew, whose counsel always caused me to look forward with hope; and John Scales, Vice President for Development, who was a great friend to me and to music—as well as the School of Music faculty and staff. And I add to that the scores of students I knew and taught, most of whom would become leaders in their communities, churches, and professional organizations. Their joy and commitment to music and to Baylor were infectious. Whether performing at a local senior center, rural church, at TMEA, or on campus, the Baylor music students were always personable, professional, and splendid ambassadors for the school and the university.

While a six-member committee searched for a permanent successor, interim leadership of Baylor's music program was entrusted to the capable hands of Robert H. Young, Director of Graduate Studies and founder of the Chamber Singers. Guest artists who appeared in concert during his year of leadership included London Brass and the Gregg Smith Singers.

The arrival of Marvin L. Lamb as Baylor's third dean of the School of Music in July 1989 coincided with the largest and most challenging building project in the school's history—construction of a new \$8 million music complex at the northeast corner of campus, not far from University Parks Drive. Lamb, who was 42 years old at the time of his appointment, had served for six years as chairman of the Department of Music and Art at Tennessee Technological University in Cookeville. Prior to that, he taught music theory and composition at Southern Methodist University, at Vanderbilt University's Peabody College for Teachers, and at Barton College in Wilson, North Carolina.

A native of Jacksonville, Texas, and a graduate of Sam Houston State University, he earned his master's degree from the University of North Texas and his doctorate from the University of Illinois. His compositions, some four dozen in number, have been performed throughout the United States, as well as in Europe, Canada, Japan, and Mexico.



RIGHT: INTERNATIONAL ARTIST IGOR KIPNIS GIVES A DEMONSTRATION IN ROXY GROVE HALL



FAR LEFT: MS. GLENNIS McCRARY (CENTER) IS HONORED AT THE BUILDING DEDICATION CEREMONY IN JONES CONCERT HALL

SECOND FROM LEFT: CONSTRUCTION BEGINS ON GLENNIS McCRARY MUSIC BUILDING, 1991

THIRD FROM LEFT: THE NEW 78,600-SQUARE-FOOT GLENNIS McCRARY MUSIC BUILDING OPENS IN THE FALL OF 1992

LEFT: JOYCE JONES PLAYS ON THE NEWLY-INSTALLED PRACTICE ORGAN IN THE GLENNIS McCRARY MUSIC BUILDING

Ground-breaking ceremonies for the Glennis McCrary Music Building—named in honor of the principal donor, Mrs. Glennis McCrary Goodrich—took place on March 2, 1991. Less than 18 months later, in late August 1992, the massive new building (78,600 square feet) opened, just in time for the fall semester of classes.

Concurrent with this building project was a successful capital gifts campaign, chaired by Barbara “Babs” Baugh, which financed the purchase of much-needed equipment in the areas of keyboard instruments, recording studios, and information technology. This \$2.5 million campaign provided the Hearn Recording Studio, the beginnings of

Organist-in-Residence Joyce Jones on November 12, 1993. Additional gifts for the organ program included new practice instruments provided by Mrs. Ruth Spencer and Dr. Virginia Furrow.

One of the first major events in the Glennis McCrary Music Building’s 1,000-seat Mary Gibbs Jones Concert Hall was a benefit recital by famed pianist Van Cliburn on February 26, 1993, which—when coupled with a matching grant from Baylor University—generated well over \$100,000 for the Rildia Bee O’Bryan Cliburn Endowed Piano Scholarship. To the present day, this fund continues to perpetuate the memory of the pianist’s beloved mother, who died at the age of 97 on August 3, 1994.

The Mary Gibbs Jones Professorship in Music was also established during Marvin L. Lamb’s tenure as dean, and annual donations to the School of Music have increased significantly each year since 1991.

Among the many guest artists who appeared at Baylor University during Dean Lamb’s years of leadership were soprano Arleen Auger, conductor Robert Shaw, conductor Frederick Fennell, organist William Albright, the Kronos Quartet, tenor Jerry Hadley, pianist Ruth Laredo, the Cleveland Quartet, bass Nico Castel, pianist William Bolcom, mezzo-soprano Joan Morris, pianist André Watts, baroque cellist Anner Bylsma and fortepianist Malcolm Bilson, violinist Josef Gingold, marimbist Keiko Abe, flutist Paula Robison, baritone William Sharp, pianist Lorin Hollander, the Guarneri String Quartet, mezzo-soprano Sarah Walker, the medieval vocal quartet Anonymous 4, and composers Donald Erb, Steven Stucky, Michael Daugherty, Cindy McTee, and Hayes Biggs.

The School of Music observed its 75th anniversary in 1996. Central to that celebration was the mounting of the Diamond Jubilee Campaign, designed to create wide-ranging support for the School of Music through the Friends of Baylor Music. Committed to the mission and goals of the School of Music, this organization’s primary goal was \$250,000 in new scholarships to support deserving and talented music



ROBERT H. YOUNG



MARVIN L. LAMB

what is now the METALab for music technology, the MERC (Music Education Resource Center), a new concert grand piano given by Mrs. Merle Moore Smith, and a new piano inventory for the eight-room student practice area. In addition to nearly 80 student practice rooms, the Glennis McCrary Music Building also provided the School of Music with two ensemble rehearsal areas (the Euell Porter Choral Rehearsal Hall and the Daniel Sternberg Instrumental Rehearsal Hall) as well as the 200-seat Meadows Recital Hall. The McLane Organ, a gift of the Drayton McLane family, is a 65-voice, 92-rank, four-manual instrument whose pipeworks dominate the entire rear wall of Jones Concert Hall. It was inaugurated with a performance by



LEFT: KRASSIMIRA JORDAN PERFORMS TCHAIKOVSKY'S PIANO CONCERTO NO. 1 IN B-FLAT MINOR, OP. 23 DURING THE SCHOOL OF MUSIC'S DIAMOND JUBILEE GALA CONCERT

education, ministry, and performance students. Highlighting the campaign was the Diamond Jubilee Gala Concert on April 7, 1997. Held at the Wortham Center in Houston, the evening spotlighted the Baylor Wind Ensemble, the A Cappella Choir, and the Baylor Symphony Orchestra, with Artist-in-Residence Krassimira Jordan performing Tchaikovsky's Piano Concerto No. 1 in B-flat minor, Op. 23.



In the Words of Dean Lamb:

There is a picture on the wall above my drawing table in my home studio. It is of the groundbreaking ceremonies for the McCrary Music Building. I remember the day so well and all of the great contributors for that celebration, including President Herbert Reynolds and Mrs. Glennis McCrary Goodrich. I distinctly remember that I had been given a privileged assignment as dean to make the vision of the president and Mrs. Goodrich a reality and realizing it would be the defining challenge of my tenure as dean. Mostly, I remember the students and faculty and their terrific music-making—the inspired and inspiring recitals and concerts.

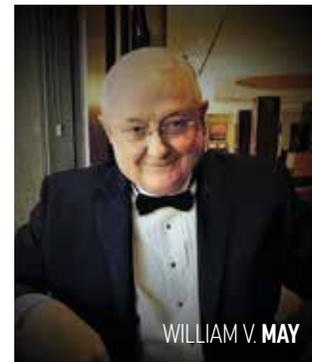
With the departure of Dean Lamb in 1998, Donald Bailey, Director of Choral Activities and Mary Gibbs Jones Professor of Music, became acting dean of the School of



Music. His two-year leadership saw several notable performances by guest artists, including the Tallis Scholars, Chantideer, and return engagements by the Guarneri String Quartet and the Kronos Quartet.

One memorable concert by the Wind Ensemble (Michael Haithcock, conductor) featured Aaron Copland's *A Lincoln Portrait*, as narrated by the legendary Baylor football coach, Grant Teaff. A significant off-campus performance was the faculty recital in Carnegie Hall's Weill Recital Hall by soprano Lynda Keith McKnight, flutist Helen Ann Shanley, and pianist Roger Keyes.

The fourth dean in the School of Music's history was William V. May, who returned to his alma mater in the fall of 2000. At the time of his appointment, May was interim dean of the University of North Texas College of Music, where he had served on the faculty for almost 20 years. A native



of Louisville, Mississippi, Will May earned a Bachelor of Music Education degree from Baylor University, a Master of Music Education degree from the University of North Texas (then North Texas State University), and the Ph.D. in Music Education from the University of Kansas. Widely recognized for his research in music education and for his work as a choral conductor, May served as president of the Texas Music Educators Association, the Texas Association of Music Schools, and the Texas Coalition for Music Education.

Renowned performers who appeared at Baylor University during Dean May's long tenure included guitarist Christopher Parkening, soprano Frederica von Stade, the Academy of Ancient Music, I Musici de Montréal, the Dallas Symphony Orchestra, pianist Marc-André Hamelin, organist Dame Gillian Weir, the Takács Quartet, humorist and composer Peter Schickele (P.D.Q. Bach), the Juilliard String Quartet, the Academy of St. Martin-in-the-Fields, pianist Emanuel Ax, the Swingle Singers, and Hespèrion XXI with Jordi Savall.



LEFT: COMPOSER AARON COPLAND IN ROXY GROVE HALL

“Dean May shepherded us through a period of unprecedented growth,” said Baylor’s Conductor-in-Residence, Stephen Heyde, “This is reflected in the excellence of the faculty, most of whom were hired during his tenure, and the exceptional musicianship and scholarship of our student body.” Will May retired from his position as dean on July 31, 2014, but remained on the Baylor faculty as a classroom teacher.



In the Words of Dean May:

In 2000, music schools across the nation were competing for the same students. We countered that competition with existing faculty dedicated to recruitment and extraordinary new faculty hires, and with dramatic

increases in our scholarship program. Now, with the help of social media, I can observe 20 years of School of Music graduates from my time as dean and share firsthand in their professional successes. Our great orchestras, military service bands, university classrooms, K-12 music classes, recording studios, churches, and music and other businesses worldwide are manned by remarkable Baylor School of Music graduates. I am proud to have been a small part of their dramatic transformations.

Timothy McKinney presided over the School of Music in the academic year of 2014-2015 while a nationwide search progressed for a new dean. A Professor of Music Theory at Baylor, McKinney holds a Ph.D. in Music Theory from the University of North Texas, a Master of Music degree in Music Theory from Southwestern Baptist Theological Seminary, and a Bachelor of Science degree in Viola Performance from William Jewell College.



The school year began in tragedy with the deaths of two music students—Laura Onwudinanti and Jack Stewart—and serious injury to two others in a car accident on their way to perform at the International Clarinet Association conference in New Orleans. This was just three days before McKinney assumed the interim post, and one of his first official acts was to facilitate arrangements for a memorial concert.

LEFT: 1 MUSICI WITH PINA CARMIRELLI (SECOND FROM LEFT, FRONT)

“It was a year that underscored the special place that the Baylor School of Music is, a place where love, faith, and family are more than words, a place where education is transformational, and a place where fabulous music is made that reaches the depths of our souls.” TIMOTHY MCKINNEY

Later that year, Baylor University joined with Gray Television and KWTX to record “A Baylor Christmas” for broadcast on stations across the nation. This partnership continued through 2019, allowing the School of Music to share our cherished celebration of Christ’s birth and the outstanding gifts of our students with a much wider audience.

Looking back, McKinney had this to say about his time as interim dean: “It was a year that underscored the special place that the Baylor School of Music is, a place where love, faith, and family are more than words, a place where education is transformational, and a place where fabulous music is made that reaches the depths of our souls.” During McKinney’s period of leadership, the School of Music hosted such prominent guest artists as the Berlin Philharmonic Wind Quintet and the Takács Quartet.



Prior to July 1, 2015, when Gary Mortenson became the fifth (and current) dean in School of Music history, he served for 26 years on the faculty of Kansas State University—as Professor of Trumpet, Chair of the Wind and Percussion Division, Chair of Graduate Studies in Music, and Head of the Department of Music. In 2012, he helped to

form that institution’s School of Music, Theatre and Dance, presiding as the school’s inaugural director.

Gary Mortenson earned a Bachelor of Music Education degree from Augustana College, a Master of Music degree in trumpet performance from Ithaca College, and the Doctor of Musical Arts in trumpet performance from The University of Texas at Austin.

“Music at Baylor is already far down the path of excellence,” he said at the time of his appointment, “with an incredibly competitive environment to attract the best students to the school. My goals are to understand the considerable strengths already present, to listen carefully

to the wisdom among its faculty and student body, and to explore every opportunity to keep Baylor on the path toward ever greater national and international recognition.”

Several construction projects have expanded and beautified the School of Music under Dean Mortenson’s supervision, including attractive courtyards outside Roxy Grove Hall and Waco Hall East, as well as ADA-compliant elevators for both of those wings. Dean Mortenson has also initiated a resplendent series of photographs, banners, and meaningful quotations that enhance the interiors of both major buildings in the School of Music.

One outreach project that Dean Mortenson has inaugurated—and which promises to create a strong following for decades to come—is the *Semper Pro Musica* newsletter, an online assemblage of School of Music people and achievements that is distributed four times per year to thousands of music-lovers and Baylor supporters.

In the spring of 2016, Baylor presented its inaugural *Semper Pro Musica* Competition, with 19 winners performing in a gala concert at Highland Park United Methodist Church in Dallas. Fourteen contestants from the 2017 *Semper Pro Musica* Competition were honored in New York City with a winners’ concert at Carnegie Hall’s Weill Recital Hall, as were 18 winners in 2018 and 17 winners in 2019.

Among the impressive gifts that the School of Music has received in recent years is a four-year, \$1.2 million grant in early 2019 from Lilly Endowment Inc. as part of its Strengthening Congregational Ministries with Youth Initiative. This grant promises to enrich current programs in the Center for Christian Music Studies that are related to strengthening youth participation in worship, including the annual Alleluia Conference and Worship Lab.

In the difficult days of COVID-19, the Baylor University School of Music continued to provide an excellent educational opportunity for its students, with a solid enrollment that equaled that of more normal years. One innovative approach brought technology to the forefront as never before.

LEFT: NEWLY CONSTRUCTED COURTYARD OUTSIDE WACO HALL EAST



No in-person audiences were admitted to the halls, so online streaming of concerts became a virtual necessity, and viewers could enjoy School of Music presentations of ensemble events and student recitals from the comfort of their homes—not only in the Waco area, but throughout the country (and even around the world).

During Gary Mortenson’s tenure, the School of Music has welcomed to campus such guest artists as the Chamber Music Society of Lincoln Center, pianist Jon Nakamatsu, Third Coast Percussion, composer Michael Colgrass, Stockholm Chamber Brass, the St. Olaf Choir, and the British a cappella octet, Voces8.

BELOW: URSA STRING QUINTET, ONE OF THE FIRST CHAMBER GROUPS TO WIN THE SEMPER PRO MUSICA SOLO AND CHAMBER MUSIC COMPETITION IN 2016, IS COMPOSED OF ERIC BOWSER AND EMILY OWENS (VIOLIN), RICARDO GÓMEZ AND TRACIE WALKER (VIOLA), AND CHRISTOPHER BEDOYA (CELLO). ADDITIONAL CHAMBER WINNERS INCLUDED LAGAN PERCUSSION AND MORPHEME SAXOPHONE QUARTET. SOLO COMPETITION WINNERS INCLUDED CHANDLER DAVIS (SAXOPHONE), JARED DICKERSON (TROMBONE), ANDREW EATON (BARITONE), MIA OROSCO (VIOLIN), SPENCER SOSNOWSKI (SAXOPHONE) AND BONNIE WANG (PIANO).



“

In the Words of Dean Mortenson:

In looking back on five years as dean and realizing what a blessing it was to come to a place where so many things were already so strong, perhaps the thing I remain most proud of is the fact that the School of Music continues to maintain academic and performance excellence all across its many areas of emphasis. The 400 concerts and recitals we put on every year maintain excellence in performance. The many artists that appear on our Distinguished Artist and Lyceum Series share their talents to inspire our students. All of this is complimented by the depth of learning and research that takes place in our classrooms. The study of history, theory, and pedagogy compliments and informs all that we do on stage. Our goal is to graduate students who are well-rounded—as both musicians and as human beings—who think ethically and remain faithful to our commitment to God and to community.

RIGHT: CAMPUS ORCHESTRA, CONDUCTED BY MICHAEL ALEXANDER ON OCTOBER 9, 2020, OUTSIDE THE BAYLOR SCIENCES BUILDING



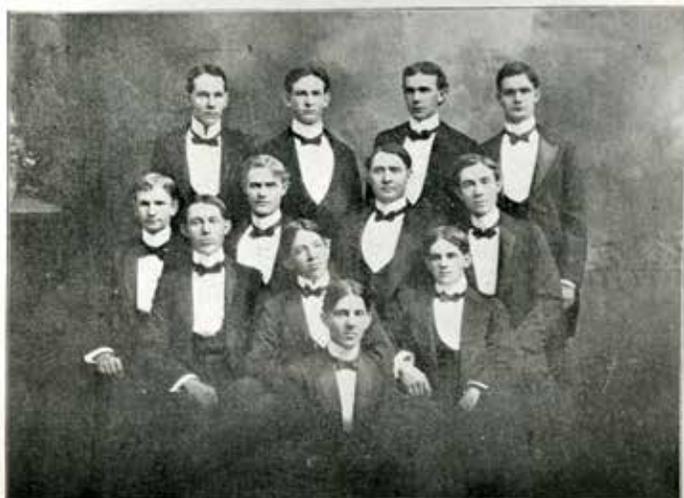


RIGHT: FIRST MEMBERS OF THE GLEE CLUB, 1895

CHORAL ENSEMBLES

The choral ensembles of Baylor University have firmly established themselves as major performers on the national stage—particularly with their coast-to-coast broadcasts of “A Baylor Christmas”—but the beginnings were rather modest.

In 1895, only nine years after the university moved from Independence to Waco, English professor Henry Lee Hargrove assembled a group of twelve young men into The Glee Club, whose stated purpose was “to promote the musical interest and the social enjoyment among the young men of Baylor

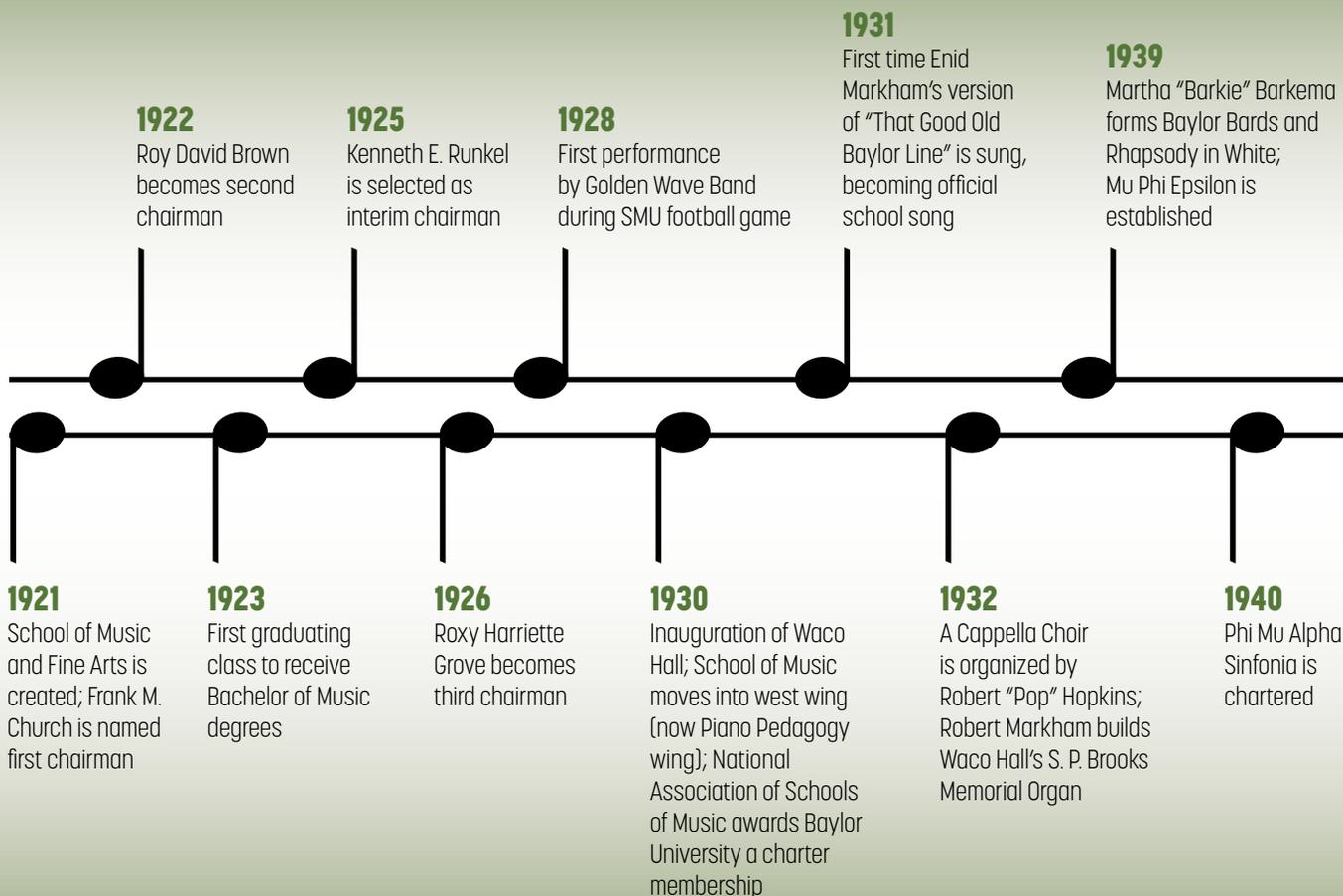


GLEE CLUB

University.” In 1902, Professor Hargrove’s successor, Elizabeth Louise Finley, founded a complementary women’s group, the eponymously named E. L. F. Glee Club.

By 1907, the Glee Club had more than doubled in size with 25 members under new director Harry Spanell.

SCHOOL OF MUSIC HISTORY AT A GLANCE



RIGHT: THE CECILLIA QUARTETTE WAS ONE OF THE FIRST CHOIRS PICTURED IN 1896 AND WAS PART OF BAYLOR'S BURGEONING MUSIC SCHOOL, WHICH INCLUDED CHORUS, SINGING AND THEORY CLASSES

Leona Randall had directed the group the previous year, but her guidance of the Philomel Club (16 female voices), the Baylor Octette (male), and the Cecilia Octette (female) left her no time for continuing in that leadership role.

Yet another female chorus, the sixty-one voice Arion Club, performed under the baton of Vina Beckwith in the 2,500-seat chapel of Carroll Library. Its talented pianist was Roxy Harriette Grove, a 17-year-old undergraduate student whose father was the president of Howard Payne College. She would later serve for 17 years as chair of the Baylor Music Department.



1941

First grand opera production, Leoncavallo's *Pagliacci*, is staged under direction of Béla Rozsa

1943

Daniel Sternberg becomes fourth chairman

1945

President Pat Neff confers newly created title of Dean of School of Music upon Daniel Sternberg

1947

Oratorio Chorus is established under Ruth Miller

1951

National Association of Schools of Music recognize graduate offerings of Baylor University School of Music

1957

West wing of Waco Hall, including Roxy Grove Hall, is completed

1942

School of Music and Fine Arts begins offering Master of Music degree and Master of Arts degree in Music Theory

1944

School of Music and Fine Arts becomes School of Music; Baylor Symphony Orchestra is founded by Daniel Sternberg

1946

Baylor Opera Workshop presents its inaugural production, Gilbert and Sullivan's *The Gondoliers*

1948

Donald I. Moore becomes Director of Bands; Kappa Kappa Psi and Tau Beta Sigma gain local chapters at Baylor

1954

"That Good Old Baylor Line" is recorded for first time by Golden Wave Band

1962

Robert Young establishes Chamber Singers



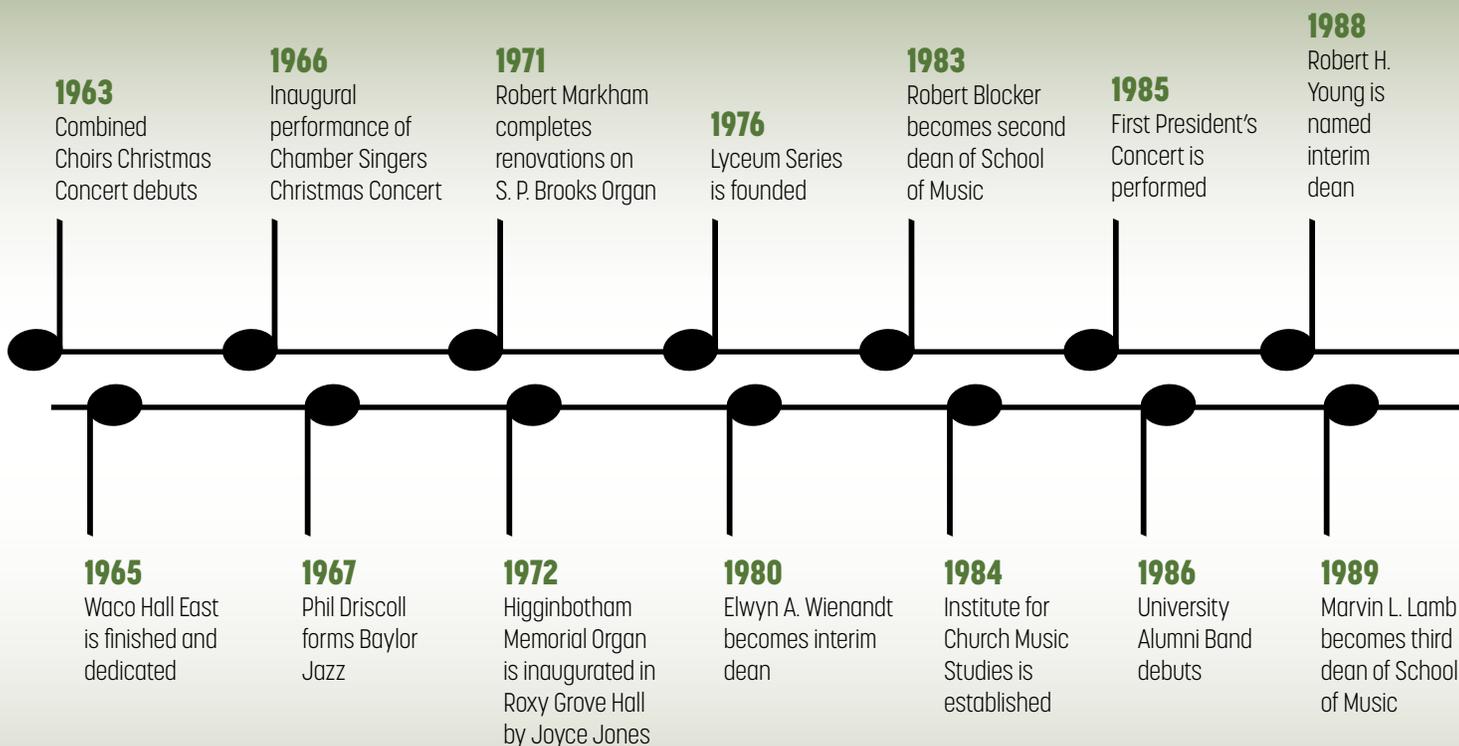
LEFT: ROBERT "POP" HOPKINS (CENTER) STANDS WITH HIS NEWLY FOUNDED A CAPPELLA CHOIR

Baylor University suffered a bitter blow on Monday, February 11, 1922, when the chapel auditorium in Carroll Library was gutted by fire. The Men's Glee Club and the Girls' Glee Club were forced to cancel their winter concerts, but they continued to perform on successful concert tours. By 1931, Allie Coleman Pierce was director of Baylor's Choral Club, successor to the Girls' Glee Club. These 32 women sang quite often in the newly-completed Waco Hall, including

several appearances as part of Chapel programs. Robert "Pop" Hopkins became director of the Men's Glee Club in 1927, and he founded the A Cappella Choir in 1936. Under his dynamic leadership, the A Cappella Choir was soon regarded as one of the most outstanding in the southwest. So, too, were a pair of new choirs established by Martha Barkema. Her 20-voice female ensemble Rhapsody in White (so named because of the young ladies' formal

SCHOOL OF MUSIC HISTORY AT A GLANCE

CONTINUED





ABOVE: BAYLOR BARDS, DIRECTED BY MARTHA BARKEMA (RIGHT)

1992

Glennis McCrary Music Building opens

1995

Distinguished Artist Series is founded

2000

William V. May is named fourth dean of School of Music

2014

Timothy McKinney becomes interim dean; Church Music doctoral programs are established

2016

Baylor presents its inaugural Semper Pro Musica Solo and Chamber Music Competition

2019

Courtyards outside Roxy Grove Hall and Waco Hall East are constructed; ADA-compliant elevator is added to Roxy Grove Hall

1993

Inauguration of McLane Organ in Mary Gibbs Jones Concert Hall

1998

Donald Bailey becomes acting dean

2003

"Christmas at Baylor" is broadcast nationwide on PBS

2015

School of Music joins Gray Television and KWTX for first televised recording of "A Baylor Christmas"

Gary Mortenson becomes fifth dean of School of Music; first issue of Semper Pro Musica eNewsletter is published

2017

The Wayne Fisher Jazz Program is established

2020

Live-streaming capabilities are installed in Roxy Grove Hall and upgraded in Jones Concert Hall



LEFT: ROBERT YOUNG (RIGHT) AND JOYCE JONES (AT ORGAN) WITH THE CHAMBER SINGERS

gowns) often performed on the radio as an integral part of Baylor's regular Chapel broadcasts. Her group of fourteen male vocalists, the Baylor Bards, sang a repertoire that included both serious and comic selections, roughly in equal measure. "Barkie" also created The Mixed Ensemble, a splendid group of 10 male and 10 female voices.

By 1943, many things on campus had changed, perhaps most noticeably the acute, war-time shortage of male students. Women outnumbered men by a ratio of 4:1, and many of the males attended class in uniform. Still, despite this shortage of men, the university was able to showcase its highly regarded choral ensembles.

The Baylor Bards and *Rhapsody in White* performed together as a mixed choir on Chapel hours, on radio broadcasts (WBAP, WACO and the Texas State Network), and at Waco's two Army camps (Blackland Army Air Field and Waco Army Air Field). The Baylor Bards' accompanist was Herbert Colvin, who would enjoy a long and distinguished career as a professor of music theory, and would then serve Baylor as its university carillonneur into the 21st century.

The end of the war years brought a new beginning for Baylor. With a huge influx of male students, empowered by the GI Bill, the campus burst at the seams. A new home for the School of Music was constructed, under the watchful eye of Dean Daniel Sternberg. This west wing of Waco Hall provided 26,000 square feet of additional space, including a 500-seat recital auditorium—named in memory of Roxy Grove, who succumbed to a heart attack on January 10, 1952.

A newly organized choral group on campus was the Baylor University Chapel Choir, which performed under the direction of Euell Porter. This choir soon emerged as an outstanding ensemble, comprised of 65 vocalists who were handpicked from the 450 who auditioned for membership.

Another major addition to the Choral Division was the Chamber Singers—16 superb vocalists, each blessed with a voice of solo caliber—which was founded in 1962 by Robert H. Young. In December 1969, during the intermission of their Christmas concert in Roxy Grove Hall, Dr. Young stepped to the front of the stage and invited the audience to join him and the Chamber Singers in Armstrong Browning Library's resplendent Foyer of Meditation, where the concert resumed. The marble acoustics cradled their voices with clarity and tonal beauty, and a new performance venue was established.

Another choral tradition was the annual December concert in Waco Hall by the Oratorio Chorus and the Baylor Symphony Orchestra, with Daniel Sternberg conducting.



RIGHT: ONE OF THE FIRST CHAPEL CHOIRS IN THE 1940S

RIGHT: LYNNE GACKLE CONDUCTS HER NEWLY FOUNDED BELLA VOCE AT FIRST BAPTIST CHURCH IN AUSTIN, TEXAS, 2013

BELOW: EUELL PORTER REHEARSES WITH THE NATIONALLY FAMOUS A CAPPELLA CHOIR



By then, Euell Porter was director of the nationally famous A Cappella Choir, which performed all across North America: Atlanta, Birmingham, Calgary, Denver, Seattle, and twice in New York City (including a two-hour Carnegie Hall concert that was favorably reviewed by the *New York Times*).

With the opening of Baylor's Glennis McCrary Music Building in 1992, the wildly popular Christmas concert by the combined choirs—A Cappella Choir, Collegiate Choir, Concert Choir, Men's Glee Club, and Women's Chorus—found a new home in Jones Concert Hall. Conducting these 200 voices, along with the Baylor Symphony Orchestra and the Baylor Brass Ensemble, was Director of Choral Activities, Hugh Sanders.



Eleven years later, the Men's Glee Club was renamed the Men's Choir, and newly appointed Choral Director, Donald Bailey was on the podium for the annual Christmas concert. This time, it took on a whole new look when an elaborate configuration of television production equipment filled the hall—a vast network of cameras, wires, cables, boom microphones, light towers, and color cells that brought an added touch of excitement and showbiz flair

RIGHT: HUGH SANDERS CONDUCTS THE A CAPPELLA CHOIR IN 1992

to the performance. The recorded concert aired on nearly 300 television stations during the subsequent Christmas season, receiving national praise as "The New Christmas Classic for 2003." It was seen by an estimated 6 million viewers.

Baylor University's two newest choral ensembles joined its roster of performance groups in the second decade of the 21st century. Lynne Gackle organized Bella Voce, a select chamber choir of women's voices, in 2011. The ensemble performs a wide and interesting variety of choral selections, reflecting various style periods and genres from the vast choral repertoire featuring women's voices.

Founded in 2013 by Dinah Menger, VirtuOSO has quickly risen to prominence among America's Collegiate A Cappella groups. The music-making is a unique collaborative effort between all the members, and almost all of their songs are arranged by members of the group. While VirtuOSO specializes in pop a cappella arrangements, their repertoire spans genres to classical and vocal jazz.

Baylor's A Cappella Choir, under the direction of Brian A. Schmidt, was awarded the 2020 American Prize in the college/university category. The American Prize is the nation's most comprehensive series of contests



By 1943, many things on campus had changed, perhaps most noticeably the acute, war-time shortage of male students. Women outnumbered men by a ratio of 4:1, and many of the males attended class in uniform. Still, despite this shortage of men, the university was able to showcase its highly regarded choral ensembles.

in the classical arts, designed to evaluate, recognize, and reward the best performers, ensembles, and composers in the country, based on submitted recordings.

Ever since the formation of the School of Music 100 years ago, the Choral Division has been under the leadership of only five Directors of Choral Activities: Dr. Euell Porter (1955-1982), Dr. Hugh Sanders (1984-1993), Dr. Donald Bailey (1993-2008), Dr. Alan Raines (2009-2016), and Dr. Lynne Gackle (2016-present). Prior to Dr. Porter's appointment, choral ensembles were directed by various members of the music faculty.

Choral conductors in Baylor's centennial year are: Lynne Gackle (Concert Choir, Bella Voce), Brian A. Schmidt (A Cappella Choir, Chamber Singers), C. Randall Bradley (Men's Choir), and Stephen Gusukuma (Women's Choir, VirtuOSO).

BELOW: BRIAN A. SCHMIDT CONDUCTS THE AMERICAN PRIZE-WINNING A CAPPELLA CHOIR





ABOVE: THE BAYLOR BAND DEBUTS NEW GOLDEN UNIFORMS, 1928 • **BELOW:** BAYLOR CADET BAND MEMBERS FORM THE FIRST BAYLOR BAND, 1902

INSTRUMENTAL ENSEMBLES

For well over 100 years, the marching band has been an integral part of Baylor University, but it was not until 1928 that new uniforms inspired a lasting name—the Golden Wave Band. That fall, under the direction of Everett McCracken, the Baylor Marching Band introduced its new golden uniforms at a Baylor-SMU football game, and in the spring of 1929, the 43-member group made a tour of west Texas on behalf of the Greater Baylor Campaign. A reporter wrote that the band seemed to be sweeping across the land like a Golden Wave.

An active band program had been part of campus life at Baylor since 1902, when 17 students pooled their talents to become the Baylor Cadet Band. The following year, membership increased to 28 as the band, directed by Charles W. Parker, went under the auspices of the ROTC department. The band remained a part of Baylor’s ROTC until the end of World War I, at which time the group reorganized and became known as the Baylor Bear Band.

As was the case on campuses across the nation, both World Wars took heavy tolls on Baylor’s band program, particularly with the departure of male students for service in the military—but the Baylor bands persisted, thanks to



such men as R. D. Perry, Gid Waldrop, and R. I. Morse, each of whom provided leadership and stability during these formative years.

The Golden Wave Band flourished after World War II with the arrival on campus of many military veterans. The quality of the Golden Wave Band received international recognition under the leadership of Donald I. Moore, who came to Baylor in 1948. During Professor Moore’s 20-year tenure, the band accompanied the football team to many bowl appearances, represented Baylor at Baptist meetings around the world, and



RIGHT: BU GOLDEN WAVE BAND PRESIDENT M.K. BETTS (L) AND DIRECTOR GID WALDROP, 1941

As was the case on campuses across the nation, both World Wars took heavy tolls on Baylor’s band program, particularly with the departure of male students for service in the military—but the Baylor bands persisted, thanks to such men as R. D. Perry, Gid Waldrop, and R.I. Morse, each of whom provided leadership and stability during these formative years.

built a membership of 135 members, more than tripling the size of the original Golden Wave Band. Dr. Moore was also noted for his original march and sacred compositions. Gene C. Smith, a Baylor graduate, became director of the Golden Wave Band in 1969 upon Professor Moore’s retirement. Smith’s halftime shows were filled with energy and excitement, which helped the organization to continue its modern growth. With this growth came the opportunity for separate concert bands in the spring, thus broadening the musical opportunities for all students. This accomplishment enabled the founding of the Baylor University Wind Ensemble.

Richard Floyd became Director of Bands at Baylor in the fall of 1972 after a highly successful career in the Richardson Independent School District. During Professor Floyd’s tenure, the Golden Wave Band performed for two Cotton Bowls and the Peach Bowl. It was during this time that the Baylor University Wind Ensemble developed into one of the premiere collegiate musical organizations in the United States, receiving acclaim for its performances and recordings at conferences across the nation.

Michael Haithcock was appointed Director of Bands in 1982 after serving the program as Assistant Director of Bands for four years. He directed the Golden Wave Band



from his appointment through the 1989 season. Under his direction, the band grew from 188 members to a peak of 285 members in the 1985 and 1986 seasons.

While continuing many Baylor traditions, the band introduced the corps-style concepts of marching and arranging during these years while performing at the Liberty and Bluebonnet Bowls in support of Coach Grant Teaff’s outstanding football teams. The popular Courtside Players basketball and volleyball band was also founded under Michael Haithcock’s leadership, as was the highly successful Alumni Band program in 1985. As the marching band grew, the total band program also grew with the addition of the Concert Band and a graduate program. This growth led to a reorganization of the program. Mr. Haithcock, while remaining Director of Bands, relinquished the athletic band responsibilities to concentrate on the further development of the concert and graduate aspects of the program.

Jay Gilbert, who came to Baylor University as Associate Director of Bands in 1988, directed the Golden Wave Band from 1988 to 1991. Chris Knighten, a Baylor graduate, was appointed Interim Director for the 1992 marching season and led the band in performances at the Copper Bowl.

Gerald Luckhardt came to Baylor University as Associate Director of Bands and Director of the Golden Wave Band in 1993. Mr. Luckhardt’s leadership prepared the Golden Wave Band for the beginning of a new era in Baylor University athletics—the Big 12. Luckhardt also led the band in performances at the Alamo Bowl, secured Floyd Casey Stadium as the host site for the Texas State U.I.L. Marching Contest beginning in the fall of 1996, and inaugurated the “Golden Wave Band: In Concert” series.



Jeffrey Grogan became Director of the Golden Wave Marching Band and Associate Director of Bands at Baylor University in the fall of 1997. The enthusiastic and dynamic leadership that he brought to the Golden Wave won many

LEFT: GARY SOUSA (L) AND MICHAEL HAITHCOCK



ABOVE: BAND PERFORMS AT BLUEBONNET BOWL AT RICE STADIUM IN HOUSTON ON DECEMBER 31, 1986; BAYLOR DEFEATED COLORADO 21-9

fans among students, faculty, and audience members. Under his guidance, the membership grew to 300 strong, and the quality of performance maintained its highest standards.

Mr. Grogan was succeeded by Kevin Sedatole, who returned to his alma mater in 2002. At the time of his Baylor appointment, he was serving as Director of The University of Texas Longhorn Band and Associate Director of Bands. Prior to that, Dr. Sedatole was Associate Director of Bands at the University of Michigan and Director of the University of Michigan Marching Band.

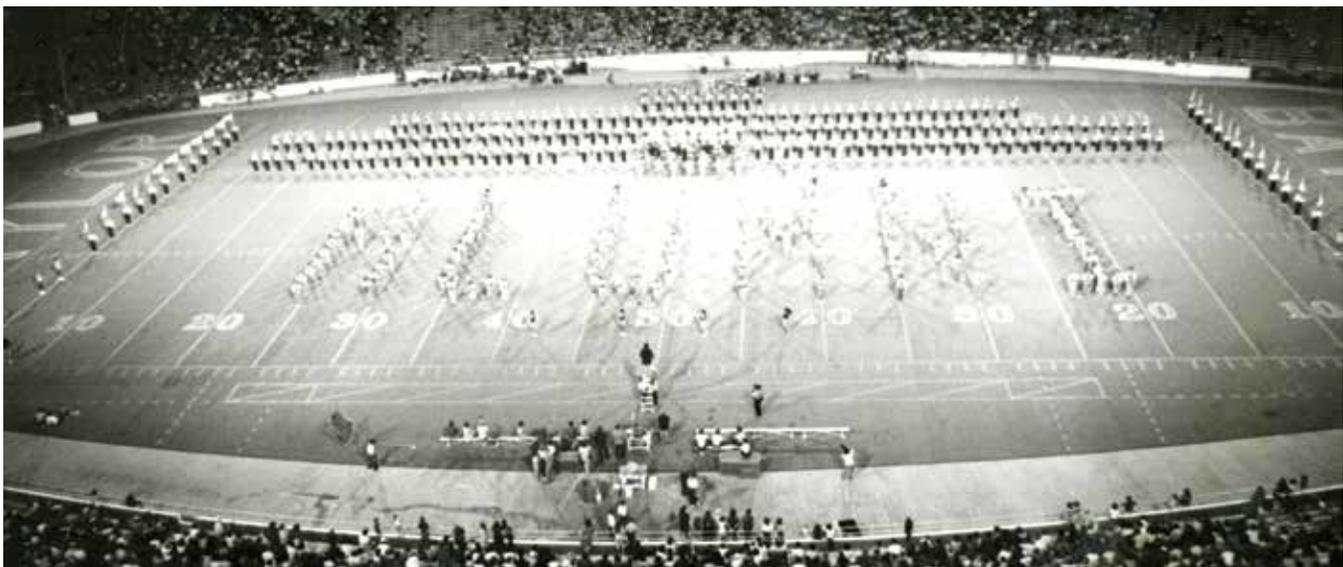
Barry Kraus, another Baylor graduate, came to the School of Music in the summer of 2002 as Associate Director

of Bands, which includes conducting the 250-member Golden Wave Marching Band and the Symphonic Band.

When Baylor alumnus Isaiah Odajima first joined the music faculty in 2002, he spent the volleyball and basketball seasons conducting the popular Courtside Players. Then, after serving for four years as Assistant Director of Bands at Michigan State University, Dr. Odajima returned to Baylor as Associate Director of Bands and conductor of the Golden Wave Marching Band and the Symphonic Band.



ISAIAH ODAJIMA



ABOVE: THE ALUMNI BAND TAKES THE FIELD AT HALFTIME DURING A 1987 FOOTBALL GAME

“I would like to pay tribute to your excellent conductor and splendid orchestra. I have heard orchestras—student orchestras—in different universities, and they (Baylor) can hold their own with anybody!” JOSEF GINGOLD, VIOLINIST



J. Eric Wilson became Director of Bands and conductor of the Baylor University Wind Ensemble in the fall of 2006. His various ensembles have performed at conventions of the Texas Music Educators Association, the Midwest International Band and Orchestra Clinic, and the College Band Directors National Association. As a performing artist, Dr. Wilson has

appeared as saxophonist with such major ensembles as the Detroit Symphony Orchestra and the San Antonio Symphony Orchestra. He is also a former member of the nationally known saxophone quartet, Resounding Winds.

The Baylor Symphony Orchestra was founded in 1944 by Daniel Sternberg—soon to become the first Dean of the School of Music—and Baylor President Pat Neff, formerly the Governor of Texas, in preparation for the commemoration

of the Centenary Anniversary of Baylor University, which was planned for the following year. According to Sternberg, “I convinced the Governor that a special observance was called for and that we needed an orchestra for a festival concert for which I offered to write a ‘centennial overture.’ He allowed me money for scholarships, and ex-servicemen (including music students) returned in droves under the GI bill. That is how the orchestra got started.” And Daniel Sternberg continued to conduct the Baylor Symphony Orchestra until his retirement from the School of Music in 1982.

Since 1984, the orchestra has been under the direction of Stephen Heyde, a gifted violinist who serves the university as its Mary Franks Thompson Professor of Orchestral Studies and



BAYLOR UNIVERSITY WIND ENSEMBLE



ABOVE: BAYLOR SYMPHONY ORCHESTRA AND CHOIRS AT WACO HALL, 1956

Conductor-in-Residence. During Professor Heyde’s tenure, the orchestra’s string section has been strengthened dramatically, and the 105-member ensemble has drawn accolades from such eminent musicians as William Kraft, Jacob Druckman, Theo Olof, and Robert Shaw.

For instance, eminent violinist and pedagogue Josef Gingold said, “I would like to pay tribute to your excellent conductor and splendid orchestra. I have heard orchestras—student orchestras—in different universities, and they can hold their own with anybody!”

Likewise, Gilbert De Greeve, President of the International Kodály Society and Former Dean of the Royal Conservatory of Flanders, had this to say: “I hope that you will allow me to tell you how impressed I have been with the performance of the Baylor Symphony Orchestra. I told Stephen Heyde, in great respect for what he has achieved with the students, that I can hardly think of any European university or school orchestra that would reach this level of artistry and enthusiasm.”

The Baylor Symphony Orchestra is dedicated to quality performances of the orchestral repertoire and to the professional and artistic growth of its members. Typically, the orchestra is comprised of over 100 talented students from two dozen or more states and many foreign countries.

The orchestra has an extensive performance schedule, both on and off campus, annually presenting four major concerts in the thousand-seat Mary Gibbs Jones Concert Hall, a full opera production, and other events such as concerto accompaniments, new music readings, and choral/orchestral collaborations. The Baylor Symphony Orchestra also presents a series of children’s concerts each year to Waco Hall audiences of more than 6,000 Central Texas school children, an unbroken tradition of 74 years.

February 2014 marked the eighth time that the Baylor Symphony Orchestra was invited to perform at the Texas Music Educators Clinic/Convention under the direction of Stephen Heyde. Other notable appearances of the ensemble



RIGHT: STEPHEN HEYDE CONDUCTS STUDENTS DURING A SUMMER CAMP IN 1984





*Baylor
Christmas*

CONCERT BY CELEBRATION



ABOVE: BAYLOR SYMPHONY ORCHESTRA WITH COMBINED CHOIRS IN CONCERT

include national broadcasts of “A Baylor Christmas” (photo on previous page), performances at the prestigious Piccolo Spoleto Festival in Charleston, South Carolina, and the national convention of the American String Teachers Association. The Baylor Symphony was honored to accompany the last public performance of revered violinist Joseph Gingold and has worked with a number of distinguished American performers, including Van Cliburn, Robert Shaw, Corey Cerovsek, Jacob Druckman, Lorin Hollander, and Peter Schickele, among others. The Baylor Symphony has taken international tours of Costa Rica and the Flanders region of Belgium.

In 2020, the Baylor Symphony Orchestra, led by Conductor-in-Residence Stephen Heyde, received top honors from The American Prize in the college/university category, the nation’s most comprehensive series of contests in the classical arts. This was the Baylor Symphony Orchestra’s fifth win in the past six years, placing it at the very pinnacle of collegiate orchestras.

“I am very gratified by this national recognition,” Professor Heyde said. “It means that we have attracted truly outstanding, talented students who understand the work ethic required to play some of the most exalted pieces ever created at the level of excellence that repertoire deserves. It indicates that our wonderful instrumental faculty have developed and challenged our students to excellence and have spent the many extra hours necessary to help them meet the high expectations we have for them as musicians

and people. It means that the administration of the School of Music and the University have provided the encouragement and support necessary for the program to flourish and compete successfully with the most storied orchestral programs nationally. But more than anything, winning again is confirmation of how special our students are, and how incredibly fortunate I am to have the opportunity to work and make music with them. They inspire me every day.”

Instrumental conductors in Baylor’s centennial year are: Stephen Heyde (Baylor Symphony Orchestra), J. Eric Wilson (Wind Ensemble), Isaiah Odajima (Symphonic Band, Golden Wave Marching Band), Steve Dailey (Concert Band, Courtside Players), Michael Alexander (Campus Orchestra), Alex Parker (Jazz Ensemble, Concert Jazz Ensemble), Jann Cosart (Early Music Ensembles), and Bob Avant (Baylor Bronze).

“The School of Music and the University have provided the encouragement and support necessary for the program to flourish and compete successfully with the most storied orchestral programs nationally. But more than anything, winning again is confirmation of how special our students are, and how incredibly fortunate I am to have the opportunity to work and make music with them. They inspire me every day.”

PROFESSOR STEPHEN HEYDE

BEST IN CLASS

Baylor University's School of Music has provided world-class musical education to thousands of students throughout its 100-year history. Courses offered and academic divisions have changed over the years, but the quality of education has not wavered and continues to be one of the best in the world.

Prior to 1921, the Department of Music offered piano, voice, and violin courses. Musical theory was offered for the first time in 1924, and was taught by Kenneth E. Runkel, who also taught pipe organ.

Since 1924, the School of Music has expanded its academic courses to include areas of composition and musicology, and in 1984 it started offering courses in church music as part of the newly established Institute for Church Music Studies.

In the fall of 1986, the music theory, music literature and church music departments merged into one unit called the Academic Studies Division of the School of Music, and was directed by Dr. Herbert Colvin. Degree programs offered at the bachelor's and master's levels included majors in church music, composition, music history, and literature.

Faculty members in the newly formed division included James Bennighof, Jean Boyd-Prisk, Harry Elzinga, Don Gibson, Ray Luper, Gordon McQuere, and Richard Willis.

The School of Music added a Music Education Division in 1969, when it began offering a specialized Bachelor of Music Education degree, and Dr. William Casey was named director. Students choose to pursue this degree in either Instrumental Music Education or Vocal Music Education. The division offered a Master of Music Education until 2019, but now focuses solely on undergraduate-level students seeking initial teaching certification.

In 2001, the Music Education Division expanded its faculty with the first full-time instrumental music education faculty member, Dr. Lisa Maynard. In the same year,

Dr. Michele Henry joined the faculty as the choral music education specialist, and Dr. Michael Alexander became the string music education specialist in 2006. The division expanded once again in 2009 by adding band specialist, Dr. Russell Gavin.

After Dr. Georgia Green stepped down as director in 2015, Dr. Henry assumed the role and oversaw two new hires in 2016 and 2018—Dr. Kelly Jo Hollingsworth as the elementary music education specialist, and Dr. David Montgomery as the band music education specialist.

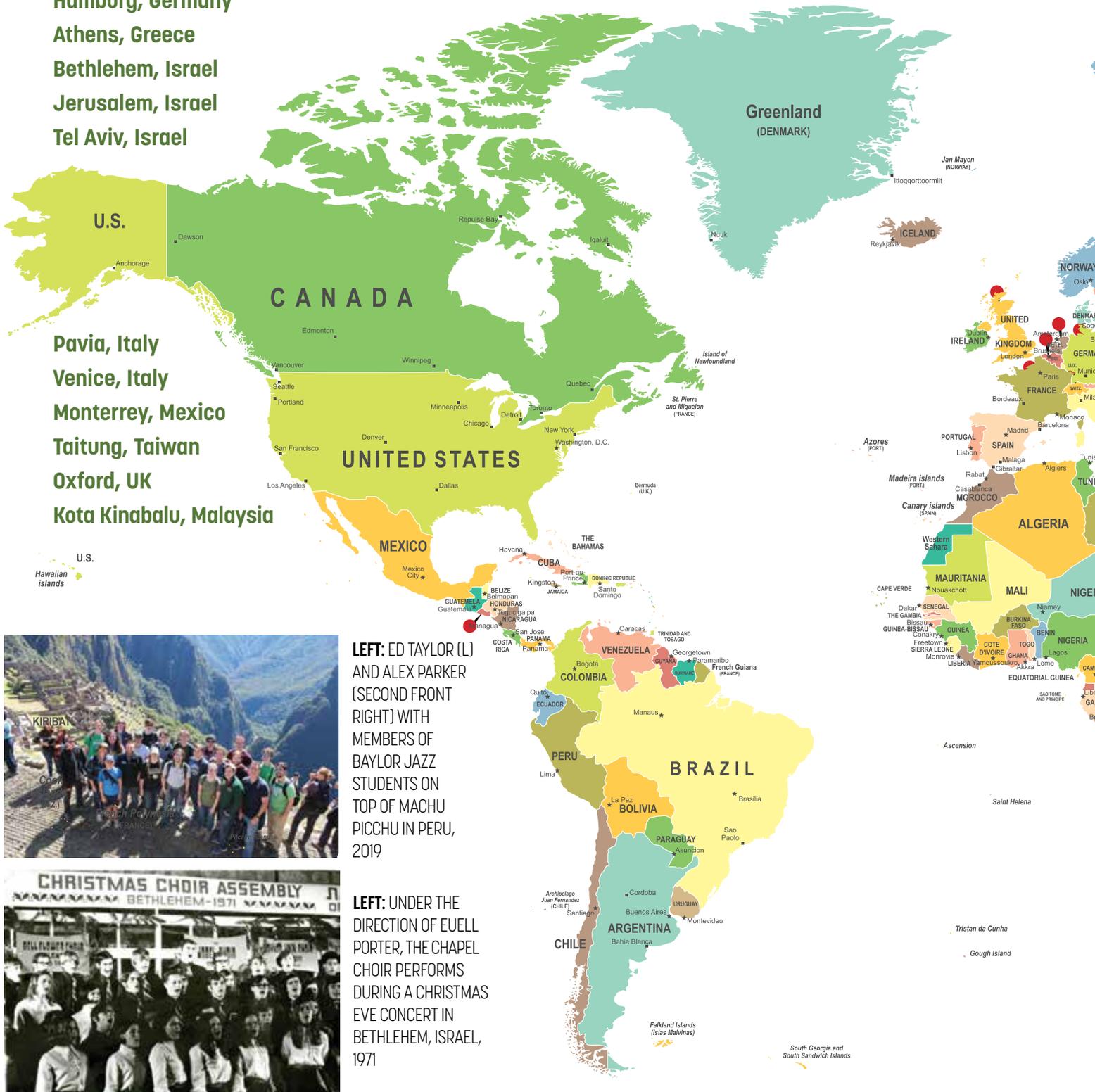
In 2014, Church Music Studies expanded its degree offerings to include doctoral programs. The first two PhD graduates were Nathan Myrick, who is an assistant professor of church music at Mercer University, and Marcell Steuernagel, who is an assistant professor of church music at SMU.



ABOVE: THE FIRST TWO CHURCH MUSIC PHD GRADUATES MARCELL STEURNAGEL (SECOND FROM LEFT) AND NATHAN MYRICK (SECOND FROM RIGHT) STAND WITH RANDALL BRADLEY (FAR LEFT) AND MONIQUE INGALLS

Vienna, Austria
 Ostend, Belgium
 Stara Zagora, Bulgaria
 Québec, Canada
 Xi'an, China
 Paris, France
 Berlin, Germany
 Hamburg, Germany
 Athens, Greece
 Bethlehem, Israel
 Jerusalem, Israel
 Tel Aviv, Israel

WORLDLY DESTINATIONS



Pavia, Italy
 Venice, Italy
 Monterrey, Mexico
 Taitung, Taiwan
 Oxford, UK
 Kota Kinabalu, Malaysia



LEFT: ED TAYLOR (L) AND ALEX PARKER (SECOND FRONT RIGHT) WITH MEMBERS OF BAYLOR JAZZ STUDENTS ON TOP OF MACHU PICCHU IN PERU, 2019



LEFT: UNDER THE DIRECTION OF EUELL PORTER, THE CHAPEL CHOIR PERFORMS DURING A CHRISTMAS EVE CONCERT IN BETHLEHEM, ISRAEL, 1971

Traveling abroad has been a powerful, life-changing educational experience that has broadened our students' perspectives about foreign cultures and has built a sense of growth from within. Whether traveling for

missionary work, competitions, concerts, or educational purposes, hundreds of music students have garnered a number of personal and spiritual benefits from traveling the globe.



RIGHT: BAYLOR VIRTUOSO PERFORMING IN THE GALA CONCERT OF THE 2016 VOCAL ASIA FESTIVAL IN TAITUNG, TAIWAN



RIGHT: PEDRO REYES SPENDS TIME IN XI'AN, CHINA DURING THE SUMMER OF HIS SENIOR YEAR TO TEACH ENGLISH AND VIOLIN IN A PRIVATE SCHOOL



LEFT: THE BAYLOR UNIVERSITY MEN'S CHOIR POSE FOR A PHOTO DURING A MISSION TRIP TO KENYA, 2019





ENDOWED CHAIRS



**The Ben H. Williams
Professor of Music**

Dr. Randall Bradley
Professor of Church Music,
Director of the Church Music
Program & Center for
Christian Music Studies



**The Joyce Bowden Chair
in Organ**

Dr. Isabelle Demers
Associate Professor of Organ



**Mary Gibbs Jones Chair
in Music**

Dr. Lynne Gackle
Professor of Ensembles
Director of Choral Activities
Director of Ensembles Division



**The Mary Franks Thompson
Professor of Orchestral
Studies**

Mr. Stephen Hyde
Conductor-in-Residence
Director of Choral Studies



**Charles W. Evans Chair
in Voice**

Dr. Randall Umstead
Associate Dean for Academic Affairs
Professor of Voice
Faculty Regent

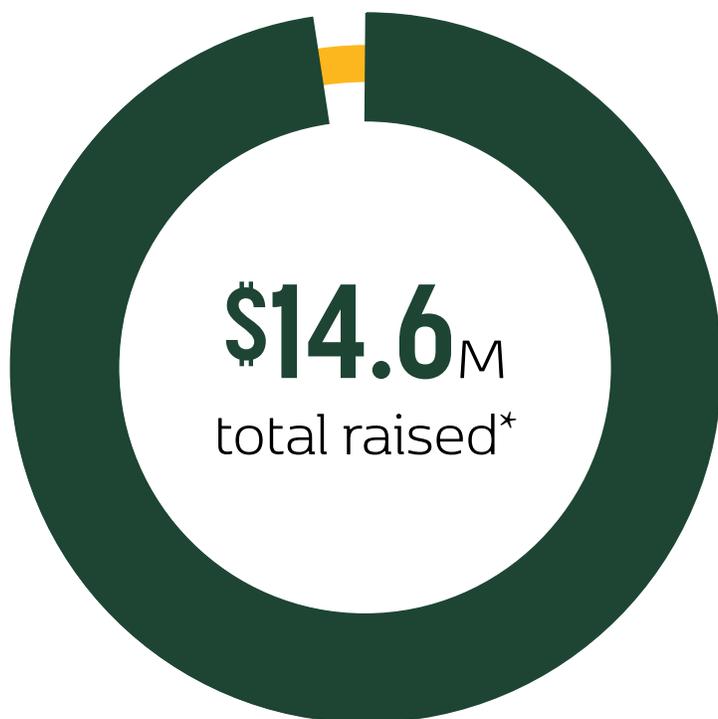
The endowed chair is one of the most prestigious honors that can be bestowed upon a university faculty member. Our endowed chairs were funded by alumni and friends of Baylor University, going back to as early as the 1970s.

BY THE NUMBERS

BAYLOR UNIVERSITY GIVE LIGHT CAMPAIGN

● **GOAL: \$1.1 BILLION**

Financial support provides crucial resources to meet our evolving needs, and we are immensely grateful to those who support the School of Music. Thanks to you, we are one of the leading colleges/schools at Baylor in terms of progress towards its financial goal for the Give Light Campaign.



SCHOOL OF MUSIC GIVE LIGHT CAMPAIGN

● **GOAL: \$15 MILLION**

1,500+ donors have given to the School of Music during the Give Light Campaign

Nearly 60% of the funds raised have been by endowed funds

More than 75% of funds raised have come from Baylor alumni

**As of March 15, 2021*

A LOOK BACK



ONE EXPENSIVE DRY-CLEANING BILL!

On her way home from work in 2017, Jane Abbott-Kirk, retired Associate Professor of Piano, made a last-minute stop at the dry cleaners. Once inside, she learned the cleaners had misplaced her order, and employees were trying to track it down. After a few moments, Abbott-Kirk realized that another customer was behind her. Abbott-Kirk apologized for making her wait and asked if she wanted to go ahead of her. The lady agreed and proceeded to tell the employee her name.

Abbott-Kirk realized the lady was Ms. Sue Getterman.

"After I heard her say her name, I thought, 'Sue Getterman. Piano. Hamburg Steinway.' This alerted me, not for any other reason, to thank her for the beautiful piano that was in Jones Concert Hall for nearly 20 years," said Abbott-Kirk. "I didn't know if anyone had reached out to her after the dedication ceremony so many years ago. I know there's a lot of celebration when a gift is given, but then the donor doesn't hear much about it."

Abbott-Kirk said she wanted Ms. Getterman to know how many students have talked about playing on the incredible piano, and how it made them hear things they've never heard before. She also wanted her to know how much the music faculty and students appreciated the gift, and that her piano was now in Roxy Grove Hall as the primary piano.

According to Abbott-Kirk, Ms. Getterman inquired



about the other pianos, to which Abbott-Kirk replied, "They're just old. They've been played a lot, and we're looking for a new one." She added, "I didn't say we were looking for a new *donor* because I thought the timing was inappropriate," Abbott-Kirk said. "She asked me what my name was again, and it was a lovely conversation, but I could tell something perked up in her eyes."

The two women parted ways, and Abbott-Kirk felt the need to mention the conversation to Dean Gary Mortenson and to Dr. Brian Marks, Associate Professor of Piano and Director of the Keyboard Division—but kept missing them due to scheduling conflicts.

In the meantime, Ms. Getterman contacted the Development Office at Baylor and said she heard about the Music School's need for a new piano in Roxy Grove Hall and told them that she wanted to donate one.

"Sometimes a donor who gives at that level doesn't have a sense of how their gift is used, but in this case, Ms. Getterman got to hear firsthand how the piano she donated more than 20 years ago impacted so many of our young students' educations," said Abbott-Kirk.

A Debussy Centenary concert was dedicated to Ms. Getterman in 2018 in appreciation for her gift of a new Hamburg Steinway Model D concert piano, selected by Dr. Marks and Ms. Krassimira Jordan, Professor of Piano.

ABOVE: MICHAEL ARD PLAYS THE NEWLY ACQUIRED HAMBURG STEINWAY IN JONES CONCERT HALL

RIGHT: (L TO R) JEFFREY PETERSON, KAE HOSODA-AYER, KRASSIMIRA JORDAN, JANE ABBOTT-KIRK, JANI PARSONS, LESLEY MCALLISTER, BRADLEY BOLEN, BRIAN MARKS, AND SUE GETTERMAN (SEATED)



BAYLOR SCHOOL OF MUSIC FACULTY

Faculty in the School of Music's centennial year are:

Dr. Gary Mortenson

Dean, School of Music

Dr. Randall Umstead

Associate Dean for Academic Affairs

Charles W. Evans Chair in Voice

Professor of Voice

Dr. Michael Jacobson

Associate Dean for Operations

Professor of Saxophone

Dr. Timothy McKinney

Associate Dean for Graduate Studies

Professor of Music Theory

Dr. Michael Alexander

Associate Professor of Music Education

Dr. Euridice Alvarez

Assistant Professor of Oboe

Dr. James Bennighof

Vice Provost for Academic Affairs and Policy

Professor of Music Theory

Dr. Robert Best

Associate Professor of Voice

Recruiting Coordinator for the Division of Vocal Studies

Dr. Bradley Bolen

Senior Lecturer in Piano

Dr. Philip Borter

Assistant Professor of Cello

Dr. Randall Bradley

The Ben H. Williams Professor of Church Music

Professor of Church Music

Director of the Church Music Program and The Center for Christian Music Studies

Dr. Alfredo Colman

Associate Professor of Musicology and Ethnomusicology

Dr. Jann Cosart

Musicology Area Coordinator

Director of Baylor Early Music Ensembles

Associate Professor of Musicology

Mr. Steve Dailey

Assistant Director of Bands

Lecturer in Ensembles

Dr. Charlotte Daniel

Assistant Professor of Flute

Dr. Isabelle Demers

The Joyce Bowden Chair in Organ

Dr. Mark Diamond

Assistant Professor of Voice

Dr. Kent Eshelman

Associate Professor of Tuba and Euphonium

Dr. Amy Fleming

Lecturer in Music Theory

Dr. Lynne Gackle

Director of Choral Activities

Mary Gibbs Jones Chair, School of Music

Professor of Ensembles

Dr. Eka Gogichashvili

Associate Professor of Violin

Dr. Stephen Gusukuma

Lecturer in Choral Music

Dr. Michele Henry

Professor of Music Education

Director of the Music Education Division

Mr. Stephen Heyde

The Mary Franks Thompson Professor of Orchestral Studies

Conductor-in-Residence

Director of Orchestral Activities

Dr. Kelly Jo Hollingsworth

Assistant Professor of Music Education

Dr. Cameron Hofmann

Senior Lecturer in Collaborative Piano

Dr. Kelly Jo Hollingsworth

Assistant Professor of Music Education

Dr. Kae Hosoda-Ayer

Associate Professor of Piano

Dr. Terry Lynn Hudson

Associate Professor of Piano

Dr. Monique Ingalls

Assistant Professor of Music

Dr. Ben Johansen

Lecturer in Composition and Computer Music

School of Music Webmaster

Ms. Krassimira Jordan

Professor of Piano

Mr. Ran Kampel

Assistant Professor of Clarinet

Dr. Eric Lai

Professor of Music Theory

Mr. Joseph Li

Assistant Professor of Vocal Coaching

Dr. Brian Marks

Associate Professor of Piano

Director of the Keyboard Division

Dr. Horace J. Maxile, Jr.
Associate Professor of Music Theory

Dr. Lesley McAllister
Professor of Piano
Director of Piano Pedagogy

Dr. Scott McAllister
Professor of Composition
Director of the Division of Academic Studies

Dr. Todd Meehan
Associate Professor of Percussion
Director of the Instrumental Division

Dr. Jana Millar
Senior Lecturer in Music Theory

Dr. David W. Montgomery
Associate Professor of Music Education

Ms. Maria Monteiro
Lecturer in Church Music

Dr. Kimberly Monzon
Assistant Professor of Voice

Dr. Kristy Morrell
Associate Professor of Horn

Dr. Isaiah Odajima
Associate Professor of Ensembles
Associate Director of Bands

Dr. Sandor Ostlund
Associate Professor of Double Bass
String Area Coordinator

Mr. Alex Parker
Director of the Wayne Fisher Jazz Program
Senior Lecturer in Jazz Studies
Director of Baylor Summer Music Camps

Dr. Samuel Parler
Assistant Professor of Music History

Dr. Jani Parsons
Lecturer in Piano

Dr. Jeffrey Peterson
Associate Professor of Vocal Coaching
Music Director for the Baylor Opera Theater

Dr. Amy Petrongelli
Assistant Professor of Voice

Mr. Brent Phillips
Professor of Trombone

Mr. Wiff Rudd
Professor of Trumpet
Brass Area Coordinator

Dr. Brian A. Schmidt
Associate Professor of Choral Music
Director of Graduate Choral Studies

Mr. Mark Schubert
Lecturer in Trumpet

Ms. Patricia Shih
Associate Professor of Violin

Dr. Ann Shoemaker
Associate Professor of Bassoon
Woodwind Area Coordinator

Dr. Kathryn Steely
Professor of Viola

Dr. Jen Stephenson
Assistant Clinical Professor
Director of Baylor Opera Theater

Dr. Edward Taylor
Senior Lecturer in Music Theory

Dr. Jamie Van Eyck
Associate Professor of Voice
Director of the Division of Vocal Studies

Dr. Robin Wallace
Professor of Musicology

Dr. Deborah Williamson
Professor of Voice
Coordinator of the Summer Voice Institute

Dr. J. Eric Wilson
Professor of Ensembles and Conducting
Director of Bands

Dr. Laurel Zeiss
Associate Professor of Musicology

PART-TIME LECTURERS

Mr. Bob Avant
Director of the Baylor Bronze Handbell Ensemble

Ms. Mary Bashara
Part-time Lecturer in Class Piano

Ms. Julianne Best
Part-time Lecturer in Voice

Ms. Cara Dailey
Part-time Lecturer in Flute Methods

Dr. In-Ja Eshelman
Part-time Lecturer, Keyboard Division

Mr. Aaron Houston
Part-time Lecturer in Musicianship

Mr. Patrick Kelly
Part-time Lecturer in Guitar

Dr. David Music
Part-time Lecturer in Sacred Music

Mr. Nikita Pogrebnoy
Part-time Lecturer in Chamber Music

Ms. Masha Popova
Part-time Lecturer in Chamber Music

Dr. Angela Ripley
Part-time Lecturer in Musicianship

Mr. Chris Sies
Part-time Lecturer in Percussion

Dr. Karen Thomas
Part-time Lecturer in Harp

Ms. Jessica Voigt
Part-time Lecturer in Saxophone

Dr. Rajung Yang
Part-time Lecturer in Class Piano



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