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The Crimson and the Black: The History of the Central Washington University Alma Mater

Norman D. Wallen
Norman.Wallen@cwu.edu

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The Crimson and the Black

The History of the Central Washington University Alma Mater

by Norman D. Wallen

B.A. Music 1976

B.A. Music Education 1976

M.A. Music Theory and Composition 1978

Introduction

In 2014 the CWU Public Relations office had a situation where students from visiting international universities wished to perform and exchange school songs. No sheet music or recordings of the CWU *Alma Mater* could be found in administrative files. Questions reached the department of music, where a search of the database revealed no viable choral version of the *Alma Mater*, nor could the band sheet music or any recordings be located.

Fortunately, “institutional memory” was found with long-time director of bands Larry Gookin, who retired in June of 2015. Distinguished and professor emeritus Gookin knew the exact location of the commencement band folders, the concert band full score of the *Alma Mater*, and the massive stack of spare musician’s parts, all of which had escaped being entered in the department database. He also had a CWU Band recording of the *Alma Mater* from his tenure. Unfortunately, this knowledge came too late for the exchange with visiting students.

42 years of memories from former music department chair Dr. Peter Gries provided no details on the origins of the *Alma Mater*. The experience of professor Gookin dating to 1981 shed no further light.

After more than two years of intermittent research and music reconstruction we are better-prepared to avoid the 2014 scenario.

Details surrounding the *Alma Mater* were uncovered from 2014 through 2017 during research for the writing of *The History of Central Washington University Music*.

The goal of this *Crimson and the Black* writing is to preserve the institutional memory of the *Alma Mater* into the future.

Alma Mater- The Early Years

Dating perhaps to the founding of Washington State Normal School in 1891-1892, each class, freshmen, sophomore, junior and senior wrote their own “class song” and “class yell” which changed annually with each incoming class.

By 1900 there was an all-school yell in general use:

Zip, boom, ah!
Who, ga, ha'.
W.S.N.S.
Rah! Rah! Rah!

Typically the class song melodies were borrowed from folk songs, popular songs, or opera. New Central-inspired lyrics were written to these melodies. One example would be the famous *Anvil Chorus* from the Verdi opera *La Traviata*. The various early yearbooks contain these yells and song lyrics, though the melodies attached to the lyrics are not always specified.

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

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

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

Through World War I the entire student population never surpassed 350. All students ate three meals per day together in the dining hall. Student dining was much more formal, with assigned seating, tablecloths, and student waitresses, even for breakfast. Student or faculty ensembles provided evening dining entertainment at least two days per week, usually Wednesdays and Sundays. There was group singing at the end of these meals, including the *Alma Mater*. After the Wednesday evening meal there was a “friendship dance,” with music by a 3 or 4-piece student ensemble.

Washington State Normal School was an extremely conservative institution “teaching teachers to teach.” Classes were segregated, with women and men in separate sections. This included assemblies, with men and women seated on opposite sides of

the auditorium. Administration insisted this helped to “avoid distractions and increase student focus.”

Interactions with the opposite sex were strictly controlled. Dating required men to ask permission of the college president. If the president deemed the woman and intended dating activities appropriate, a chaperone was assigned, usually the dorm matron or Dean of Women. Any woman who would allow a man to speak to her unchaperoned had her morals held in question. Men were allowed to accompany women to church on Sundays without a chaperone. This was quite popular and closely supervised, with staff and administration in attendance. The campus was “closed.” Students were not allowed to leave campus unchaperoned, except to attend church.

What does this conservatism have to do with the *Alma Mater*?

All Central students were required to take two “singing” classes per year for their first two years. Music was a strongly encouraged and very popular elective the second two years due to inspired and dynamic teaching.

It didn’t hurt that from 1898 to at least 1945 mixed choir represented a rare socially acceptable, controlled, and highly popular classroom setting with men and women in shoulder to shoulder close proximity. There is anecdotal evidence choir allowed both sexes a slightly more relaxed atmosphere where men and women could converse, but supposedly only about the music. Enrollment in mixed choir some years involved more than half the entire student body. Students in singing classes or choir learned the *Alma Mater*.

All students were members of the student “Association,” which held mandatory student-run Thursday meetings teaching debate and oratory. The school songs were sung at each meeting.

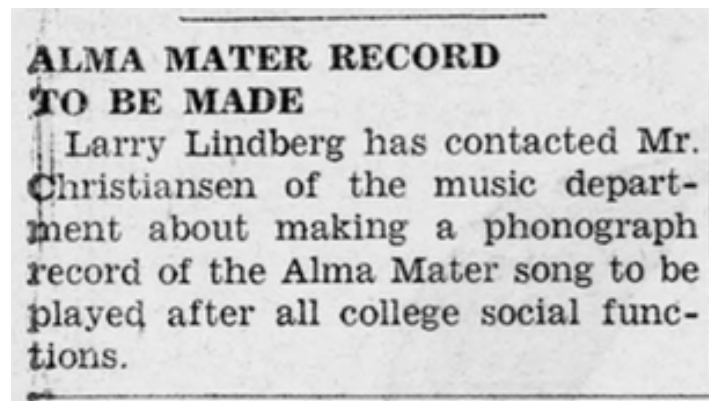
With Assembly, Association meetings, mandatory voice classes, popular choir electives, and the singing of school songs at meals, all students knew and sang the *Alma Mater* routinely.

It is unclear exactly when “Assembly” came to an end. By the mid 1930s the student population was too large for everyone to have meals together.

By 1950 the student population passed 1500. Even in McConnell Auditorium it was impossible to seat the entire student body simultaneously. Course requirements had changed. It is logical to assume general knowledge of the *Alma Mater* slowly slipped away in the years after World War II.

The Central Band and Pep Band played the *Alma Mater* after every athletic event and pep assembly. This continued at football games at least through the early 1970s. After that, *Alma Mater* performances were mostly limited to commencement. Thus, general knowledge of the *Alma Mater* was lost, resulting in the 2014 situation above.

Alma Mater- 1951 Recording



The 10/23/1947 Campus Crier student newspaper contains a one-sentence announcement requesting a recording of the *Alma Mater*. (See PNG file)

Discovered in 2015 entirely by chance deep in the internet, an obscure record album was advertised for sale on Amazon. This was a revelation! According to the

album liner notes, the composer of the *Alma Mater* was "Marttle" Ellis in 1917. The arrangements were written by Central department chairman and choir director Wayne Hertz, and director of bands A. Bert Christianson. Before this album was discovered, the composer and arranger information had been entirely lost at Central by the 21st century. This is the text of the internet posting:

Music At Central Washington College

[Wayne S Hertz](#) (Conductor), [A Bert Christianson](#) (Conductor), [Central Washington College of Education, Ellensburg Central Singers](#) (Performer), & 1 more Format: Vinyl

This is a set of THREE 10", 78 rpm recordings: MUSIC AT CENTRAL LABEL: Recorded Publications Company Record # E2 Date: circa 1940s Music from Central Washington College of Education, Ellensburg Wayne S Hertz, Director of Central Singers A Bert Christianson, Director Concert Band

Side 1: Alma Mater (Marttle Ellis '17 - Adapted Arranged Hertz, Christianson) Band & Singers E2-KB-0823 Side 2: Advent Motet / Entrance Scene (Schreck) Central Singers E2-KB-0825 Side 3: Jesu, Joy of Man's Desiring (Bach - Arr Leidzen) CONCERT BAND E2-KB-0827 Side 4: Athletic Festival March (Prokofleff Arr: Goldman) BAND E2-KB -o828 Side 5: Make Believe - Why Do I Love You - Ol' Man River (Hammerstein II - Kern) SINGERS E2-KB-826 Side 6: Fight Song (Dougherty Arr Yoder) Band & Singers E2-KB-0824

Mary Wise, the music librarian at Brooks found a copy of these 78 RPM records in the Central archives. Digitizing these records was a priority, as appropriate and functioning 78 turntables are quite rare today. The digitizing was accomplished by Allen Larsen in the music department.

This earliest known recording of the *Alma Mater* has a catalog date of 1951 in the CWU archives. That recording session would have been 1950 or 1951, with choir and band performing together.

A. Bert Christianson's daughter and CWU Music graduate Suzy Christianson Toney suggested the archives may include additional music department documents and recordings long-thought lost. No such documents have been found thus far.

It is unclear how, where, when, and by whom this recording was made, likely in McConnell Auditorium. No other concert venue on campus was large enough to hold the combined groups simultaneously.

On his retirement professor Gookin discovered several additional 78 rpm records of the concert band recorded by Bert Christianson. It was determined these transcription discs were recorded in the early 1950s, as was the *Music at Central Washington College* album set including the *Alma Mater* and *Fight Song*. Details can be found in the document *Early Central Band Recordings*.

The "ca 1940s" claim from the Amazon advertisement is slightly early.

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

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

Central did not get a quality reel to reel tape recorder until the mid 1960s. More information on all these subjects can be found in the CWU Analog Jazz Archives annotation.

Marty Blackson in CWU Archives reports the catalog record call number on the *Music At Central Washington College* album also implies this was a master's thesis or project. The album may have been cataloged in that manner only because it was created at Central. Cataloging was a bit less standardized before the internet.

If this was a thesis project there is no indication who did the project, nor any thesis documentation. It is unlikely Central had many masters degrees issued during '51-'52 in music. Central was not authorized to grant master's degrees until 1947, and only in education. However, the very first master's ever conferred was in June of 1949 on John Hopkins, a music education major.

Could these recordings represent his master's thesis? It is possible, but unlikely. The oldest published master's thesis in music surviving to the Brooks collection is from 1958.

However, it is likely Central had numerous Masters in music granted in prior to 1958. In those days Music was in Edison Hall, which was demolished. Music theses

were probably stored by the music faculty in Edison. After that, the theses possibly migrated to Hertz Hall, or maybe the Boullion Library, neither of which serve their original purposes today. It is possible CWU didn't retain theses in a centralized location prior to 1958.

Based on the 1951 album, it was believed composition credit for our *Alma Mater* belonged to "Marttle" Ellis in 1917. At some point there was a version of the *Alma Mater* for combined band and choir, which was somehow jointly arranged by Hertz and Christianson.

As Marttle is such an unusual first name, it was assumed these were last names. Marttle and Ellis were possibly two different people, one composing the music, the other responsible for the text.

With so little available information this was pure guesswork. Ultimately this Marttle information was proven wrong.

The long-standing mystery of "Marttle" Ellis on the Central recording was a simple but confusing typo!

Alma Mater- Early Band Arrangements

There is some evidence the 1951 recording may not be the recording requested in the 1947 student newspaper.

The Pep Band was formed in 1926 by professor George Beck, the Marching Band in 1938 by professor Cloice Meyers. We know the *Alma Mater* was performed by those bands, the choirs, and the student body at large. There may have been available published sheet music. No printed or recorded versions survive from that period at Central. There is evidence those early versions were purged from the files to avoid confusion with later arrangements.

In June of 2016 a cardboard box was discovered in the music offices including two elderly leather marching band flip folders, numbers 43 and 44.

These folders were added to the files of *Alma Mater* and *Fight Song* original manuscript sheet music in the McIntyre stacks. The folders present new mysteries and confusion.

These folders include music from the *Stunt Band Folio* published in 1934.

Bandmasters Folio of College Marches was published in 1911. It contains the Ohio State fight song *Across The Field*, which was adopted as the *Central Fight Song*. This is the original version of *Across the Field* by composer W.A. Dougherty Jr., arranged by Harry L. Alford in 1916.

These folders also contain various more prominent marches literally cut out of the Sousa, King, Fillmore, and other march collections from the period.

Exactly what period are these folders? It is possible some of this music could date from the official department-blessed founding of the Pep Band by George Beck in 1926.

There are no written examples of what the Pep Band played in those days. One would hope they played the *Alma Mater*.

It is more likely these folders date to the founding of the Marching Band in 1938 under Cloice Meyers.

This is a very confusing situation. The surviving Trombone III folder has a baritone part in a different manuscript hand than the Trombone I folder, which is absolutely the manuscript of A. Bert Christianson, in original pencil.

It is possible someone else copied the baritone part other than Christianson in 1947 or later, but in ink? This must be Cloice Meyers from 1938. But would Meyers have note stems drawn flagrantly the wrong direction? That's not likely. Myers was a fine musician.

In these days there were no copy machines as we know them today. Each copy of each part was written by hand, possibly by students. In the midst of such interminable drudgery mistakes do happen, especially when copying off a full score with two parts per staff, stems both up and down.

This band arrangement is in the choral key of C, which simply does not survive today from that period. These are the only known fragments.

Christianson did not arrive at Central until Fall 1947. According to the original manuscript, he wrote his arrangement of the *Alma Mater* in 1949 in the key of B-flat. That arrangement was recorded along with the choir on the collection of 78s in the archives in 1950-51.

With no surviving documentation, we can only speculate at the exact scenario surrounding the various versions.

During the World War II years band was discontinued. Along with most able-bodied men, band director Cloice Meyers joined the military. These folders and the band uniforms were stored for the duration. Meyers returned after the war as Major Meyers, but left Central the following year.

When Christianson arrived in 1947 the band grew quickly. He wrote out additional needed copies of the early manuscript *Alma Mater* arrangement in the key of C, which was the only available version.

It is possible and likely he recorded this arrangement in C as requested by the student newspaper in 1947. If there was such a recording made by Christianson, it does not survive. Recordings made in-house on the available "Presto Transcription Discs" are fragile and wear out quite quickly to the point of noise and no music. Commercially pressed records were far more durable.

Unhappy with the arrangement in C, in 1949 Christianson completed his version in B-flat we continue to use today. That "Christianson-Hertz" arrangement was recorded in 1950-51, though no choral version in B-flat survives. (The choir may have read the C version while the band played in B-flat.)

Christianson destroyed all copies of the band version in C to avoid future confusion. He missed these two flip folders, which were somehow in the files of department chairman Wayne Hertz. The baritone copy in ink is Cloise Meyers, the Trombone I copy is the arrangement Meyers used, but in the hand manuscript of Christianson.

According to the 50-51 recording, the *Fight Song* is not the version in these two folders, but an arrangement by Paul Yoder published in 1951.

To date, no band version of the (Princeton) *CWU Alma Mater* is known at Central.

The Crimson and the Black



Sheet music of another "Orange and Black" written by A. Willis Hunt and published in 1897 as a march and two-step without lyrics. Courtesy of Princeton University Archives

Miss Floy A. Rossman taught Central music in 1916-1917. Myrtle "Mattie" Ellis was a local Ellensburg product, graduating from Central in June of 1919. Ellis was Washington State Normal School Class President, a multi-year member of Rossman's *The Treble Clef* women's chorus, and business manager of the *Student Opinion* weekly newspaper. In the midst of World War I, the 1919 Yearbook was also called *The Student Opinion*.

"Mattie" Ellis is credited as composer of the lyric to the Central Alma Mater *The Crimson and the Black* in 1917, based on the earlier melody *The Orange and the Black*.

The Princeton University Base Ball Club (New Jersey) first wore badges of orange ribbon with black printing in 1869, soon establishing orange and black as the official Princeton school colors for athletic uniforms.

The song *The Orange and the Black* was written by Clarence Mitchell, Princeton class of 1889 to a tune arranged by Ernest Carter, Princeton class of 1888. Interesting, the melody appears only in the tenor.

The sheet music was published as a March and Two-Step in 1897 by A. Willis Hunt, without lyrics.

THE ORANGE AND THE BLACK

Clarence B Mitchell '89

Tune-Sadie Ray
Arranged by Ernest Carter, '88

With Spirit

1. Al-though Yale has al-ways fa-vored The_ vi - o - let's dark
2. Thro' the four long years of col-lege, 'Midst the scenes we know so
3. When the cares of life o'er - take us, Min-ging fast our locks with
(3rd Verse slowly)

Melody 1st Bass

blue, And the man-y sons of Har-vard To the crim-son rose are
well, As the mys-tic charm to know-ledge We_ vain-ly seek to
grey, Should our dear-est hopes be - tray us, False For-tune fall a -

true, We will own the lil - ies slen-der, Nor_ hon - or shall they
spell; Or, we win ath-let - ic vic-t'ries On the foot-ball-field or
way, Still we'll ban-ish care and sad-ness As we turn our mem-'ries

lack, While the Ti - ger stands de - fend - er Of the Or - ange and the Black.
track, Still we work for dear old Prince - ton, And the Or - ange and the Black.
back, And re - call those days of glad - ness 'Neath the Or - ange and the Black.

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Thus, *The Orange and the Black* was a well-known school song by 1917, perhaps sung by Ellis in the women's chorus.

The melody is based on the original song "Sadie Ray" composed by J. Tannenbaum late in the 19th century with a lyric by Samuel N. Mitchell. Information in the Johns Hopkins University Special Collections and the Library of Congress indicates Tannenbaum was a violinist and composer active in the late 1860s to mid 1870s. *Sadie Ray* was published in Boston by White, Smith and Company in 1869.

The 1953 *Hyakem* yearbook includes a diagonally-oriented reproduction of the original *Alma Mater* and *Central Fight Song* printed

music in what appears to be professor A. Bert Christianson's ink on vellum manuscript. In this version the melody has been moved from the tenor to the soprano, which is far more typical. That change alone may have been the impetus for the new setting.

Unfortunately, these yearbook pages were forgotten in the ensuing years, and the music entirely lost. Much time could have been saved reconstructing the choral *Alma Mater* had this music in the yearbook not been lost to time. It is probably a good thing the yearbook music was found near the end of the research process. Otherwise, the back-story roots of the *Alma Mater* might never have been uncovered.

Hopefully the PDF and PNG files are visible in this document. They are attached to *The History of Central Washington University Music*.

ALMA MATER

UN-TOB-LE THESE ARE AL-MA MA-TER, HERE WE PLEDGE DE-VO-TION TO
 YEARS MAY
 PASS AND TIME MAY BRING US MANY-A-DAY TAKEN TAKEN HARD DO. STILL WE'LL SING THE OLD SONGS
 O-VER, STILL WE'LL CALL THE OLD DAYS BACK, STILL WE'LL CHEER THE BEST OF
 CO-LORED, WHITE, CRIM-SON AND THE BLACK STILL WE'LL SING THE OLD SONGS
 O-VER, STILL WE'LL CALL THE OLD DAYS BACK. STILL WE'LL SING THE OLD SONGS
 CHEER THE BEST OF CO-LORED, WHITE, CRIM-SON AND THE BLACK.



Alma Mater- 2002 Choral Recording

Late in the 2001-2002 school year, then Director of Choral Activities Dr. Karyl Carlson recorded what may be the first-ever CWU Music Department compact disc release entitled "Sing On."

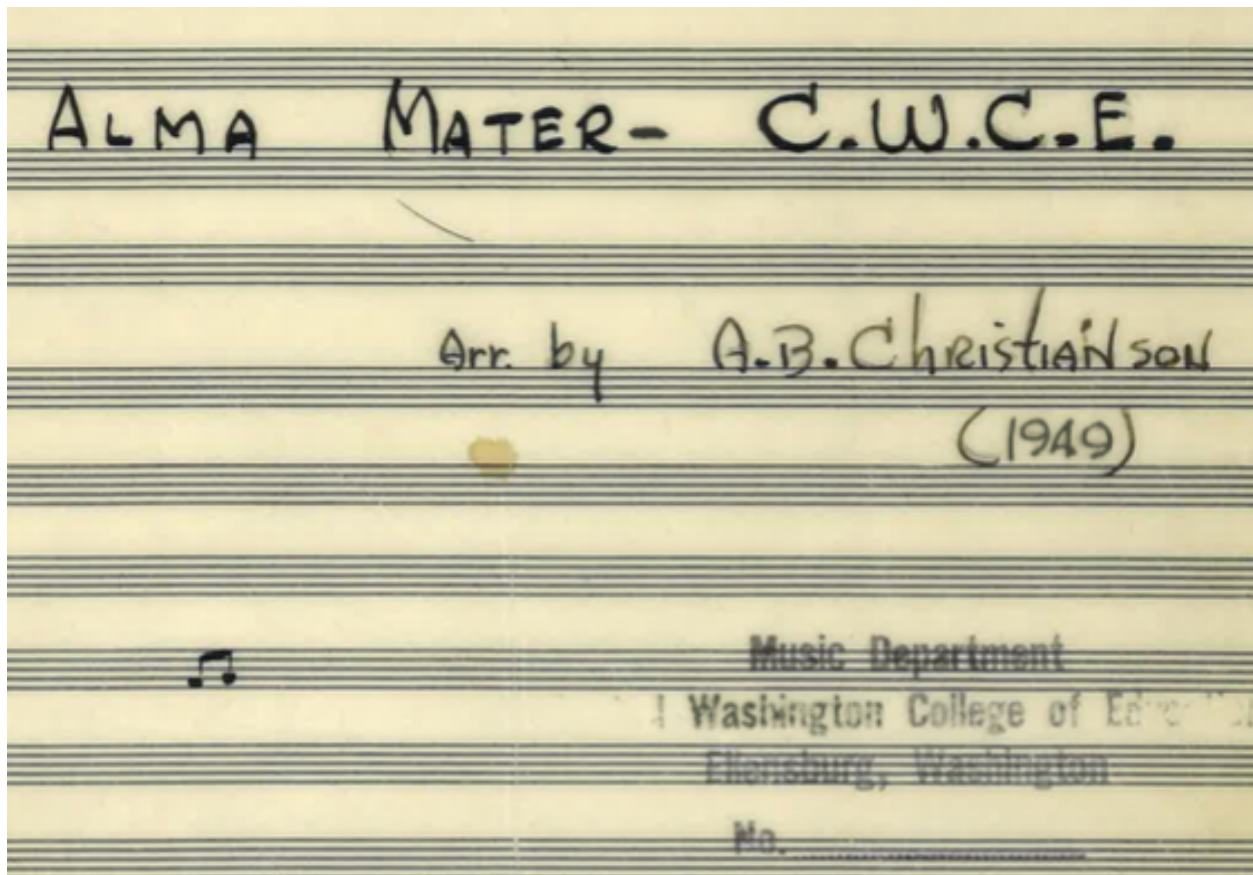
The CWU Chamber Choir performed at the ACDA Northwest Convention in Tacoma in March 2002. Their concert was recorded and released on this CD. Two additional tracks were recorded in-house. One was the *Alma Mater* attributed to Wayne

Hertz. The other was the *CWU Fight Song* arranged by then student Nathan Lansing.

This early CD has some serious sonic issues we are unable to resolve. With nonstop clicks and pops, the entire CD is little different from the 1951 rather scratchy-sounding recording, which was state of the art at the time. This choral arrangement is in the key of B-flat. The Christianson version from the annual is in C. This B-flat "Hertz" arrangement is entirely lost, but was recreated in Finale computer notation in 2016.

Alma Mater- Christianson Band Arrangement (1949)

There is no doubt the band arrangement of the Central *Alma Mater* currently in use was written by then director of bands A. Bert Christianson in 1949. Hired in 1947, Christianson was Central's first director of bands with that specific title. He retired in 1978. Professor Emeritus Christianson passed in 2004.



His original autographed ink and pencil manuscript full score survives. Many of the original ink parts also survive. The full score was later laminated in plastic, probably to protect the one-of-a-kind original at rainy outdoor performances.

Musician's parts were written on "quickstep" sized paper, roughly 5.5 X 7 inches. This paper fits the marching band "flip-folders" attached to the lyres of band instruments on parade, or during complex marching band maneuvers on the football field. (Technically, quickstep size is half of octavo size.)

That size was a logical choice, as the *Alma Mater* was typically played by the band only at pep rallies, sporting events and commencement. The *Alma Mater* is a total of only 24 measures of music, occupying a mere five lines even in this small format. A full 9 X 12 inch page would be overkill.

Students today find the concept stunning, but in 1947 there were no copiers. If you needed 10 flute parts, you wrote 10 identical copies of the flute part by hand. 40 of these various manuscript copies survive, easily identified by the original ink on ivory-colored Parchment Brand paper No. 1, or No. 17 in the hand of Christianson.

Eventually Central purchased an "Ozalid Process" duplicating system residing in the music library in the former music building Hertz Hall. Ozalid was used to print multiple copies of large-format documents including engineering and mechanical

1st CORNET

CWCE - ALMA MATER

30

Musical score for the 1st Cornet part, measures 30-34. The music is in 4/4 time and begins with a forte (f) dynamic. The notation includes eighth and sixteenth notes, rests, and various articulations such as accents and slurs. A fortissimo (ff) dynamic is indicated in measure 34. The score is written on a single staff with five lines.

MAESTRO
No. 113 9-BAND

INDEPENDENT
215 E. 42 ST.

2nd CORNET

CWCE - ALMA MATER

Musical score for the 2nd Cornet part, measures 30-34. The music is in 4/4 time and begins with a forte (f) dynamic. The notation includes eighth and sixteenth notes, rests, and various articulations such as accents and slurs. A fortissimo (ff) dynamic is indicated in measure 34. The score is written on a single staff with five lines.

PUBLISHERS
N. Y. 17, U. S. A.

drawings, and music. Ozalid first became available in the US in 1929, but wasn't generally in use before 1938. It is possible the machine was originally in use when music was in Edison Hall, then moved to Hertz in 1964. The word Ozalid is an anagram of diazole, the chemical compound used in similar "Diazo Printers" from other manufacturers in the period.

Music duplication masters were written with a special music fountain pen in black fount India ink, on special semi-transparent vellum paper commonly called "onion skins." This vellum had the staff lines printed on the back side, which were visible through the paper. In the event of a note-writing error it was necessary to wait for the ink to dry, and scrape the offending note off with a razor blade. With the staff lines on the reverse side, the razor blade didn't remove the staff lines along with the wrong note.

The large Ozalid machine used special light-sensitive duplicating paper. Thus the Hertz Hall music library had a special photographic darkroom light. In semi-darkness the vellum master was placed on a sheet of this photo paper and fed it through the Ozalid rollers, which would expose the paper with ultraviolet light. The machine then bathed the paper in ammonia gas, which made the music appear black on white.

It was a rather expensive duplicating process, and disturbingly odiferous. In those days we always knew when professors Panerio or Creston had finished a new piece because Hertz Hall reeked of ammonia gas. I assisted Panerio a few times, who taught me how to mix the pouches of granular ammonia powder, which literally was dried camel urine! (Yes, really!)

The smell was brutal, but it was better than writing 7 copies of an 800-measure symphonic first violin part, all by hand. Talk about drudgery!

I mention all this, because at some point years later Christianson took the time to recopy his *Alma Mater* on vellum masters. 22 of these masters survive, taped together to go through the Ozalid in pairs.

By the early '70s Central did have a thermofax-type copier using rolls of specially treated paper exposed via a different heating process. This machine yielded dark gray text on a shiny light gray background. It was difficult to write on this slick paper, even with ball point pen. These copies were very expensive, reserved strictly for emergency use only. When I completed my Masters in the spring of 1978, the music department did not have a plain-paper copier. We were still using the Ozalid to duplicate music. A few thermofax *Alma Mater* copies survive in the mountain of duplicated parts.

The concept of having any copier at all in the Department of Music was a topic of great concern in the late 1970s and early 1980s. The publishing industry was particularly aggressive, insisting no copies of any music were legal. Copies had to be purchased directly from the publishers. Eventually, under copyright law the educational process allowed some leeway for small numbers of copies of partial pieces of published music to be used in the classroom, then destroyed. This practice continues

Cornet/Trumpet 1

Alma Mater - CWU

A. Bert Christianson
1949

$\text{♩} = 90$

f

7

13 **Refrain**

ff

19 **Intro**

Cornet/Trumpet 2

Alma Mater - CWU

A. Bert Christianson
1949

$\text{♩} = 90$

f

7

13 **Refrain**

ff

19 **Intro**

today.

Much has changed. The CWU music staff of the '70s would be shocked today at the vast number of copies made across the department, literally hundreds of thousands of copies annually. Most of these copies are for concert programs and music in the public domain, educational materials and tests. Staff remains very careful about copying music. *The Messiah* is not copied for the entire concert choir, or any other piece either.

In the case of the *Alma Mater*, the source music is in the public domain, the lyric and arrangements all generated in-house. The *Alma Mater* is squeaky-clean legal for Central to manipulate as needed.

Once Central did get a plain paper copier, these various existing masters were used to make numerous *Alma Mater* quickstep-sized parts. The quickstep parts were also enlarged to half-letter sizes 8.5 X 5.5. Over the years, students recreated lost parts, and transposed horn parts for B-flat. Some very large copies were created for the visually impaired. No research has been undertaken to vouch for any manuscript parts other than those in the hand of Christianson, but it is likely they are fairly accurate.

The *Alma Mater* was entered into Finale 2014 computer notation exactly as written by Christianson on his full score. No notes were altered. Tiny edits for made for slurs, dynamics, articulations and hairpins. "Refrain" and "Intro" now appear on all the musician's parts, as well as measure numbers..

There are four clarinet parts. Indications on the full score imply Clarinet 1 was a solo part to be played by the principal clarinetist only. Trumpet and cornets were to play identical parts.

Christianson's orchestration is impressive and interesting, virtually a lost art. Other than the melody in octaves, no parts are cloned note-for-note from line to line. Every part is distinctive and different, creating a very rich, full sound.

For strictly instrumental performance the *Alma Mater* is not likely to be repeated so the audience can sing the second verse. No repeats are indicated on any Christianson originals, but it is quite obvious how to make that happen as needed.

It may be an unusual choice to indicate the introduction the way professor Christianson wrote it, but of course it works beautifully, and saves space on the printed parts.

Finale quickstep-size and half-letter sized parts were printed. There are PDF files of all the Finale parts, the full Finale score, a PDF of the original Christianson manuscript score and manuscript parts too.

The original manuscript score and parts remain completely viable. After all, they have been in use since 1949. In fact, the original manuscript version remains attractive. It reminds us of our home-grown Central musical roots, heritage, and long-time tradition of excellence.

Additional information is available in documents including:

Music at Central Washington University
Early Central Band Recordings
The CWU Analog Jazz Archives Annotation
Analog Recordings, Recorders, Tapes
“The Box” of Old Music Stuff

Alma Mater- The Choral Arrangement

The Finale music notation file CWU Alma Mater 2016a is a computer version of the exact original *Alma Mater* found in the 1953 yearbook.

CWU Alma Mater 2016b is a similar version with contemporary beaming and including the second verse of lyrics in 2016a.

Study of this 1953 version reveals a possible explanation for the alternate and varied editions of the choral *Alma Mater*.

Note the repeated use of the word “still” in the chorus, which is awkward and redundant.

(Verse 1.) Un-to thee our al-ma ma-ter, here we pledge de-vo-tion true.
Years may pass and time may bring us man-y a task that’s hard to do.
(Chorus) Still we’ll sing the old songs o-ver. Still we’ll call the old songs back.
Still we’ll cheer the best of co-lors, Hail the crim-son and the black.
(Verse 2.) Wash-ing-ton, thy name we hon-or, Ev-er loy-al we will be.
May old time each year add glo-ry, Cen-tral Wash-ing-ton to thee.
(Chorus) Still we’ll sing the old songs o-ver. Still we’ll call the old songs back.
Still we’ll cheer the best of co-lors, Hail the crim-son and the black.

A study of the voice leading shows it to be correct in a J.S. Bach sense, though in places awkward and counterintuitive.

It is unknown who or when, but some arranger altered the lyric to remove instances of the word “still” and adjusted the rhythms accordingly. The voice leading was altered in a few spots too. Unfortunately, no complete and accurate version of this arrangement survives. Only fragments survive. This ‘53 *Hyakem* version was painstakingly purged from the Department of Music. All versions of the *Alma Mater* were fairly successfully purged from the department, except for the 1948 band version.

It is logical to assume the melody was performed on various instruments, or performed off a piano accompaniment in the early days. It is also logical the Pep Band played the *Alma Mater* as early as 1925, and several later incarnations.

The Central Marching Band was formed officially in the fall of 1938, becoming a concert band after marching season. The band almost certainly played the C major *Alma Mater*. If true, no copies survive. Christianson did not complete his manuscript in B-flat

Alma Mater - CWU

(Choral Key)

A. Bert Christianson
1949

f

1. Un - to thee our al - ma ma - ter, here we pledge de - vo - tion true. Years may pass and time may
2. Wash - ing - ton, thy name we hon - or, Ev - er loy - al we will be. May old time each year add

Alto

1. Un - to thee our al - ma ma - ter, here we pledge de - vo - tion true. Years may pass and time may
2. Wash - ing - ton, thy name we hon - or, Ev - er loy - al we will be. May old time each year add

Tenor

1. Un - to thee our al - ma ma - ter, here we pledge de - vo - tion true. Years may pass and time may
2. Wash - ing - ton, thy name we hon - or, Ev - er loy - al we will be. May old time each year add

Bass

1. Un - to thee our al - ma ma - ter, here we pledge de - vo - tion true. Years may pass and time may
2. Wash - ing - ton, thy name we hon - or, Ev - er loy - al we will be. May old time each year add

6

bring us man - y a task that's hard to do. Still we'll sing the old songs o - ver. We'll call the old days
glo - ry, Cen - tral Wash - ing - ton to thee.

A

bring us man - y a task that's hard to do. Still we'll sing the old songs o - ver. We'll call the old days
glo - ry, Cen - tral Wash - ing - ton to thee.

T

bring us man - y a task that's hard to do. Still we'll sing the old songs o - ver. We'll call the old days
glo - ry, Cen - tral Wash - ing - ton to thee.

B

bring us man - y a task that's hard to do. Still we'll sing the old songs o - ver. We'll call the old days
glo - ry, Cen - tral Wash - ing - ton to thee.

until 1949. It is likely he purged all prior versions to avoid confusion.

There is no evidence this 1947 newspaper-inspired recording was made that school year. It does imply Central did have the technology to make records in 1947. A recording device had been purchased in 1940. It is possible Christianson made a recording of whatever arrangement he inherited from Cloise Meyers. Perhaps that experience caused him to write his arrangement in 1949. If he did make a record in 1947 or 1948, it does not survive.

Alma Mater- Descriptions of Specific Arrangements

You are likely looking at the huge file of duplication masters in the McIntyre Hall music files wondering which version you need.

By June 2017 the bands had settled on B-1642 in the files. This is the computer-generated version of the 1949 Bert Christianson manuscript. The duplication masters are filed in the stacks, with PDFs available within the database. The Commencement Band folders include these hard copies.

MB-0191 in the stacks is a huge pile of the manuscript Christianson parts, mostly quickstep size. They have worked beautifully since 1949 and would work beautifully today too, though perhaps more difficult to read than the computer versions in B-1642.

For choir, C-1566 is no longer in the files, apparently purged, which is a good thing. The originals are in the folder "Alma Mater CWCE Archives," and retained as PDFs for historical purposes.

C-1866 is also missing and likely purged.

C-2053 contains the duplication masters to all the computer-generated choral versions.

For many years, the only performance of the *Alma Mater* has been at commencement, performed by the concert band with a solo vocalist or unison singers. That version is already in the "Commencement Band Folders" specifically reserved for that purpose.

If configurations are needed, below is a brief summary of all fourteen known *Alma Mater* versions and instrumentations. The details trail in the extended text below.

- 1) The Christianson CWCE 1949 original oversized manuscript band score, spiral-bound and heavily laminated, with PDF.
- 2) The Christianson CWCE surviving original 1949 quickstep parts, and the later Ozalid quickstep masters moved to a folder of duplication masters simply due to their historic one-of-a-kind nature, with PDFs. The manuscript masters should be preserved for posterity.

- 3) A mountain of copies of CWCE #2 musician's parts above, including quickstep and half-letter enlargements.
- 4) C-1566 The CWCE SATB Cook 2002 computer generated choral version of #7 below, with errors. C-1566 should be abandoned.
- 5) C-2053 The corrected version of #4 above based on #7 below, which has my file name *CWCE Alma Mater Fake SATB Hertz*. This arrangement in C major is probably viable but does not match the Christianson harmonization.
- 6) The CWCE Tenor-Bass Ozalid copy "Arr. A La Hertz" choral arrangement with no companion Soprano-Alto, including the lyric second verse. This fragment does not have a known CWU file number
- 7) C-1886 The S-A and T-B ditto copies used to poorly-create #4 above, first verse only
- 8) Computer-generated tabloid-sized full band score of Christianson band manuscript #1, with PDF
- 9) Computer-generated quickstep and half-letter sized musician's part duplication masters of #8 with PDFs
- 10) Computer-generated SATB choir in the band key with piano as per a combination of #5 and #6 above with PDF. This should replace #4 above, and probably #5 too.
- 11) Computer-generated SATB choir transposed to the choral key of C with piano as per #10 above with PDF. This should replace #4 and probably #5 above. Included here is a one-line treble clef "lead sheet" part suitable for inclusion in an audience program with PDF.
- 12) Computer-generated men's TTBB choir with piano, including dedicated choir and piano parts with PDFs.
- 13) The 1953 SATB a cappella choral version located in the CWU *Hyakem* yearbook. It exists in the music department files only as a "screen shot" from the yearbook in the online archives.
- 14) A computer generated letter sized version as per #13 above.

Additional Details and Thoughts

Be aware there are dedicated “Commencement Band Folders” which may or may not include either the manuscript or computer generated versions. The manuscript and computer generated band versions should be identical and interchangeable. The manuscript 1949 version remains entirely viable, though errors may have been introduced by student part-recopying over the years. The computer-generated band version is the exact and accurate intent of Professor Christianson.

Perhaps in 1949 there was no thought of the choir performing the *Alma Mater* with band accompaniment. There never was a known orchestra version, though Central did have an orchestra beginning in 1906. *Alma Mater* performances at Central apparently were limited exclusively to band. The student body would sing along in unison, much like *The Star Spangled Banner*. If the choir wasn’t performing the *Alma Mater* it is unclear how the student body would learn the song by the 1950s. *The Central Singers* under Wayne Hertz did learn the *Alma Mater* every year through at least 1970, and probably through the end of the Wayne Hertz tenure in 1974.

None of the surviving choral versions are originals. They are three different formats of copies. The earliest computer generated version was written on an early version of *Finale*, and is dated 2002. That version attributes long-time music department chair Wayne Hertz as the composer of the *Alma Mater*, which is incorrect.

I am not aware of any musical compositions or lyrics by Wayne “Pappy” Hertz.

Professor Gookin recalls then Director of Choral Activities Dr. Judith Burns had a student write this *Finale*-generated SATB choral arrangement C-1566. This arrangement is not in the key of the band version. The arrangement has numerous errors in melody and harmony. It is quite a mess, requiring a top-to-bottom rewrite, which was accomplished.

The eldest surviving manuscript choral version is a fragment, duplicated via the Ozalid process outlined above. It is an unusual two-line score for tenor and bass voices. It includes a second verse not written on the *Finale*/Burns version above. It contains the credit “Arr. A La Hertz,” I assume meaning it was in the Hertz style, but not his arrangement. This fragment is an entire page, but two measures short of the entire piece. Actually, these two missing measures do exist, but it requires an odd *D.S. al Fine* to make it happen, which is indicted in pencil on one surviving copy. The corresponding soprano-alto half of the arrangement is lost. This single-copy fragment does not have a CWU file number.

The third of the surviving *Alma Mater* versions is SATB. The soprano and alto are on one page, and the tenor-bass on a second page.

These are blue “ditto” copies printed on a “spirit duplicator.” Ditto machines were school staples dating to the 1920s. Dittos were limited to letter or legal sized paper. However, they were not particularly suitable for music-writing until much later when

TENOR-BASS

ALMA MATER

ARR.
A LA HERTZ

1. Un-to Thee our Al-ma Ma-ter, Here we pledge de-vo-tion
2. Wash-ing-ton, Thy name we hon-or, Ev-er joy-ful we will

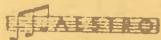
true. Years may pass and time may bring us many a task that's hard to
be. May old time each year add glo-ry, Cen-tral Wash-ing-ton to

do. Still we'll sing the old songs o-ver; still we'll call the old days
Thee. Still we'll

back. Still we'll cheer the best of colors; Hail the Crim-son and the

Black. Still we'll sing the old songs o-ver; Still we'll call the old days

back. Still we'll cheer the best of Col-ors, Hail the



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“ditto masters” became available with pre-printed staff lines. By 1965 professor Panerio was duplicating blank staff paper for use by Central theory students in class, and for concert pitch sketches of compositions and arrangements. During an audio interview in the CWU archives, then Professor Emeritus Robert Panerio confirms no true copy machines were in use for music in the department until at least the 1970s.

So, it appears our third *Alma Mater* version dates from the period of the early to late '70s. This copy is of dubious confidence, because the note stems are always up. This is not a choice a professor would make. I would guess a student did the work of copying a now-lost “version-two” Ozalid original onto the ditto master for easier duplicating. Other than stem direction, the notes do match the version-two fragment exactly.

This ditto master version three also includes the lost two final measures and the the soprano-bass part missing from the second version. However, it also includes altered rhythms and redundant extra words in the lyric, making the *Alma Mater* less cogent poetically.

It represents more guesswork, but our first *Finale* version above, appears to be these same older ditto copy notes entered in traditional SATB 4-line notation, with the twisted lyric, and a piano reduction beneath.

Unfortunately, this *Finale* version is littered with notational errors to the point it is a sonic disaster. That version (C-1566) should be entirely abandoned.

It only took a few minutes to re-enter the notes from the ditto version two into current *Finale*. These pitches seem correct and viable, not great, but viable. I resisted the temptation to make harmonic alterations. I've called this the *CWCE Alma Mater Fake SATB Hertz* version. Ultimately this version should probably be withdrawn in favor of the version drawn from the original Christianson harmonization on the band manuscript. (Details below)

I suppose it is possible the ditto version really is the Hertz original. I find that unlikely. The S-A and T-B format on separate pages is oddball, even for a cappella. We can only hope a quality choral original master is found someday. Until that happens, my version is the most authentic, complete, and accurate version known.

I'm dubious of the existence of a quality choral version from the period. Since they are in different keys, it is obvious none of the three choral versions found thus far were meant to be sung with the band.

In a brief conversation will long-time music department chair Dr. Peter Gries, he has no firsthand knowledge, and defers to the institutional memory of professor Gookin.

Dr. Peter Gries does not recall the *Alma Mater* ever being performed in conjunction with the orchestra. The veteran string staff recalls a faculty string quartet reading directly off a choral score with the choir on one occasion, which probably was

the 2002 Finale version including all the errors (C-1566.) The string staff does recall several written errors.

Utilizing the Christianson harmonization and the entire two-verse lyric, I created an SATB choral version in B-flat, which could be sung with the band. I added a piano reduction of the choral parts for rehearsal purposes only. On the full score I included chord calls of the Christianson harmony. Should changes be necessary, they may save some time. There is a dedicated choral part and piano part with PDFs of everything.

The key of B-flat is low. Prior arrangers deemed C major the best choral choice. On the other hand, B-flat was the original key for Princeton. I transposed my B-flat band version up a step to C major for use in strictly choral situations. I generated a one-line soprano part "lead sheet" suitable for inclusion in an audience program.

What spawned all this work in the first place was a request from Dr. Scott Peterson for a TTBB choral version for his CWU Men's Choir.

Fitting men's voices required the key of F major, as opposed to the band key of B-flat major, or the SATB version in C major.

Obviously the men's choir and the band cannot perform this TTBB version together. This TTBB version does use the exact Christianson harmonization.

Except for transposition, the melody and bass line are unaltered. The two middle parts are corruptions of the internal Christianson parts. They were combined, mixed together and otherwise flip-flopped to avoid muddiness. These internal parts do have at least some clarity of line. Most of the 3rds resolve up, and the 7ths down, but not always. This would not meet with the approval of J.S. Bach. Neither would the "given" melody and bass line, which contain parallel octaves, 5ths and numerous other forbidden atrocities.

Like the other choral versions there is a dedicated choral part, and a rehearsal-only piano part plus PDF's of everything.

It is unclear how all these electronic files on my computer may exist in the CWU database. All the old CWCE music is in a computer folder I call *Alma Mater CWCE Archives*.

Conclusion

This chronicle is almost certainly represents far more than you want to know.

But again in my self-appointed unofficial role as keeper of CWU musical legend, lore, and mythology, all this simply must be documented before it is lost forever and even more confusing.

If not Norm, then who?

Excepting commencement, performances of the *Alma Mater* trickled to a stop in the 1970s. Does this renewed interest by foreign students, and the appearance of numerous *Alma Mater* YouTube videos around the country represent a nationwide

rebirth of *Alma Mater* performances? I find that unlikely, but anything is possible. Maybe Central will be the start of a new trend. We now have the music to do the job.

There is one nagging mystery suggesting this saga documenting the history of the *Alma Mater* may not be entirely finished.

Central Choirs have been singing *The Crimson and the Black* since 1917. There is not a single singable copy of any choral version performed by those choirs in the 100 years dating to this writing, when the 1953 reproduction in the yearbook was entered into computer notation.

After Wayne Hertz retired in 1974, Central went through nearly 3 decades of choir directors who stayed briefly before moving on. Choir did not enjoy the long-term institutional memory of only four band directors in nearly 80 years.

I have to believe that somewhere at Central, in some dusty box, unopened file cabinet, or undiscovered shelf in storage, are a century of choral *Alma Mater* versions awaiting rediscovery. When found, much of the 7400 words of speculation here will become easily confirmed or corrected.

Norm Wallen
June, 2017