WESTMINSTER CHOIR
Joseph Flummerfelt Conductor
Daniel Beckwith Accompanist

WESTMINSTER CHOIR COLLEGE
Newsletter April 1979
The Duality of Worship

by President Ray Robinson

The following is an address given by President Ray Robinson at an ACDA Convention Workshop on Thursday, March 8, 1979, in Kansas City.

What I would like for us to consider in this lecture is the importance of balance in the aesthetic life of the Church. We are all involved in some aspect of the musical program of the local church, yet many of us have never stopped to consider why we do what we do.

In the beginning, God created the heaven and the earth.

In the beginning was the word, and the word was with God, and the word was God.

God is God, and yet through Jesus Christ, He became man.

God is the god of man, and yet man is always the man of God in response.

God, by definition, is that reality upon which man depends for his existence; who so cares about the human predicament that through His son, Jesus Christ, He became vulnerable (dependent) to man and forever involved with him.

God is free from time; past, present, and future.

He is free from history — as well as bound to history.

These are all statements concerning the dual nature of God: God the creator of the universe and God the man revealed in Jesus Christ. A clear understanding of this duality can be helpful in developing a philosophy of Church music.

God is indeed the god of His creation, man; and yet man is the man of God in response. In the same manner, worship is the worship of God, not just a plious human experience. But worship is also human before it is anything else. And while we are creatures in time and history, we are above all Homo imago dei, men and women who are created in the image of God.

Worship Is Both Relevant and Irrelevant with Means and Ends

How, you may ask, do these relationships influence our approach to music and worship in the Church? Just as there is a dual nature in God, we discover that worship also possesses two natures: in the words of Paul Waitman Hoon, worship can be either relevant, or it can be irrelevant. Before we proceed, let us define these two terms. When we use the word relevant, we refer to those events that take place during the worship experience that can be easily understood and appreciated by the worship participant. When we say irrelevant, we refer to those events in the worship experience — an organ prelude by a contemporary composer or an anthem taken from a Bach cantata — that are not understood completely or easily by the layman. In other words, the irrelevant things that we do in worship are those liturgical acts that take on the character of mystery and therefore must be accepted by faith.

There are two other terms that we will use in this discussion and need to be defined at this time: means and ends. When we speak of means, we are talking about the way we do things during the worship experience. When we refer to ends, we are talking about the impact of worship upon the spiritual growth of the individual Christian. Many leaders of worship believe that the means of worship must always be relevant, while the ends should always be irrelevant (irrelevant in the sense that man is disengaged from the world). We have heard so much in the last few years about the relevance of worship and the necessity of involving the participant in every aspect of the experience. We have all sat through "rejoice" Masses, "pop-styled" services, guitars, and various other modern forms. Some are even beginning to wonder why we still attempt to do anything traditional in worship.

Christianity Is Both History and Mystery

What we often tend to forget is that the Christian life is filled with mysteries, truths once hidden but revealed in the life and ministry of Christ. Christianity is rooted in history and mystery: the act of creation, the virgin birth, the incarnation, the resurrection, the second coming. These are all events that cannot be explained in human terms alone; we must accept them by faith, or take the leap of faith to understand them. These are also the kind of mysteries in which the composer and artist are involved. The act of creation, the creativity of the artist, and the fact of the Christian experience are events which require the step of faith. So when we speak of worship or liturgy as means, we must also balance this goal with the concept of worship as an end.

Human involvement with the Creator is inherent in life in that we are created by God in His image. And since we are created in God's image, we have a God-instilled urge to glorify Him. In a real sense, we desire to delight in Him! This is why we celebrate; this is how we experience worship as an end. Worship is thus an end in that it is directed to the praise of God simply because He exists. Because He is there, we long to honor Him. It is this adoration of God in Himself, as the end beyond all ends, that gives worship its special quality and challenges the artist to give nothing less than the best. Excellence in every activity must be the goal of all who are involved in the worship experience. It is this focus on man's relationship with God that separates worship from evangelism and other inspirational activities. And from this perspective, worship viewed as a means pales in significance to its end. It is thus not difficult to understand why the poet can exclaim:

Hurrah for those who never invented anything;
Hurrah for those who never explored anything;
Hurrah for those who never conquered anything;
But who, in awe, give themselves up to the essence of things, Ignorant of the shell that seized by the rhythm of things,
Not intent on conquest,
But playing the play of the world.1

Worship is not least man giving himself up in awe of the essence of things and sharing in the divine drama that sustains and moves the world.

Great Art Challenges Growth

This is the one reason why great music can be a terribly important vehicle in the drama of worship. Great art and great music, which explore the mysterious in life, serve to challenge the Christian in the realm of faith. When one is challenged, one grows. When St. Paul speaks of growing in "the grace and knowledge of our Lord Jesus Christ" he is referring to ends

(continued on page 8)

Dr. Geraldine Ward enumerates points for the class.

Westminster has a new educational first. It grew out of a student-expressed need and a governmental regulation (PL 94-142) which states that every child, regardless of his handicap, has to be offered a public school education in the least restrictive environment. In practical terms, this translates, for Westminster students, into dealing with pupils who have been taken out of their special groups, "mainstreamed" into the regular classroom, and taught music along with everyone else. For a teacher, this can present problems. All kinds of problems.

Music for Special Education

Other schools are offering a course in "Music for Special Education Students" as an elective at a graduate level, but Westminster is the first in the East to add it to its required curriculum at an undergraduate level. The course is taught by Dr. Geraldine Ward, a this-year's addition to the Westminster faculty who has had many years of practical experience in public school music.

"Our students, in their practicums," says Gerry Ward, "are having to deal with special problems with these children who have heretofore been set apart in separate groups - taught by a teacher with special training for coping with the non-average pupil. In musical terms, even the experts do not know enough about the behavior of these children to know what to expect. There has been very little research into music education for special education. More has been done in the field of music therapy where a therapist is trained in music and psychology - using music as recreation. Music education for the special student is a learning, not a recreational process, however, and it is a different ball game."

According to Dr. Ward in order to understand the special student, the course first deals with each of the major categories of special students:

1) The academically gifted and talented (those with an I.Q. over 135)
2) The educable mentally retarded (those with an I.Q. between 50 and 80)
3) The trainable mentally retarded (with an I.Q. between 25 and 50)
4) The perceptually impaired (learning disabilities, neurological impairment)
5) The socially and emotionally disturbed (those who are sometimes almost impossible to deal with in a classroom situation but who can sometimes be reached by the arts)
6) The physically handicapped (with visual, aural and motor disabilities)

Translation to Music

These main categories are looked at for their physical, intellectual, emotional, classroom behavioral characteristics. What are these children in the different categories capable of doing? How do these capabilities translate into the learning of music? What kinds of musical activities are there which would enhance the children's ability to learn music and about music?

In a "for instance" Dr. Ward points out that the perceptually impaired may be having difficulty in interpreting symbol systems. They are generally having trouble with reading and math and therefore will presumably have trouble in reading notes. Music must in this instance be aurally based - with special visual helps using all kinds of audio-visual aids.

Since this type of child is apt to be, highly distractible with a reduced attention span, a visual-aural setting must be constructed that is not distracting. "When using a blackboard," says Gery Ward, "nothing can be on that board which could serve as a distraction. We (in class) go over little techniques such as the choosing of music to learn a type of sound. Aurally, some children cannot deal with several aural stimuli at once. Hearing a horn concerto with orchestra, for instance, would be too distracting. The child could not concentrate on the sound of the horn because of the distraction of the orchestral accompaniment."

Individualized Instruction

In the course, the class deals with individualizing instruction and students bring in particular problems (on video tape if possible) to be discussed in class. They zero in on individual situations, working them out in musical terms while paying attention to the attending psychological problems.

In May, Gerry Ward will be attending a seminar on music education in special education at the University of Delaware. Here college instructors and supervisors of special education programs will come together to work out problems in preservice and in-service training as it relates to music. By government regulation (brought about primarily by parental pressure and economic cutbacks for the horrendously expensive special education classes) teachers will more and more have to cope with pupils with abilities from A to Z. How this translates to musical terms is still in the experimental stage, but Westminster aims to give its students a practical base with which to cope with on-the-job problems - as has been its heritage.
A Bit of History – To Texas and Back

by Peter Gillis '81

5,000 miles, hundreds of hamburgers and 12 performances later, the Westminster Choir Spring Tour is now history. Any one choirmember trying to chronicle all the events of bus, motel and concert hall would get around to talking about what might varyingly be called “group psyche,” or “sense of camaraderie,” or “of community.” Riding and living together made a difference in the way we sang together. Singing on tour is different from going out for a run. The tour, and how we reacted to one another, brought into focus the definition of who we were and are, and what we are about. So the performances were never the same. Having attained a highly fluid sense of ensemble, we found ourselves, with the help of appreciative audiences, full of creative energy. The sophisticated musical dialogue among choir, conductor, and audience made for many moments that were, at the risk of sounding trite, pretty magical. The unified hearts and minds of Westminster Choir produced no small effects.

Our 6:00 AM departure time from Princeton was perhaps not a good indication of such grand things but eyes were bright and faces hopeful despite the cruel hour. Good friends kissed and waved goodbye...nothing to do but get a little more sleep...a concert at West Liberty State...some have forgotten a pillow...some brought two...We had supper in the West Liberty State cafeteria debating about the warm-up and the first performance yet to come. “What do you think of the acoustics? What acoustics? This is a lot better than my church...” They loved us. Forward ho!

From Zanesville, Ohio to Vincennes, Indiana where 40 singers in the mood for a dinner party in Dr. Flummerfelt’s hometown delighted in the hospitality of Mr. and Mrs. Ross Flummerfelt. We sang grace (old 100th) and gave a spontaneous musical offering with dessert. Ed (who is now legend among the choir) drove us through Columbia, Missouri, to Topeka, Kansas. Someone hummed On the Atchison, Topeka and the Santa Fe. The White Concert Hall at Washburn University was pretty imposing—a nice big Steinway and a good place to sing. The consensus was, “Let’s give ‘em a concert!” A lady from this Canadian’s home province showed her face afterwards. She’s been in the United States 22 years and we met at a Westminster Choir concert in Kansas. Small world.

The weather got warmer in Dallas and this exhilaration found its way into the music. The Minister of Music at the First Baptist, Dallas, told us he had 23 active choirs, but that none of them sounded like us. Some of the Dallas sun crept into our Bach Cantata 150; and once more the music was new and exciting.

Twinges of guilt about the folks back home were successfully subdued at poolside in San Marcos. And again in McAllen. “Wouldn’t it be great if you could give a concert every night...” A few music students from McAllen High found out where our motel was and dropped over with gifts to take back home. Some of us crossed the border into Mexico for
WESTMINSTER and the ACDA

There were 3,300 attendees at the American Choral Directors Association (ACDA) Fifth Independent National Convention March 8-10, 1979, in Kansas City. Westminster was represented in an official capacity by President Robinson, John and Helen Kemp, Father Gerard Farrell, and Erik Routley. Unofficially arranged for a seven foot Bösendorf for Danny Beckwith, our accompanist, to delight in. Here was the piano for the Brahms Quartets! From Oklahoma to Ottawa (Kansas), Chambersburg (Pennsylvania), and home in the wee small hours — a completed bit of history.

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In Kansas City, President Robinson gave an opening introduction to a panel discussion on Current Directions in Church Music. (see elsewhere in this issue for the text of his speech). The panelists were: Helen Kemp — A vocal approach to the Children's Chorus; John Kemp — Working with Volunteer Church Choirs; Gerard Farrell — Psalmody in Today's Worship.

These subjects, plus an evening Hymn Festival, Erik Routley presiding, were also presented in a pre-convention session on March 7. "We didn't know how the program would be received," reported John Kemp, "but we were overwhelmed by the response! There was much more interest than we had anticipated and the sessions seemed to gather momentum as the word got around. It was a huge success!"

BELLS ARE RINGING

Bells are ringing all over the country representing an estimated seven thousand bell choirs . . . The American Guild of English Handbell Ringers Inc. currently lists a membership of 2500 individual handbell enthusiasts . . . Sixty-five percent of the new, larger jobs coming through for Westminster graduates require leadership in bell choirs . . .

The above statistics have moved the church music department to add courses in bell ringing effective the fall of 1979. They will be taught by Donald E. Allured, a past-president of the American Guild of English Handbell Ringers, Inc., and a recognized top authority in the field, who will be on the Westminster campus six months of the year, and will travel, giving workshops and seminars the rest of the year.

Allured is a native of Lansing, Michigan, and a graduate of Alma College. He earned his Masters from Union Theological School of Sacred Music, and has served various churches as organist/choirmaster in Illinois, Indiana, Michigan, and Louisiana. Since early 1976 Allured has been spending full time in the field of handbells as a leader of workshops and clinics for directors and choirs, as a conductor for handbell festivals, and as a composer of music for bells. In 1977 he traveled 60,000 miles by plane and car to work with hundreds of choirs and directors — finding an ever-growing interest in bells and bell ringing. He first started handbell choirs at the Central Methodist Church in Lansing in 1963. Moving on to the First United Methodist Church
in Lake Charles, Louisiana, in 1965, his Wesleyan Bell Choir there quickly gained a national reputation. This choir has since made four record albums and toured all 50 states.

Proposed handbell courses at Westminster for next fall include an elementary course in basic ringing techniques, positioning of bells and ringers and beginning repertoire for those freshmen with little or no previous experience; advanced techniques and repertoire plus concert performance for freshmen with previous experience. Upper class courses will include conducting, bell program organization and administration along with techniques for beginners with little or no previous experience and in an advanced section:

Donald E. Allison

teaching and advanced conducting along with increasingly advanced repertoire and performance.

A concert bell choir is to be organized with an auditioned group of ringers from all classes. There will be guest performances by this group and one full-length recording. Other courses in adapting, arranging, and composing for bells will be formed as necessary. All classes will be guided to utilize proper equipment; to care for, repair, and adjust bells; to define goals of musicianship and musical results of bell choirs; to plan programs and tours.

In a field which, particularly in church music, appears to be growing, Westminster will be offering study under one of the main authorities in the country. "About 50% of our church music students have had handbell experience before coming to Westminster," reports John Kemp, head of the church music department. "We want to carry their training further so they will be prepared to accept the leadership of and develop proficient groups on their own."

REPORT ON THE ALUMNI ADMISSIONS PROGRAM

Westminster Choir College's new Alumni Admissions Program has gotten off to a rousing start. After the appearance of Steve Kreinberg's letter in the January issue of the NEWSLETTER, the total number of volunteers for the Program has reached forty-eight. The Admissions Staff coordinated the volunteers with prospective students in their vicinities and requested them to call or meet with the students. Initial reports from the volunteers confirm the many benefits of maintaining such a Program: prospective students' files were updated, questions were answered, information disseminated, and some new friendships established. Forrest Warren '63 reports from NYC that "I personally am very happy for having completed this part of what you asked of me. Thank you for the opportunity."

Other alumni have also expressed personal satisfaction for volunteering a bit of their time to the AAP.

As of March 1, the following alumni have volunteered for the Program: Bob Vollbrecht '67, Mary '72 and Bill '72 Mathis, Charles Frost '73, Roger Cliborne '76, Emma '45 and Jim '43 Bercau, Lee Dettra '63, Ilsa Duke Dickinson '67, Franz Engle '52, Ray Hallman '51, Corinne Goellnitz '70, Wayne '66 and Harriet '67 Richmond, Wilfred Bain '31, Michael Pavone '68, James Hejdul '66, Barbara Guy '49, Bill '50 and Marjory '53 Fuller, Maria Magliaro Polizzio '73, Bob Ivey '59, Donna Cable '71, Robin McEachern '77, Cathy Green '75, Innocenzo '52 and Lorena '52 Linhares, Phil Frowery '66, Elsie Fisher '75, Ed Starner '60, Pat Mainmone '74, Barbara Knutz '76, Forest Warren '63, John '47 and Dorothy '49 Davis, Jim '57 and Norma '58 Chidester, Marilyn '65 and Kasson '65 Crooker, Paul '77 and Becky '77 Schnell, Robert Gotwalt '51, Gerry '51 and Joanne '52 Near, Rob Upton '74, Walter McVeer '37, Janice Bonge '53, Greg Funfgeld '76, William Nash '68, Tom '62 and Andrea '63 Mills, Walter Keith '61, Betty Evans '48, Jean Kreitzer '43, James Matheny '58, David Blanchard '50, Jim Bryant '73, Ward Bedford '33, Sue '78 and Martin '78 Cherry, and Kaye '68 and Bill '68 Payn.

Future plans for the Alumni Admissions Program include a June 12th dinner and information meeting at the Choir College. Also, prospective student meetings are being arranged in the homes of some New Jersey AAP volunteers. Initiated by the Admissions Office and coordinated by Donna Cable, these meetings offer an informal setting where prospective students and their parents can meet alumni and a member of the Admissions Staff, ask questions about the Choir College, and view slides of the campus.

Are you interested in volunteering for the Alumni Admissions Program? Steve Kreinberg, Assistant Director of Admissions and coordinator of the Program, would be happy to answer your questions. You may contact him in care of the Admissions Office, Westminster Choir College, Princeton, NJ 08540 or by calling 609-921-7144.

THANKS TO ALUMNI

Many thanks are extended to the following alumni for helping Steve Kreinberg, Assistant Director of Admissions, with his fall and spring recruiting trips: Dale Deschler '71, Steve Kolarac '76, Dave Enos '75, Joanne '52 and Gerry '52 Near, Marilyn '65 and Kasson '65 Crooker, Becky '77 and Paul '77 Schnell, Wayne Gebb '74, Diane '67 and Larry '65 Biser, Jeanne Stoppels '74, Joel Mathias 'AF, Kaye '68 and Bill '58 Payn, George Decker '61, Robyn Hyland '76, Peggy '77 and Tim '76 Moore, Betty '48 and Ray '48 Evans, Jean Kreitzer '43, Richard Lynch '49, Charles Harris '77, Dorothy and Gerry Massy 'AF, Shirley Donohue '50, Mildred '55 and Robert '54 Downer, June Erdman '73, Bill Weisser '70, Joanne Baitinger '60, Frank Howard '51, Martha Loftin '39, Paul Goodwin '66, Jim Berry '49, and Isaac Keith '51. These alumni contributed their help by hosting Steve, providing valuable "local" information, arranging visits to local high schools, distributing admissions literature, or helping to arrange prospective student meetings in their churches and schools. A special thank you is extended to Mrs. Ray (Betty) Evans '48 for distributing admissions literature to over 50 high schools and 300 students in the Houston, Texas area.

SERGIO CARDENAS

"...a whole career before him."

A reviewer in Die Rheinpfalz of Ludwigshafen, West Germany, stated of a concert in Frankenthal on February 8: "Encountering Sergio Cardenas again proved to be really delightful. This was evident at once in Schubert's Overture in C Major (in Italian style), where constant tension was maintained and the charm of the Viennese composer with a touch of grace and without oldfashioned stiffness, were felt all the time. Cardenas' way of conducting guaranteed a chamber music-like honest interpretation in proper style..."
Cardenas conducted extremely purposefully, bringing forth a sensible use of dynamics . . .”

Those who knew Sergio Cardenas ’72 remember that he was the conductor of the Messiah reading, was on the honor roll and Dean’s List. His first experience as director of his church’s children’s choir at age 14. Before Westminster he studied at the School of Music of the Presbyterian Seminary in Mexico City and after his masters at Westminster in ’73 he conducted at the Hochschule für Musik Mozarteum in Salzburg, passing his orchestral conducting exam cum laude in 1975. He has received the Lilli Lehnmann Medal from the International Foundation Mozarteum/Salzburg; Prize of Honor, from the Austrian Federal Ministry for Science and Research; the Dr. Joachim Winkler Prize from the Mozarteum; and was the finalist at the First International Hans Swarowsky Conducting Competition in 1977. Since 1975, he has been the principal conductor of the orchestra of the Hochschule Mozarteum and since June, 1978, the associate conductor of the Mexican National Symphony. Other reviews have stated: “Since the very moment in which the youthful and thin figure stepped onto the conductor’s podium, we admired his dynamic absolute control of attacks and entrances and his fine sensitivity to the content and style of the work . . . the musicians followed him with a high level of concentration, reacting to the smallest gesture . . . an especial praise for the very talented Sergio Cardenas, who has a whole career before him . . .”

CLASS NOTES

1964 Sharon Grimes will receive her M.A. in History from Duke University in May. She plans to continue in the Ph.D. program in the fall, focusing on women in American history. Her address is: 5420 Sheridan Dr., Durham, NC 27707

1965 Lisel Karlsson is remarried and has a new family. She is singing opera: Lin in Turandot in Wilmington, DE and will do Trovatore next season. She has been singing in New York and sang Mahler’s Symphony #2 with the New Jersey Symphony.

1966 Wayne Richmond, minister of music at the First Presbyterian Church of Boulder CO has been holding a series of concerts to dedicate a new 44-rank Casavant in the church. Eric Brunner ’68 has assisted in several programs.

1968 Hora Diniz Lopes spends two months each year (January and July) at R. S. Francisco, 147, 18690 Itatinga, Sao Paulo, Brazil, and the rest of the year at the Seminario Teologico Batista da Sou do Brazil, Caixo Postal 2541 ZC-00, 20000 Rio de Janeiro, RJ, Brazil.

1969 Michael Pavone and the Tabor Brass Choir gave a demo-recital on music for organ and brass in February for the Brockton, MA AGO and will direct the Annual Guild Festival Service in which the choir will use their new handbell composition Carol-On published by Broadman Press. At the First Congregational Church on the Green in Falmouth MA, he will direct a program of Sacred Music of the 18th Century in Austria and America on April 1.

1970 Phyllis (Price) Sandoz and husband, Jerry, CPO 1261, Seoul, Korea 100, have adopted Deborah Ann, a second Korean child who joined her adopted Korean brother, Joshua, in the Sandoz home on December 7.

1972 David Burton Brown has a new address: 85 Sherman Drive, Carmel, IN 46032 . . . Ralph Fisher is now a buyer for "The Music Cellar," a new music shop in the Princeton Shopping Center . . . Nancy Potsman writes from Bronxville, NY that she served as a volunteer on the Philharmonic’s Phone Festival and "loved the Schubert/Bruckner Concert in November" (with the Symphonic Choir and the Philharmonic).

1973 Susan Lim is in her third year in the music department at St. Paul College, Manila, Philippines. She is conducting the glee club and the Chanteclaire, one of four Filipino groups to participate in the International Choral Festival in the Philippines in January. The Chanteclaire plans to tour Europe and the U.S. this spring.

1974 Barbara Haulenbeck will shortly be leaving her busy teaching life at Berkshire Christian College to become Mrs. Craig N. Anderson of Brattleboro, VT . . . Ron Matthews has been selected as one of the Outstanding Young Men of America and was promoted to assistant professor of music at Nyack College, Nyack, NY. A first anthem Himself has been published by RAM, 404 Kresson Terr., Willow Grove, PA 19090.

1975 Pam Warrant has been appointed to the faculty of Mercer County Community College (West Windsor, NJ) where she teaches music appreciation, guitar, and has the choir. Pam is also on the Westminster Conservatory faculty where she teaches piano and music literature. In her spare time she is working on her masters in musicology at Temple University.

1976 Michael Noland and his wife Charlene announce the birth of their first child, Lydia Marie on February 12. Mike is Director

1983 George Lundquist ’83 gave a program of J. S. Bach in transcription for two pianos by Lundquist at Loretto Heights College, Denver, CO. Both are former students of Roy Harris when he was at Westminster. This spring Wray will participate in a new choral-orchestral work of his conducted by Harold Brown ’83 in Portland, ME. George Lynn’s Conducting for English History: St. Francis will be premiered by the Music Department of the Metropolitan State College, Denver, CO in May.

1984 Rev. Luis Angel Toro’s address is Calle Pascua L-10, Villa Serena. Arechib, Puerto Rico 00611 according to his son Luis Toro, Jr. ’87

1984 Francis Weinrich reports that in addition to work in the music department of the University of Vermont (since 1950) he founded the Burlington Oratorio Society in June ’76. Since then the group has performed Messiah I, II & III, Elijah, The Childhood of Christ, The Creation, and will give St. John Passion of Bach on Palm Sunday.

1985 Marjorie (Gensner) Jovanovic gave an all-Schubert Lieder Faculty recital at Peabody Institute in February. She is the organist/choir director at St. John’s Episcopal Church in Olney, MD and has taught voice at Peabody since 1983 and organ since 69.

1986 Margaret Dow has been directing a choir at "Pilgrim Place," an interdenominational home for elderly residents. She has a total membership of 50, ages 64 to 89 who call her the "slave driver" — and she loves it.

1986 Earl C. Jolls sponsored a cello and organ recital at his church, Pearsall Memorial Presbyterian in Wilmington, NC to raise funds to enlarge the organ.

1986 Di. Wells (Gerry) held a very successful Workshop and Hymn Festival at the Fairmount Presbyterian Church, Cleveland Heights, OH on the first Sunday in Lent in conjunction with the Hymn Society of America. . . . Bill Zimmerman is an associate professor of music at Tunghai University, Taichung, Taiwan 400, Republic of China. Bill conducts a 90-voice touring choir and teaches private voice and related subjects. His address is Box 943 at the University.

1986 Mie (Ogiso) Selig is teaching in the Mozarteum in Salzburg. Her four talented daughters (who all have absolute pitch and form a string quartet) have been touring France and Germany in the summer and played at the Mozarteum last year.

1987 Luis Toro, Jr. presented La Fiesta de la Posada of Dave Brubeck in December with Brubeck doing his "magnificent improvisations" and son Chris Brubeck on bass. The Littleton United Methodist Church, Littleton, CO was packed. Luis conducted choir, orchestra and soloists. In February his Madrigal Singers presented the Mozart Vespera and the Motet VI of Bach with orchestra as part of his large music ministry.

1987 Joseph Beck has produced a O T We Were There, a film of Renaissance song and dance, with his Madrigal Singers of Saint Louis. (It is available through Phoenix Films, 470 Park Ave. So., NYC 10016 — for sale or rent. Good for classroom or arts organizations.)

1987 Sylvia (Grubbs) Stewart has been the director of five choirs at the Lavernin Presbyterian Church, Laurinburg, NC after having served in the First Baptist Church there for almost 8 years. Her Chancel Choir sang Messiah at Christmas and will do the Easter portion in April.

1983 Forrest Warren conducted a series of workshops in Fredericksburg, VA after recording a sacred album in Los Angeles to be released by April 10 on the Hilfiger label. Forrest is based in New York City.

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Pam Warrant has been appointed to the faculty of Mercer County Community College (West Windsor, NJ) where she teaches music appreciation, guitar, and has the choir. Pam is also on the Westminster Conservatory faculty where she teaches piano and music literature. In her spare time she is working on her masters in musicology at Temple University.

Michael Noland and his wife Charlene announce the birth of their first child, Lydia Marie on February 12. Mike is Director
of Music at the First Presbyterian Church, Greeley, CO and is working on a masters in choral conducting at the Univ. of Northern Colorado where he directs the University Chorus. Charlene is taking a temporary leave of absence from her responsibilities of accompanying, singing, and directing a children's choir at the church. . . Randy and Joan (Rasna) Zisler announce the birth of Matthew Jon on February 8, 1979 . . . Donna Zerbo recently brought her choir from the Hillside Intermediate School, Bridgewater, NJ, to sing for Westminster students on campus.

Barbara Goodnight is organist/choir master of St. John's Episcopal Church, AF Colorado where he directs the University Chorales absence from her responsibilities of accompanying, choral conducting at the Univ. of Northern Greeley, CO and is working on a masters in minister students on campus.

Donna J. Autula has been appointed organist at Notre Dame des Aires, Paris, France. Her address is: Chez Mme. Giscard, 70 Rue D'Auteuil, 75016 Paris, France.

Lisa J. Blyler and John L. Wilson were married on February 24. Their new address is: 1114 Bayfront, C-23, Ocean City, NJ 08226 . . . Martha Diggles is enjoying a year of research and travel in Spain. The research is in Mozarabic chant and the travel has been all of Spain plus Portugal. She plans to be in Paris for Easter. In spite of all the "enlightening" experiences she says she misses the good choral and organ music at Westminster. . . Dorothy Grunfelder led a "Worship and Music in the Classroom" workshop for teachers, congregational leaders, and parents at St. Mark's Lutheran Church, Convent Station, N.Y. Dorothy is organist/director at the First Methodist Church of Dover, NJ and gave the Schütz Seven Last Words of Christ with instruments on April 1.

Barbara Goodnight is organist/choirmaster of St. John's Episcopal Church, Hagerstown, MD. She recently instituted a new course in Methods and Materials for Children's Choirs at Shenandoah College and Conservatory, Winchester, VA.

The Duality of Worship

The Duality of Worship (continued from page 2)

not means. Great art, when incorporated appropriately into the service of worship, will thus tend to contribute to this process of Christian growth.

Correlating with the Christian understanding of the nature of God, however, is the Christian perspective of the nature of man. Worship, no more than theology or personal discipline, can be forced into one's life. We cannot just say to the layman, "OK, now worship!" We must involve him in the WHY of worship. In the words of the Westminster Confession, "Man's chief end is to love God and enjoy Him forever." But in being grasped by this end, we do not cease being human beings, men and women existing in the image of God. The presumption that worship is to be relevant to man's existence is the very precondition of worship. In this sense, worship is human before it is anything else.

Finite Man Needs Infinite God

Man needs to worship: an act that fulfills a basic need to relate finite man with the infinite God. One only needs to recall the fundamental anxiety of both the Old and New Testament: the concern is not that man will not worship, but that he will worship something less than the God of his true being and destiny. This is an important point to contemplate. A significant amount of the experimentation that took place in worship during the 1960's would tend to make us ask: "Whom are we worshipping." Worship that focuses on anything less than God is not worship. We must remember, no matter how we use liturgy as a means, that it must lead to the end of the praise of God. St. Paul reminds us that today's mysteries lead to a specific end, "We see through a glass darkly now, but someday we will see Him face to face." Art and music thus become vehicles - through prelude, solo, anthem, oratorio - for momentary glimpses of the eternal Creator.

If we need any other proof of the necessity of holding these two concepts in critical balance, it would be the predicament when we too piously say that worship must be irrelevant as an end or when we belligerently say that worship must be relevant as a means. When we believe that it must be irrelevant as an end, we are really saying we will only be satisfied by this way of thinking in that it alone affirms something essential in any relationship we may have that truly honors God. And hence, we are confessing by our satisfaction with the situation that worship of this kind is for us a means. Correspondingly, when we say that worship must be relevant as a means — that it must achieve some change or involvement or enhancement of value congruent with the intention of God — we are declaring that worship must transcend the satisfaction of our own desires. Because it fulfills something in the being of God beyond our understanding, it is in a sense, an end. It must become clear then, that worship as a means — as man's existential cry for life and the answer of Jesus Christ to that cry — can be only conceived with real integrity when it is subject to the dualistic nature of irrelevance and relevance. Just as we cannot separate the Word from God, neither can we pull apart the relevant aspects of worship from the irrelevant ones. To be sure, this is an ideal that all of us will never fully achieve, nevertheless, we are never relieved of the responsibility to test our motives.

Liturgy Involves Life of Believer

Let us now speak specifically about the worship service. Liturgy can be defined as simply "the people at work." Without the participation of the individual believer, we do not have real worship. Yet as the layman works his way through the worship experience of liturgical action, there must be a time of contemplation, a time of revelation, a time of spiritual challenge. Liturgy is more than what happens at the arbitrary hour of 11:00 a.m. on Sunday. It involves the total life of the believer fifty-two weeks a year. When we come to understand that what happens between Sundays is as important as what takes place in the formal Sunday service, then we are ready to take our responsibilities in the liturgical action of the worship experience.

Liturgy does not need to be relevant all the time for it to be meaningful to the individual believer. The key is to encourage the layman to accept his role as a participant by faith. What evokes our awe is not only that God is lifted up in worship, but that He has also come down to us, making our life and death His own. What evokes true participation in worship then is not that all things in the liturgy are relevant as means, but that which may be irrelevant may lead us to the end of true worship, spiritual growth. Thus worship is authentic only when it is an end in the sense that it transposes our life into an experience that has eternal and spiritual meaning. It detaches us from, and at the same time involves us in, human meanings. Only in worship, and only as worship intentionally, not unintentionally, enfolds us in this unfolding, can it be an authentic encounter with the God who has committed Himself to the world. When we realize this duality and apply it to our worship planning, we will then enjoy and take new delight in our Christian experience.