Robert Panerio interview

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Smith: Our interview this morning is with Mr. Robert Panerio. This is Milo Smith and Bob, the first thing I think we’ll ask is will you give us a little thumbnail sketch of your autobiography from the time you were born until you got here now.

Panerio: I was born in Roslyn, Washington, 1929. I graduated from Cle Elum High School in 1947, I went on the road with bands for two years and was working with some college students from Central who encouraged me to enroll in school which I did in 1949 and I completed my B.A. in ed - music ed and B.A. in arts in 1953 at which time I took a job as Supervisor of Instrumental Music at Moses Lake Public Schools. In 1962, I became the Dean of Arts and Humanities at Big Bend Community College and in 1963 I was invited to come to Central to teach which I did until 1991.

Smith: I happen to know that you are known by your friends by a long term nickname. What was it and how did you get it?

Panerio: I got the nickname of beep and the way it came about when I was a very very little boy my grandmother had embroidered my initials B.P. on a jacket and it

Smith: Good. Good. Now you arrived here on campus as a student when?

Panerio: 1949.

Smith: And you graduated with your two B.A.’s when?

Panerio: In 1953.

Smith: Then you returned as a faculty member to this campus in?


Smith: And you retired in ‘91, correct?

Panerio: ‘91.

Smith: Okay. Did you ever attend any other schools of higher education besides Central?

Panerio: Yes, I attended - prior to coming to Central I attended Eastman School of Music in Rochester, New York.

Smith: Good. Also the home of Eastman Kodak, right?

Panerio: Right.

Smith: Did you complete any kind of degree or program while at Eastman?

Panerio: No, I did post graduate work for a year and I didn’t get my degree.

Smith: Good. Did you teach in any other department besides the music department since you’ve been here?
Panerio: The music department is the only department.

Smith: Okay, now do you recall any particular problems that students recognized while you were a student on campus comparable let’s say to the unrest that occurred during the Vietnam War among the students on campus who were marching and sitting in and so forth? Was anything like that exciting students while you were in school?

Panerio: I don’t think you would call it unrest. There was some concern about - you know Korea was on and I can’t remember whether if you were in the upper third or upper quarter of your class you were deferred. There was some worrying about that particular thing. The politics that ran through the war and so forth and so on. Another concern, I think, is the pretty much the degrees were structured as to what you would take both as the prereq requirements and your basics. It was just completely structured and I think probably that was the beginning of some loosening up on those requirements at the time. However they did not loosen up by the time I graduated anyway. Other than that, I can’t think of any big concern.

Smith: Do you recall women’s hours when you were in school here in the dormitories?

Panerio: Well, I didn’t have to worry about that because Char and I were married in 1950 and I think if I remember correctly I thought there was a 10:00 curfew for?. At the time there were three women’s dorms, Kamola, Sue Lombard, and Kennedy.

Smith: Munson?

Panerio: Munson was a men’s dorm. Yeah.

Smith: Okay, after we came here to Central, my wife and I, there was a certain amount of concern about Central being the place to go to school if you flunk out of the U or you flunk out of Washington State. I can recall that the faculty was very upset because of that reputation and they set about to do something about it and made Central a much more proudful place by upgrading the quality of instruction. Did the music department go through any particular period of self searching?

Panerio: I really don’t recall. Central’s music department at the time still had a fine very reputable reputation. I know at the time, I always jokingly ? but you could have gone any place but you’d be broke. But the work of Wayne Hertz and Bert Christianson and other people like Juanita Davies at the time and Herbert Bird, Russ Ross, Joe Haruda. Joe came, I think, my junior year as a student. But fine instructors. All the students enjoyed them. I admired the versatility of Bert Christianson who I still admire to this day. A fine man and really was the initial reason for me to come to this school.

Smith: Do you recall when you were a student here on campus, what was tuition cost at that time? Do you have any memory of that?

Panerio: I’m trying to think back, I looked through all my records of whether I kept a receipt of it or not. I remember something about $18, I think, for tuition in 1949 for a quarter. One thing to say about that too, I bought a ? Counterpoint book which cost me 80 cents in those days and the last I had heard I think it was selling for $36.50. They say that the prices were relative to the time but I don’t know about that.

Smith: Now as a student, did you work part time or did you play in dance bands at the same time you were a student?

Panerio: I played in the Dance bands. I was in a House Band in a place called Playland Park right out of Yakima which was the ballroom of Central Washington in those days and we used to work into the Natatorium Park in Spokane and the Spanish Castle in Seattle, a place down in Woody’s Nook in Centralia and all those and I worked in the music library. In those days we - the records and various books were in
the music library in the music department and P worked two hours a day at the laboratory my junior and senior year and I wrote arrangements for other bands. Transcribed arrangements for various singers and soloists and so forth and so on.

Smith: Do you have any memory of what students wages were in those years?

Panerio: Sixty cents an hour. If I remember correctly. We did get a raise when I was a senior to 80.

Smith: Do you recall how much money could you make on a Saturday night blowing your horn?

Panerio: Scale was $12 for three hours.

Smith: You were giving it away.

Panerio: That sounds very little but when you consider my freshman year I rented a room for $10 a month and we were working three - four nights a week so.

Smith: Now as you think back to your student years, what administrators and faculty come to mind as important leaders while you were here?

Panerio: Well, of course, Wayne Hertz and Bert Christianson, but the whole music department come to mind. I always thought that Robert McConnell was a class act, a very nice man. Other faculty members Bob Funderburk stands out in my mind because - I guess that was because he came up to me one time, I had written three variety shows for Central. We weren’t doing the musicals in those days and I did the music for three different years for three variety shows. I don’t know if you were here. Chuck Berrisford who did - in the drama department who used to do the set work and all that stuff. I think Chuck went onto choreography and set design in Hollywood, I’m not sure. I’m not sure about that. But Bob Funderburk - there was a segment which we did - it was a Dixieland number. He of course being from the south loved Dixieland. Reginald Shaw is another teacher that stands out in my mind. Very difficult, very demanding but - Maury Pettit is another.

Smith: I know that during your faculty years, you spent a lot of time drilling the band for half time entertainment at football games and probably writing some special arrangements for them. Did the band take a lot of out of class time for those of you who were participants when you were students?

Panerio: Extra time? Yes. In those days, Bert Christianson would do all of the field formations out on paper and I would write all of the music accordingly and every show that we ever did for every football game was special music and copy machines were not existent in those days and if you had ten first trumpet players you had to have ten first parts. There was only one process that we had and that was the ditto which by the time you got to the fifth copy they started to fade. Yeah, I spent tons of hours. In fact, just about every spare moment I had was copying parts - new arrangements.

Smith: Of course you were reimbursed for all of that time you put in, I’m sure.

Panerio: No. (laughs)

Smith: Isn’t that interesting that it was possible at one time for an administration to take advantage of people like you and now since law suits are so rampant they wouldn’t dare take that much of your time without giving you some pay for it.

Panerio: Yeah, I never remember ever worrying about it too much though and I wasn’t the only one. Like you people here in drama, we were loaded with students in that period from 63 to 1970. You might correct me now but didn’t we almost double?
Smith: Oh sure. Sure.

Panerio: We did double?

Smith: Yeah, there were 1,400 here when I came in ‘56 and we tripled and quadrupled in that period you just identified for us.

Panerio: Anyway, I don’t remember any of us - I mean there was a job to do and we kind of figured that the reputation of our department was such it got to not only our expertise but some hard work so we did it.

Smith: I can recall that many of us simply had the attitude well, that’s the way it is. You didn’t complain because that’s the way it is. If you don’t like it go someplace else and the situation’s pretty much the same there. Do you recall any student unrest on campus in which they were in direct opposition to the faculty? I’m thinking, for example, can you recall when students rebelled at the number of hours in a major or in the music department having the major and minor both in the music department? Were there ever any student rebellions?

Panerio: I don’t recall any of that. As a student I was just - I was just gung ho. I mean lead me to it. I want to do this and students are - mine were very busy. For instance, I like many participated in band and orchestra and in the choir, I played in various quartets, quintets, the college stage band. Wore many many hats and loved every minute of it.

Smith: Good. Now you’ll recall in this list of questions there is a long list of short subjects that we simply ask for your reaction to that long list - it’s at the bottom of the first page. That long list of short subjects. We start with the salary schedule and of course, we’re talking about your years as a faculty member. Any reaction to that?

Panerio: I always thought it was too low. (laughs) Well, like many faculty members I guess I always did have in the back of my mind an interest to teach at the university level and I came from a terrific situation at community college and I was an administrator and all of a sudden I come to Central as an assistant professor and they find me a lower pay scale and I always thought the - in those days, at least, the time in which it took for advancement was maybe too much time.

Smith: Any reaction to the faculty code? Do you recall ever having turned to the faculty code for some strength in an appeal you may have wanted to make or turned to the faculty code for some guidance as to the size of loads and so forth?

Panerio: Well, as far as the size of loads, I made an adjournment that that 12 contact hours that never appealed to me. I don’t see how anybody can do it. I had that by Tuesday noon.

Smith: That - there were some of us in disciplines that just simply couldn’t be cut into nice little segments like that and you were remarking about that a while ago that when there was something to be rehearsed it had to be rehearsed and when there was something to be done, it had to be done and that’s simply the way it was in those years.

Panerio: Well, I think too you’re in a discipline where the amount of questions that come out of a class - I don’t know about you but on my door I always called myself the - in fact, John Moawad is the same way right now - but the department chaplain. The amount of students beating on your door with this and I can remember myself being a pest to Bert Christianson. I can remember when he and Shirley lived out at the Campus Courts. They were new faculty members here and this crazy eager kid knocking on their door at 9:00 at night and saying, “Mr. Christianson I’ve got a chord here,” and he’d grab me by the back of the neck and he knew that - I reflect back that he wanted to react but he took the time to straighten me out on
that chord and I found myself doing the same thing you know “Gee I’m busy, but come on in kid.” The night work and you’ve been there with the amount of work you did all those years ago with other dramatic productions so busy.

Smith: Do you recall any particular concern during your teaching years with academic freedom?

Panerio: No, no problem.

Smith: Some of the faculty taught in areas in which there would inevitably be students upset because a faculty member didn’t always agree with their philosophy and I can recall instances, for example, where the Ministerial Association downtown started putting pressure on the faculty up here on campus because of the typical problems that had arisen in some students interpretation and there was a test of how much academic freedom is a faculty member allowed at that particular time and fortunately you didn’t get involved in any of that.

Panerio: Yeah, the only thing that would come up in music at that time was nomenclature. For instance, you’re teaching a theory or an arrangement about orchestration. There is a school of thought, you know, you have to call it something - you know, call it this call it that. I used this to teach all of the techniques. I mean you might run into this and just give a simple illustration, out in real world quote you may be in a rhythm section looking at a chord that has C minor seventh spelled out. Cm small m seventh, Cml seventh, C-seventh, so forth and so on. Means the same chord, see so I used to just tell ? argue about what to call something and as far as I’m concerned we’re dealing with sound, period. So we’re all ?

Smith: Do you recall both while you were a student and in the years while you were faculty any change in the relationship between town and gown?

Panerio: No, I really I can’t answer that with any degree. I always felt it was pretty good.

Smith: Okay. Do you have any reaction to campus building naming policies?

Panerio: No, I was delighted when they named the music building the Wayne Hertz. I’m hoping they’re going to move the name with the - when the new building.

Smith: I think it’s most appropriate but I doubt it will ever happen. I was hoping that they would move Victor Boullion’s name to the new library. That man was so happy that that the library of all buildings was named after him. The central core of instruction on campus and I think it’s kind that we moved that after he had died because he would have been a broken hearted man. I too would like to see the name moved to the new music building but I doubt if it happens. Were you - sure you were while you were a faculty member the music department became part of different divisions and parts of different now colleges. Did any of that reorganization ever filter down and affect you in the classroom?

Panerio: No, I don’t think - probably when we became the college of CLAS I felt that we may have gotten a little more attention, I think. Whether that was through reorganization or through the influence of the deans at the time, retired deans of that college. I didn’t notice anything different.

Smith: Bob, I happen to know that you not only did a lot of arranging but you also composed a lot of original music while you were here. How much recognition were you given when it came time for merit raises and so forth?

Panerio: Well I tell you, the first 11 years not much. I spent 11 years as assistant professor. I was published in the first publication ever was in the ‘60’s, mid ‘60’s, ‘66 I think. Something like that. I thought my department recognized my contribution that way. The orchestra, symphonic groups to the band, of course, performed my music at the tine. I know Ray used to come across campus with a stack of scores all the
time in my behalf and would argue whether I got a promotion or not. I thought I was probably more recognized in the ’70’s a little more than in the early years.

Smith: I always used to tease some of the social science teachers that, for example, that you could be a bad teacher of history for 30 years and very few people knew it but you could be a bad music instructor or in my case a drama instructor and since you are depending on students to show off what they learn from you you’re in a much touchier and easier to judge situation then the social science teacher who can hide behind a book and a closed door.

Panerio: You’re right. We’re in a spotlight and continually being tested.

Smith: And of course, we displayed our work before the public constantly and we are being judged by that public constantly. Do you remember any campus emergencies either while you were a student or faculty member? Something we should record for posterity?

Panerio: The only thing that I can remember that affected us as a department, when the Milwaukee, of course used to run right through the middle of campus. A carload of some of our students got rambunctious one time trying to beat the train across the track and got nicked a little bit and bumped around. In fact, that was ruled ? and a pianist and some others and I remember that was a catastrophe for us. We - Bert and I, in fact, hauled him down to the hospital, called his mother and father but everything worked out fine, of course. He was fine. I can’t think of any other things.

Smith: I can recall - I’ll tell you about this simply because it might jog your memory - there was an emergency in my latter years of teaching up at the Language and Literature building when the heat went out in the building in the middle of the night in the winter and pipes froze up and burst and there was water all over that building on people's books and on textbooks and student's papers and faculty libraries. That was a tragedy in that building. Did you ever suffer anything like that?

Panerio: Nope, nothing like that.

Smith: Good.

Panerio: I can remember some very hot days on the second floor of the music building in the summer quarter. The top floor wasn’t air conditioned and I can remember I always - Wayne always always gave me a 7:30 class in the summertime. We used to have hour long classes and I remember walking into my studio and it was 92 one morning at 7:30 or 7:00 really. Not a catastrophe.

Smith Any reaction to Central’s hiring policies and practices through your years?

Panerio: No, I –

Smith: Certainly you participated on selection committees in your department?

Panerio: Many, many. I’m not a believer in affirmative action. I’m a firm believer in contents and talent be it female or male, black, white or otherwise.

Smith: Do you have any recognition of a change in the quality of students in their preparation through your years of teaching? Did student get any better, did they get any worse as you progressed?

Panerio: I - you know you go back to any entering class and there’s always four or five, ten students that stand out in your mind. I really felt and sometimes I hesitate in saying this I think it’s old age creeping up
on me but from a fundamental standpoint I don’t know whether they were as prepared near the end of my career as they were at the beginning of my career. I’m talking about the incoming preparation to become a music major. I could be wrong but there was a handful that were ready to roll and I’m not - I always felt I could do something about - that the students eager and ready to roll I could do anything about. I could help ignorance, I believe that.

Smith: Now Bob, most of us who considered themselves as your friend were just as proud as proud could be when your corn position was the center focus for the Centennial celebration over here and Pappy conducted your composition. Tell us about that piece of music. How did you come to write it?

Panerio: Well, the words of the Te Deum have always fascinated me. What I tried to do, I took every price of music. I laid it out on my desk at home that I had ever written which was substantial and I decided since it was Central’s Centennial that I would incorporate something via fragment, two notes or whatever and by incorporating - first of all I took the first three notes out of my “Jubilo’s” which was a national award winner. In fact, I got a very nice letter from a band director in Rome the other day that they just performed “Jubilo’s” at a concert in Rome. I don’t know whether it was the music or me being Italian that he would take an interest in that. Anyway, I took the first three notes out of that and a couple more things out of my “Prelude E Danza”, and out of a couple songs I had written for choruses and so on. I kept weaving the things together until all of a sudden I developed some thematic material I felt I could develop even more so I for a two year period off and on - it was thirty minutes of music. It was a long long time.

Smith: Now what did you have in mind when you decided to start doing this? What was your target? What was your aim? You were writing this for what purpose?

Panerio: Well –

Smith: Were you trying to satisfy yourself?

Panerio: You always - I always wanted to satisfy myself. What I put down on paper I don’t always accomplish it. They came to me and said that they would like to commission me to do the music for Central’s 100th birthday.

Smith: That’s good. That’s good. And I do want you to know that those of us who were your friends were very very proud sitting there nudging each other saying, “Hey, our buddy wrote that. That’s his music.” Okay, now did you serve on any campus committees while you were a faculty member?

Panerio: Well, I was on the HC the athletic department whatever that was for one year. I was on a building committee. That was about it in campus committees. Both through department committees.

Smith: Oh sure, sure. Now, you mentioned that you received some awards for some writing. Now let’s set aside modesty and talk about awards and honors that you were given as a student and as a faculty member. Identify some for us, will you so the people in the future will know that we’re not just talking to any old guy.

Panerio: In - it was either 1951 or ‘52 I was awarded the achievement - the student award for achievement in extra curricular activities on Central’s campus. In 1953, I was awarded Who’s Who in the American colleges and universities as a student. That’s about it as a student. I won the Distinguished Professor of Research in 1982 - ‘83 on campus. My “Jubilo’s” won the ABA which is the American Bandmasters Association and was premiered in New Orleans in 1975 and after that I was elected into Personalities of the West and Midwest Who’s Who in American Music and I won the Parade of American Music two consecutive years in 1981-’82. Other awards - a beautiful wife, two great kids Deb and Bob and four grandsons.
Smith: Now as long as we’re there, do you want to tell us where your children are and what they’re doing?

Panerio: Deb is married to Brett Irwin and is living in Kent. She teaches in Auburn. She has two boys, Tony and Nick who are 18 and 16. Deb still plays flute and keyboard professionally. Bob lives in Tacoma. He worked for VCTI which is affiliated with Microsoft and he freelances some of the time in the Seattle Tacoma area. Right now he’s involved in a series of musicals at the Fifth Avenue.

Smith: Good. Now you mentioned a moment ago that you served on a building committee. Which committee was that for which building?

Panerio: That’s when I was put on a committee when we were looking into the expansion of Hertz Hall, the present Hertz Hall. When we moved in in the winter of ’64 I think - yeah, the winter of 1964 we had room to burn. By 1968, we had out grown it and so we were looking into expansion of that. In fact, an architect was hired at the time to draw up the plans and so forth and so on and all of the sudden it got tabled here here and there and it’s still tabled.

Smith: And there’s no question about need. Are there any programs or activities on campus that you feel are not justified on a university campus?

Panerio: I don’t know if I’m qualified to answer that.

Smith: You have an opinion and it’s valid.

Panerio: I haven’t given it much thought.

Smith: Okay. Good enough. Really what I’m thinking of is that two or three years back we had a dean on campus. He happened to be my dean who went through all of the departments that he was the dean for and he made a long list of subjects that he thought belonged on a campus and some subjects that he thought belonged in a technical school or in a junior college and I came out smelling like a rose because in my department he felt that the only two courses - the only two kinds of courses that were justified in drama were history and literature and thank the Lord this man was not very influential because he wanted to shake up Central in the worst way and get rid of all of the technical courses. Send them to a technical school, not here. This is a brain trust. How do you react to the accusation that music is almost totally mathematics?

Panerio: It is mathematics but it’s - I love this argument whether it’s innate or it’s learned. I really think it’s the atmosphere in which a student is raised in. In my own case, my grandmother, of course, were lovers of opera. To the extent that they named a libretto. You named an Italian out of anything. There was music in our household. My father was a pianist in a band. In fact my first - in 1941 I was a young guy I got my first job. At the time I didn’t play trumpet, I was playing piano in my father’s band. Anyway, I was continuing in music and he was writing arrangements and one thing he used as discipline when I was a little boy when I was bad he taught me how to transpose and so it was my job to copy parts for all his arrangements. I think it all depends on background. You know we get background on some of the the entering students sometimes. You know at the other end of it there’s a real talent there but they were never in situations that made them grow. I’ve seen young kids come in that would - that their backgrounds were just about nil yet there is an innate talent feel there that within a years time they’d blossomed. I know in writing I’ve discovered some marvelous just within themselves. I don’t know if it will ever be solved, Milo.

Smith: I don’t think it will. The best I could ever get out of Cathy was that yes, I taught mathematics to the cadets here on campus during the war and yes music is highly highly mathematical but the interpretation is an art. When and where were you married, Beep?

Panerio: Char and I were married in Cle Elum. She’s really from Milwaukee, Wisconsin. Her father was with the Milwaukee Railroad and he was transferred to Seattle and for some reason he was transferred into
the Cle Elum area and I met her when we were seniors in high school and we were engaged two years after my graduation from high school and were married 1950.

Smith: Now I know that your children attended Central. Did Char, your wife ever take any classes?

Panerio: Char put me through.

Smith: She did? Good for her.

Panerio: Yeah, our children have gone to Central. My brother and my sister graduated from Central and my -

Smith: Do you want to give their names?

Panerio: Yes, Charles Panerio is my brother. I think he graduated in ’60 or ’61 and his wife Helen - it used to be Helen Wait graduated from Central - Chuck graduated in ’60 or ’61. My sister graduated in ’55, I think, and two of her children graduated from Central and two of my brother’s children. One has graduated and the other is on campus now. He’s a senior.

Smith: Okay, in your summer months while you were teaching at Central did you always teach summer school or did you ever have an opportunity to go off campus and teach someplace else?

Panerio: I taught at Eastern Oregon one year - one summer and I was invited back to Lafayette one summer. That was just a short workshop type of thing. I taught every summer except two during my 28 years of teaching at Central.

Smith: Now before we go too far away from it, would you identify for the tape, what were the areas in which you taught within the music department? What were specific courses that you could consider yours?

Panerio: When I first came to Central I was hired as the Orchestra Director and I had the orchestra for that two year period and I also assisted with the bands. I had the jazz program which in those days- well, that first year we had two jazz bands. I taught theory and then the orchestration I taught band arranging. I taught jazz arranging which is a new course I instituted at Central and by the way while we’re on the subject, in those days jazz was a very nasty word and I had to call it stage band arranging and I had to appear and you probably did in front of the committee and I always used the word stage band arranging. I think its stayed the same way in the catalog to this day. I should be changed to jazz arranging. In graduate courses in the summertime I taught modern counterpoint, canon and fugue, harmonic analysis. Any of the writing analysis type classes which was my expertise and I enjoyed those very much.

Smith: Our friend Ted King who was honored just this past weekend was telling us that when he came to Central to the music department he could already play the piano. He had taught himself but he said, “I didn’t do anything right and I didn’t understand what I was doing.” He said, “It was Mr. Panerio who sat me down and made me learn what I was doing.” He said, “I didn’t know a seventh from a ninth but he taught me.” And he speaks very well of your teaching.

Panerio: He was a good - boy he was an eager beaver. He’d take me to it. But that happens to students. You know I in writing many times I’ll never forget the first time that - this is way back in the ’40’s but how did Glenn Miller get that sound you know as a young kid, you know. My dad was an arranger but he was a self taught guy and I remember my first attempt well it was a good sound but - I’d run into somebody that knew and all of the sudden you start to discover other sounds and pretty soon you run into an arranger and you say, “How did you do that?” And he’d explain to you and you’d tell yourself, by God, you know I was thinking that. I was on the right track and so forth and so on. Well Ted was in that. He had all these sounds here and he didn’t quite know how to transfer that to ink.
Helen Smith: He also - let me interrupt here a minute that you could have ruined music for him by making it so technical, so scientific but you didn’t. You just increased his eagerness for it. That was a nice thing to have said.

Panerio: You know theory can be the driest subject and I used to tell the students that - I used tried to associate what has gone on with what’s happened today and there is a strong correlation and I usually explain to them that without J.S. Bach we’d still be musically in loin cloth, you know. And Bach does swing and so forth and so on and you show them the correlation. Okay, so Bach calls it this and Quincy Jones calls it this and when they saw that - I used it as a technique to get into them rather than saying it’s this way and –

Smith: Now did the music department make it easy and possible for you to come up with new courses that you would dream up and you saw a need for?

Panerio: I thought so, yeah. And revamping the existing. I know I revamped the arranging of orchestration which was one class and if you can imagine to cover everything there is in orchestration, it’s like? Strings is a study in itself and I revamped it into three courses. The writers really want to go you can spend a quarter just on the strings. And the other instruments too. I always handed out fingering charts for everything and I insisted that they learn it. I would write a melody on the board and say okay, I want this played by an oboe and how would you finger this and some didn’t understand at first but you know I always use the illustration of what happened to Paul Creston and I. We were on a graduate committee for this one student and he was transcribing a Shostakovich piano number for a string quartet and he never came to us. Never came to us and we kept harping on this kid, we want to see what you’re doing and all of a sudden one day he shows up with the finished product in ink. Well Paul and I checked it over and my God, it would take two guys to play the cello. One bow and two - one guy fingering and two guys bowing because he had double spots across the - it was just all - everything was from an idiomatic standpoint it was impossible to do that and you know, the same thing a college member Lawrence Moe who was the organist on Central’s campus when I came to school. Brilliant man, just brilliant man and played just - one of those guys whose got to take a full score a special score and sit down at the keyboard and bam. He knew all 36 parts or whatever but when he did his orchestration he did it from a book. You know, he’d write G above high C for a B flat trumpet pianissimo. You know, in those day, if you want a G from me you’re going to have to scrape it off the wall. But anyway, to make them aware of what instruments can do and can’t do and on from that to a standpoint of hey, you can write this arrangement here for this middle school and they can do this but they can’t do this but you could do it for a high school or college and so forth and so on.

Smith: I’m sitting here enjoying interesting parallels between your experience in your discipline and mine. At one time in my youth as I was growing up and was a graduate assistant in the scene shop, we got a request from a scenic designer. He wanted me to build a 12 foot sphere of three quarter inch plywood. And when I explained to him that that was not possible, I don’t know that the equipment is even available in the world to warp that 3 quarter inch plywood. He started asking me, “What can you do?” Suddenly I discovered that here was a designer who didn’t know materials and didn’t know tools but boy he was a beautiful artist. His colored renderings we would hang on our wall gladly, they were so beautiful but did not have a practical sense and the man that writes music that can’t be played by one cellist lacks the practical sense someplace there.

Panerio: A lot of time in ? too, I think back to when I was the conductor for the Pajama Game. Milo was the drama director. I can remember - I should have told this at Wayne’s memorial that the string parts, of course, that they were scored. Here’s a show that he had ? out and, of course, the caliber of musician wasn’t the finest so they kind of write the string parts about the middle of the road, you know, and I think I might have mentioned to you, I know I mentioned to Wayne this sounds like Freddy Martin, you know the Aragon Ballroom that little tiny string sound. So I took it and I rescored it, I don’t know if you remember that. I rescored all of the string parts to give some smutz to it and I always remember Wayne said, “Beep, if you wreck those string parts.” I said, “I’m not going to wreck a thing. I’m going to punch them up.”
Smith: We only had trouble one time - I only had trouble one time with the music department when we did the opera “Susannah” there was a cellist who was our conductor. I won’t mention his name. He didn’t stay here long but he was encouraging the trumpet players to play a double forte most of the time and after each number I would go down and say, “Chuck, there are lyrics to be understood by the public in order to follow the story and if they can’t hear the lyrics they’re not going to know what’s going on.”

Panerio: You’re right.

Smith: And so he said, “Yeah I understand,” and behind my back he was encouraging them to play loud partly because he was evidently under some pressure in the music department and he knew at the end of the year he was going to be leaving anyway.

Panerio: We called him Chubby Cello.

Smith: Nobody was going to tell him what to do so he was telling his trumpet players, “You just go ahead and blow.” Because I know that you lose your tone if you go too soft. I understand that and they don’t understand that but that isn’t what we were asking. We were asking for a balance. Okay now, can you think of anything that is on your mind or has been on your mind that you’d like to make comment about Central or about the music department or about the day and time and money schedules, whatever? Anything you would like to add to this tape?

Panerio: I think the music department has some fine fine young professors. I heard - Larry Gookin that is, the Band Director, invited me to be a clinician at last year’s wind ensemble contest that we had here. He brings in some of the finest wind ensembles in the Northwest. In fact, one came up from L.A., a junior college came up. In fact, he was the bassoonist of the L.A. symphony and in his spare time he goes out and directs the band at L.A. Junior College and I was impressed with Central’s Wind Ensemble. I mean, there has been some real powerhouses all the way from the time that Bert Christianson got here to the present and I was very impressed with Larry’s work. Same thing with the orchestra. The other night we heard this young Dr. Karma and heard her do some songs that were reminiscent of Pappy Hertz. I’m impressed with the young people. I hope they have a mind to work hard all the time. I think the new science facility is built in the wrong place. I know that.

Smith: Now is a good place to get what you were asked not to say the other night at Pappy’s memorial about the location of the science building. We can put it here.

Panerio: Yeah, I laughed at John Foster - when Wayne passed away I think the first article that was in the local paper contained a picture that John Foster had taken of Wayne at Wayne’s retirement concert and John Foster remarked that if Wayne were here and active on campus the new science facility would probably have been built out at badger Pocket over in the Manastash and I thought that was funny but they didn’t want me to say that at the memorial.

Smith: You’re mentioning the chorus that sang the other night. I couldn’t help but think that that chorus was good enough in this short time that he’s had to get it organized in Hertz’s Hall that Pappy would have been very pleased with the quality of the chorus.

Panerio: Oh I think so. I really think so.

Smith: Okay, if there is nothing else, we have come to the end of the tape.

Panerio: I appreciate it.

Smith: Good. And we thank you.