The Editor's Monody

by Carlette Mueller Winslow

This writer should change her name to "Ripette Van Winslow." Rip's return! Of such is the feeling when one returns after 36 years to find many things the same, but others much changed.

The class of 1940 entered a quadrangle only four years old with small trees and nothing but an open field beyond the chapel. The boys' dorm was on one side, the girls' on the other, and life was simple. During our four years on campus, a King abdicated, the Germans overran Poland and the Low Countries, but Pearl Harbor was still to come in '41.

Music then, as it does still, tended to isolate even though it is always spoken of almost reverently as a "universal language." We sang, we studied and practiced, we had compulsory chapel every day and we ate three meals together in the old commons with the spontaneity of a large, happy family. "Mama" and "Papa" Williamson were strict, but were always there. They often ate with us, taught us, philosophized and all but spanked us when we were bad. There was a great warmth on campus which in retrospect is not mere nostalgia.

With our class, the school was a ten-year old pre-adolescent, although as one contemporary put it recently, "We thought we were going to an old, mature institution." People knew about us—because of the choir's tours, and because of our weekly coast to coast, live, radio broadcasts over NBC! People did not have as many recordings then as on other campuses of today—is there. Rules and regulations? Well, times have changed! The sound of the choirs? Much better in tune to this fiddle player's ears! Bass, not quite as deep. Very few students came to Westminster directly from high school in those days, hence, the students were older and the tone was apt to be more mature.

Westminster is now 50 years old and has had its ups and downs just as has any middle-ager. Its image is clean and mature. A spirit of purpose—at least more so—is there. Rules and regulations? Well, times have changed! The sound of the choirs? Much better in tune to this fiddle player's ears! Bass, not quite as deep. Very few students came to Westminster directly from high school in those days, hence, the students were older and the tone was apt to be more mature.

Westminster Choir and the whole student body formed the Symphonic Choir. With the "Hungarian invasion" (the Roth Quartet and a student quartet of Hungarians), an orchestra was begun. For broadcasts and small performances, Westminster had its own orchestra. Weekly string quartet concerts were attended on Wednesday afternoons and considered essential for everyone for musical growth. We lived for the most part on a tight little island with the sound of singing uppermost in our lives.

But that was 40 years ago. And much has changed, although many things are the same. The four original buildings are remarkably the same; they have worn their years well. The chapel looks the same, albeit only part of the student body now gathers there once a week. With a family three times the size of 1936, there is no place now on campus where all the students can gather at once even if they want to and some closeness is thereby lost. Today, as then, Westminster students are very supportive of one another. Peers are one another's best audience.

A spirit of purpose—at least more than on other campuses of today—is there. Rules and regulations? Well, times have changed! The sound of the choirs? Much better in tune to this fiddle player's ears! Bass, not quite as deep. Very few students came to Westminster directly from high school in those days, hence, the students were older and the tone was apt to be more mature.

Westminster Country-wide. Westminster is now 50 years old and has had its ups and downs just as has any middle-ager. Its image is clean and its purpose is clear, but after 50 years it disturbs me to have people say what?

where? when Westminster Choir College is mentioned. This should not be.

I say, "music tends to isolate," and musicians who should be the best of communicators are often so wrapped up in their own little worlds that they forget about the rest of the world—even about the rest of the musical world.

President Robinson brought out to those at the Administrative Retreat in October that he is constantly amazed at how many people it now takes to do the jobs that the Willamson did almost singlehandedly decades ago.

But, in all fairness, there weren't as many jobs to do. Education, like everything else, is more complicated with more procedures and red tape, but is also more thorough. Methods have become more sophisticated and the jobs more professional for faculty, students and administration.

This writer's job, that of public relations, is to try to despel the what? and where? when Westminster Choir College is mentioned. It is the job of public relations to erect a platform on which other departments can build. We must tell the story of Westminster over and over by different means and with new tunes so that the big world out there takes constant notice. We must tell the story so the choirs may sing, the most talented want to be our students and those holding the money bags will open them to us.

This needs to be done with a constant exposure in the press and other public media, keeping in mind that the media is interested in NEWS. The possibilities, even after 50 years of exposure, have by no means been exhausted. Nothing has been done with radio, for instance, in many years. Our aim is to hear the sounds of Westminster country-wide.

In order to do this, we must have direct communication with every facet of Westminster—faculty, administration, students, alumni, friends, and benefactors. We need input from all in order to tell the story. Are you listening?

Carlette Winslow is the daughter of composer Carl F. Mueller, a 1940 graduate, who was first introduced to Westminster when her parents attended summer school in Winston Salem in 1926. She has held various church positions as organist/director and director; was a member of the violin section of the New Jersey Symphony for 18 years; was editor of New Jersey Life, a regional magazine about New Jersey, for 10 years; was director of public relations and advertising for the Paper Mill Playhouse for four years and is continuing in that capacity with the Newark Boys Chorus while she is part-time at Westminster. Last year, she was asked by President Ray Robinson to edit the college's 50th Anniversary recording with Ken Wight ('50) which was entitled A Symphony of Voices. This year, President Robinson asked her to step in as director of public relations—a post vacated by Robert W. Jones.
Letters to Alumni

Dear Alumni:

Being a part of the college community this year is very convenient as I serve as your President of the Alumni Association. It certainly keeps me enthusiastic about Westminster and about telling you of the work being done here.

I want all of you to know about the astonishing energy and dedication that Steve Sharp brings to his work in the Alumni Office. His sense of organization and insight into his work is something to behold.

I heard this week that 56% of our student body is here because of the influence of alumni. Obviously this is the most important way that you can help the college.

Also I cannot stress enough the need for your financial support of the Alumni Fund. In recent years the contributions have increased but the need is as great as ever.

Our fall Alumni meeting was a success with 100% attendance. The valuable participation of students on every committee was a special event this year.

I urge you all to put Alumni Week on your calendar. I would like to see the enthusiasm generated by the 50th anniversary celebration continue and this is the time to show it. The committee has planned an excellent week with a variety of programs that will impress you.

As you can see, I am encouraged as I begin my two-year term. It is an important time in the life of Westminster and your interest will make a difference.

My best wishes to you all.

Marvin Keenze (1959)

Dear Alumni:

We’re already planning for this year’s Alumni Week festivities. On the drawing board is a special idea, which can involve you. We’re asking for contributions (not monetary this time!)

Have you done anything interesting in the music field within the last year? Yes . . . then send us any memorabilia, which you would like to share with your fellow alumni. Perhaps your creative efforts can inspire someone else and provide us all with food for thought.

We have already set aside the foyer of the Talbott Library to display your accomplishments (programs, materials, records, published music, etc.). We reserve the right to edit, of course.

This is a wonderful opportunity to let everyone see where your Westminster experience has led you. As students, we are interested and we’re sure your classmates will be also.

Send your materials to: Alumni Week Display
c/o Alumni Office
Steve Sharp, Director
Westminster Choir College
Princeton, New Jersey 08540

Include return postage if you want your display returned by mail or, you may pick it up at the end of Alumni Week. We’re looking forward to hearing from you.

Sincerely,

Rob Turnbull ’78
Cynthia Matchette ’77
Display Coordinators

FOR UNINTERRUPTED COMMUNICATION

when you . . .

- move to a new address or employer
- change name or receive mail addressed incorrectly

please let us know immediately so that we can stay in touch. Contact us whenever you have questions or suggestions regarding Alumni Services.

SUMMER SESSION, 1976

The 1976 Summer Session with its thirty-six workshops and festivals in Princeton and ten workshops in California, continued to draw national attention to Westminster’s unique program of continuing education. Such outstanding artist-teachers as Maureen Forrester, Martial Singher, Helen Boatwright, Phyllis Curtin, Marie-Claire Alain, and Robert Shaw, joined members of the Westminster faculty and guest lecturers from around the country in presenting courses and master classes for more than 1200 campus visitors.

Revenue from Summer Session contributes significantly to the financial stability of the institution and the quality of the summer offerings adds much to positive impact Westminster is having on the musical community in America. Princeton is still the place to come for the widest selection of workshops in choral music, vocal music, organ, music education, church music, and for high school vocal camp.

Charles Schisler, having become Dean of the College, has named Daniel Pratt to succeed him as Director of Summer Session. Mr. Pratt, who is also head of the Westminster voice department, took over his new duties last May. He, along with his new assistant, Barbara Max, is presently hard at work making preparations for another great summer in 1977.

If you would like to be on the Summer Session mailing list and receive a brochure listing all workshops and festivals for 1977, simply write to Summer Session, Westminster Choir College, Princeton, N.J. 08540.
FALL BEGINS

The 1976-77 campus calendar opened with registration for fall semester on August 27 although the residence halls had been open since August 21st. During the first week, fun and frolic greeted the students on Saturday night with a cabaret in the Playhouse—put on by the sophomores.

CONVOCATION

Convocation at 8:30 AM on August 26th in Bristol Chapel was preceded by a prelude of bells, Robert Carwithen, carillonneur and organ, Joan Lippincott. The faculty regalia marched to Warren Martin’s Processional and took their places. Dr. EriK Routley gave the Invocation and Benediction and read the Scripture.

Awards were presented as follows:

Faculty Prize: Mary Michaels, Larry Molnar
Alexander McCurdy Award in organ: Brenda Arnold, Roger Miklos, Marvin Mills
Arthur Judson Award in piano: Ira Demery, Susan Reiss Morris, Robert Convery
Walter Johnson Award in voice: Jennifer Larmore, William Loy, Cheryl Nickerson
James E. Thomson Scholarship: Helene Schneiderman, Elizabeth Van Heisen, Patricia Saunders
Carl F. Mueller Scholarship in composition: Ralph Purri

Dean Schisler gave special recognition to Nils Bach for his 41 years of service to Rutgers. He commended the excellence of the College’s faculty for its concentration on teaching with no pressure to "publish or perish"—which is all too common on the average campus.

STUDENT STATISTICS

This year’s student body, as reported by the Associate Dean’s Office, is comprised of 54% women and 46% men. Some 40% of all students coming from New Jersey. Total numbers are 389 undergraduates; 45 graduates and 26 special students. Sixty percent of the undergraduates are music majors; 32% are church music majors and 8% are performance majors. Voice majors/principals/concentrations make up 53% of all students; piano, 10%; organ, 34%; and the remaining 3% are graduate conducting majors. More piano talent caused a drop in the vocal major percentages over last year.

FACULTY RECITALS

Susan Robinson, soprano, of the faculty led off the year’s parade of recitals on October 4th with a program of English songs, beautifully executed and accompanied by Edgar Rebich '60 at the harpsichord and piano. (Ed is now not only playing, but voicing harpsichords for a company in Boston.) Several of Susan’s songs featured an added viol di gamba.

Judith Nicosia and Lois Laverty, also of the voice faculty, gave recitals on September 12 and 26th to raves from all who were in attendance. Judy performed Purcell, Rodrigo, Rachmaninoff and Messiaen, accompanied by Shaun Jacobson; Lois, a program of lieder featuring Schumann’s Liederkreis and Schoenberg’s Das Buch der Haengenden Gaerten. David Agler was at the piano.

PARENTS’ WEEKEND

Some three hundred parents were on campus October 17 and 18 for Parents’ Weekend. An informal concert Friday evening included skits by Mark DeMareo and Dan Beckwith, and “The Voice Lesson,” written by David York and sung by Helen and John Kemp. The Ira Spaulding Chorale was heard in a group of spirituals.

After a coffee hour on Saturday, Dean Schisler led off a day of panel presentations by faculty and students; a Chapel Choir demonstration; and an evening concert by William and Louise Cheadle, duo-pianists; the Chamber Singers, conducted by Dennis Shrock; Daniel Pratt, Head of the Voice Department; Joan Lippincott, Head of the Organ Department; and Westminster Choir, under Joseph Flummerfelt’s direction.

Dean Schisler pointed out to parents how a college such as Westminster is typically a product of American democracy at work: a small, independent college doing its thing in its own way having been founded on faith and hard work and continuing to exist that way. He commended the excellence of the College’s faculty for its concentration on teaching with no pressure to “publish or perish”—which is all too common on the average campus.

CHOIRS IN PERFORMANCE

October 1 found the Symphonic Choir in New York at Carnegie Hall for a performance of Mahler’s Symphony #2 under James Levine (after having been ably prepared by Dr. Flummerfelt.) Raymond Ericson of The New York Times wrote: “The chorus and the vocal soloist, who have not very much to do quantitatively, are yet crucial to sustaining the mood of the work. They must be perfect, and they were... The Chorus’ ethereal entrance and later sonorous passages could not have been more moving.” The Symphonic Choir was again in New York on October 9th for a performance of Mahler’s Symphony #3.

At home, the Oratorio Choir gave an afternoon concert in Bristol Chapel of English music from Tallis and Byrd through Gibbons, Purcell, Handel, Stanford, Holst, Vaughan Williams to Benjamin Britten. This was the first of a series of programs designed to expand the repertoire of both performer and audience. “The Oratorio Choir,” said conductor Dennis Shrock, “is a repertoire group. We learn and perform a lot of music. And through this music we trace the development and lineage of a particular genre.”

Father Lucien Deiss spoke on “Music in the Liturgy” in Bristol Chapel on October 24th before his two recording sessions with Westminster Choir for World Library Publications, Inc. on the 24th and 25th.

An Alsatian, Father Diess has been involved in the official liturgical reforms of the Vatican II Consilium. He conducts biblical and liturgical workshops in most countries on every continent in the world and has recorded his own songs in five languages. The Westminster Choir recordings will be available through World Library Publications.

WHO’S WHO ON CAMPUS

Martha Dudich, Robert Faussett, Richard Hynson III, Cynthia Matchette, Jolee Miller, Helene Schneiderman, Jay Smith and Denise Wigfall have been nominated and approved for Who’s Who Among Students in American Universities and Colleges.

MORE FACULTY PERFORMANCES

William and Louise Cheadle played a program of piano, four-hands as well as duo-piano on October 26, highlighted by a Scherzo Suite by Warren Martin. The suite, written especially for them, is unique. “I don’t know of any other scherzos, but there is no reason why it can’t be,” stated Martin. “Scherzo means ‘playful’ and this suite is five different phases of playfulness.”

“Warren Martin week” continued on the following Sunday night when Ms. Robinson, Nicosia and Laverty presented a recital of Martin’s vocal works—some dating from 1932. As reported in the campus Calendar of Events re-dubbed the “Westminster Wag” and edited by Associate Dean Peter Wright: “Do you realize that the
Events, and People

Martin works dating from 1932 were those of a 15-year-old? That's when Warren enrolled as a student at Westminster. The arias from that period struck me as very superior Donizetti. By the time he graduated, and for ever after, he wrote in the style of Warren Martin—which is a very good style indeed. In particular, roses to smother all the females in the excruciatingly delicious that I expected Martin works dating from 1932 were Warren enrolled as a student at Westminster. The arias from that period struck me as very superior Donizetti. By the time he graduated, and for ever after, he wrote in the style of Warren Martin—which is a very good style indeed. In particular, roses to smother all the females in the excruciatingly delicious that I expected Martin works dating from 1932 were Warren enrolled as a student at Westminster. The arias from that period struck me as very superior Donizetti.

Periodic recitals for the students are scheduled throughout the year, with the first taking place on November 21. Dorothy Piburn, one of the Prep’s Suzuki violin teachers has organized other Suzuki teachers in the area to give a demonstration of the method at the Quaker Bridge Mall outside of Trenton. If not a “first” of its kind—it is quite unique.

On November 16, Sarah Bullen was joined by Flutist, Claire Racamato, accompanied by Marion Zarzeczna at the piano. Sarah Bullen, a pupil of Maucel Granjany and Mildred Dilling, is anxious to add harp to Westminster activities. Claire Racamato is a flutist with the Trenton Symphony and is on the faculty of Trenton State. Ms. Zarzeczna teaches at Westminster and the Curtis Institute. This program, as have others, drew an audience from the community to the college for superior chamber music-making and thereby extending the Westminster influence.

STUDENT PRODUCTIONS

Westminster thesbians added The Fantasticks to their roster of West Side Story, Play it Again, Sam and Plaza Suite on November 19th and 20th. The production was student produced, sung and played. "The show is well-adapted for our needs," said Craig Byers, the director, "Because it calls for a small cast and a small set. We have no trouble as far as singers are concerned, but our stage facilities are limited."

The opera workshops, directed by Associate Professor Robert McIver presented three operas in early December: La Serva Padrona (The Maid as Mistress) of Pergolesi; Der Schauspieldirektor (The Impressario) of Mozart; and The Telephone of Menotti. The operas were given three performances on December 1, 2 and 3 with some double casting to give exposure of opera to more students. The costuming, sets and props for all opera productions are fairly rudimentary—the emphasis being on the music and stage movement. Those students involved have reported: “It’s fun, we love it.”

THE WESTMINSTER CHOIRS AT CHRISTMAS

The Christmas season is always a choral one, and 1976 is no exception. The Symphonic Choir, prepared by Dr. Flummerfelt, will be giving five performances of Haydn’s Lord Nelson Mass and the Poulenc Gloria from the 16th to the 22nd of the month, with the New York Philharmonic under Leonard Bernstein. On the 20th, the choir has a date to record both works.

After many years and the efforts of many people (your editor included), Westminster will sing with the New Jersey Symphony. The Westminster Choirs have sung with most all of the major orchestras in the East and the New Jersey Symphony has done choral works with other New Jersey-based groups, but this is their first series of performances together. The four performances with the Oratorio Choir—in Princeton, Flemington, Ramapo and Newark—will be conducted by John Nelson and prepared by Dennis Shrock.

The Chamber Singers, again under Dennis Shrock, have been more or less concentrating on Madrigals from the 16th to the 20th centuries this fall. “Most people,” explained Shrock, “think of madrigals only as 16th century Italian or English relics that describe lovers rollicking and rolling in the clover or swooning over unrequited affection. But they are much broader than that. They cover all the centuries since the 16th in many countries and there are little sound pictures which describe all sorts of varied aspects of life—little pieces of music which paint intimate vignettes.”

These "vignettes" from Musorgsky’s signor mio of Palestrina to My Bonnie Lass She Smelled the P.D.Q. Bach were presented in Bristol Chapel on November 22. Parts or all of the program were also heard in Doylestown, Pa., Plainfield, N.J., and for the “Adult Continuing Education Congress” at the Americana Hotel in New York.

The Chapel Choir will be gearing up for a tour in the spring after the holidays; tryouts for a selected group will be announced in December. Meanwhile a Christmas program including Vittoria’s O Magnum Mysterium and Palestrina’s Hodie along with Norman Lockwood’s Carol Fantasy will be heard in Union and Jamesburg, N.J. among other performances.

At this writing Westminster Choir, expanded to 80 voices, is hard at work on the Krzysztof Penderecki Magnificat which will have its American premier (Penderecki conducting) on January 7th in New Haven and repeated on March 2 in Carnegie Hall. The choir prepared by Dr. Flummerfelt will be joined by the Yale University Orchestra.

ON AND OFF CAMPUS

A full complement of student recitals goes on week after week: organ recitals on the chapel organ and on the Casavant dedicated to William H. Scheide, long a trustee and good friend of the College; voice and piano recitals in the Playhouse. Organ, voice and piano performance classes have been held at regular intervals.

An active faculty on campus is equally active off campus. News of these activities is hard to come by, but the following is an incomplete report of its diversity. . . . Joan Lippincott toured to Indiana; Dayton, Ohio (in the Westminster Presbyterian Church); Parkersburg, West Virginia; Glenn Falls, N.Y.; Camp Hill, Pa.; and gave her only area appearance on the organ of the Chapel at Lawreneville School on November 14 . . . Harold Zabrack held a public master class and gave a recital at CAMI Hall in New York of original piano works for the “Piano Teacher’s Congress”. . . . Phyllis Lehrer played a piano recital at the California Institute of the Arts in October; a noon concert at Douglass College and a Benefit Solo Recital in New Brunswick plus a third of the Millstone Trio for Young Audience concerts . . . the Cheadles have appeared on the Summer Series at the Jewish Community Center, Trenton; Westminster Summer Series; St. Mark’s Fine Arts Series, Hamilton Square; Trenton State College; and as duo-piano soloists with the Trenton Symphony in Mozart’s Concerto for Two Pianos K365 . . . Judith Niccolsi toured for two weeks in November with the “Performer’s Committee for 20th Century
Music. The groups gave five concerts and several TV shows for PBS in South Carolina. In December, Ms. Nicosia sang a concert of contemporary music with the Rutgers Chamber Ensemble and was soprano soloist in Respighi's Laud to the Nativity and Mozart's Coronation Mass with the Rutgers University Orchestra.

THE SATURDAY SEMINAR

Two or three times yearly, the Church Music Department under John Kemp holds a Saturday Seminar. A special area of church music is in focus for each session and on November 6th, the focus was on choral music in the church.

John and Helen Kemp were joined by Erik Routley and Joseph Flummerfelt. Each played a particular part in the seminar which was attended by 196 registrants and some 90 current students. An unofficial but fairly accurate guestimate tallied the registrants as one third brand new to Westminster, one third repeats and one third in some way associated with the college—as graduates or summer school students.

Conducting was a three-ring affair. Basic techniques by John Kemp used unprepared material. Those who conducted the group were not prepared in advance, but used materials provided in a packet. Helen Kemp dealt with techniques in conducting children and gave new ideas on how to approach children. Flummerfelt worked with those who had prepared material before they came and had signed up for advanced conducting. Since everyone could not conduct, in a one-day seminar, ideas were picked up by watching Flummerfelt work with some members of the group.

As the seminar was focused on choral music and choirs, Erik Routley demonstrated the use of hymns as a resource for choirs, using his Westminster Praise which he designed for the College's Chapel.

"The repertoire session was far better than usual," reported John Kemp. "Dr. Flummerfelt took the group and created them into a choir. The reading came off much better than we expected."

As has been the custom at other seminars, the Fortress Book Publishing house was on hand in the foyer of the library with a very full selection of books and music for browsing. Dean Schisler extended greetings to everyone in the absence of Ray Robinson.

The next Saturday Seminar is February 26. The subject: "The organ in Church." Various aspects of the subject will be explored by Joan Lippincott, Eugene Roan, Robert Carwithen and Robert Schuneman, who will also speak about harpsichord.

BARBARA THAYER JOINS BOARD

Mrs. Frederick M. Thayer, Jr. of Bethlehem, Pa. was elected to the Board of Trustees of Westminster Choir College at the recent meeting of the Board in October.

Although not a musician, Barbara (Bobbi) Russell Thayer is art-minded, possesses considerable artistic ability herself, and has had a life-long interest in arts and community projects. She is a graduate of the Germantown Friends School, and Wellesley College, class of 1949. Prior to her marriage in February, 1964, she was a member of the editorial staff of the Saturday Evening Post. During her years as a member of the Junior League of Lehigh Valley, she edited League World, the chapter's monthly publication. She also assisted in the League's "Art Goes to School" project which introduced the study of art and artists into the elementary public school curriculum via volunteers. As a member of the Society for the Arts of the Allentown Art Museum, she served as a volunteer for Historic Bethlehem, Inc.

Mrs. Thayer's other community activities include several terms as president and as a board member of the Sayre Child Center which operates three day-care programs. Currently, she is a board member of the Lehigh Valley Guidance Clinic and when her two sons were in their pre-school years, she helped form a nursery program that later was absorbed by the Bethlehem Y.W.C.A.

As a member of the Episcopal Cathedral Church of the Nativity in Bethlehem, she has been in charge of a number of parish committees—particularly those concerned with art and decor. She has long been interested in the Philadelphia Orchestra and in Philadelphia garden club activities.

With her late husband, chairman of the Board of Westminster Choir College who was tragically killed in an automobile accident last March, Mrs. Thayer has been (and still is) an active member of the Saucon Valley Country Club. She is an avid tennis and paddle tennis player, and a "down East" sailor off the coast of Maine, where she still maintains a summer home.

Both Thayer sons are college students: Samuel Wietar Morris Thayer is a senior at Trinity College, Hartford, Conn.; and Philip Kilbourne Thayer is a member of the sophomore class at Denison University, Granville, Ohio. Mrs. Thayer is the daughter of Mr. and Mrs. Donald Russell of Falmouth Foreside, Maine.

ADMISSIONS COMMUNICATION

We are delighted to report another outstanding year of alumni support for our admissions program. Of particular significance is a measurable increase in the quality of the freshman class. This year's new student group had 76% in the top two-thirds of their high school graduating class compared to 48% of the class entering in 1974. The Scholastic Aptitude Test (SAT) mean results are 23 points higher than last year. On the musical side, the Basic Musicianship Test score mean remains at 85% in spite of the fact that the test was made more difficult by five to eight points. The picture is very encouraging, particularly when the national mean scores are down.

This year we are attempting to develop a more organized alumni/admission recruiting program. Marilyn O'Connor, Associate Director of Admissions, has mailed letters to many of you requesting the opportunity to meet with interested students in your area in a personal setting (school, church or home). Within the next few weeks we will be forwarding information sheets containing specific counseling, admissions, and financial aid facts to those interested and in a position to effect college selection.

Our purpose is to accurately articulate our special kind of educational environment and activities. As the year progresses, Steve Sharp and I will evaluate results and prepare a formal Alumni/Admissions Plan for the
RETURN OF THE FRIENDS

In the College’s early years, when the founder, John Finley Williamson would prepare for a Westminster Choir tour, there were several nationally prominent business, society and church leaders to whom he could turn. Thomas Watson, the founder of I.B.M. and Mrs. Herbert Hoover had joined the ranks of those who followed the example of Katherine Housk Talbott, that wonderful woman of Dayton, Ohio who was so helpful in first presenting the choir to a world that marveled at the “new sound” in choral music. Others were encouraged by the leading symphony orchestra conductors of the twenties, thirties and forties, to support the education of students who could perform so professionally, but whose lives were dedicated to leading and teaching their fellow humans in churches and schools across the nation. In fact, Leopold Stokowski and Sergei Kouessevitsky were in the vanguard of those who insisted that the College move to Princeton in 1932, facilitating Westminster Choir performances with their orchestras. The correspondence of those early years reveals a fascination with the full tonal quality of choral sounds and with the outstanding individual voices that gave such memorable performances. LoRean Hoddap, recently retired and much loved teacher of voice, was one of the most ardently admired student soloists.

Typical of the stories is that of a visit by maestro Arturo Toscanini to the campus for the first rehearsal he was to conduct in preparation for a New York symphonic concert. As Mrs. Shirley W. Morgan, wife of the famous architect who designed the original campus, tells it, “Toscanini had taken great pains to describe the necessity for precise phrasing and the importance of tonal quality. He was almost condescending and certainly was expecting an arduous series of drills on fundamentals. Then he raised his baton and suggested a first attempt. The voices responded and the maestro’s enthusiasm grew into ecstasy. He walked among the singing students, blowing kisses and nodding his head approvingly.” That was the beginning of a series of wonderfully successful adventures for him and the choir. Among those early admirers were many prominent clergy and lay people. They, like others, were captured by the technical competence of the Westminster Choirs. They, like John Finley Williamson, saw the potential for every church to have, in effect, a choir school of its own led by one of those proven professionals. Such was the case with Charles Seabrook, the genius of New Jersey farming. His will, leaving a million dollars to Westminster, specified that the income provide scholarships for the education of future music leaders. That fund, in trust for the College, is continuing today to supply the bulk of scholarship income.

Some are still loyal, others join

What happened to the others in that changing entourage of support? Fortunately, the descendants of Mrs. Talbott have faithfully followed her example. Several of the Princeton families continue as loyal friends. The record shows that several had chosen to form foundations for effecting their benevolent wishes. Their specific, personal support of Westminster yielded to broader interests. Support of the Arts found an insatiable and previously neglected ocean of cultural organizations upon which to spread the good will of foundation donors. Conscientious efforts to establish priorities had to be made. Grants were distributed among the standard professional organizations—symphony orchestras, ballet troupes, opera groups—all truly deserving. Grants to educational institutions emphasized scientific interests. Federal and state arts programs also focused on the entertainment forms. These were conditions faced by President Emeritus Lee H. Bristol, Jr. and by our current president, Dr. Ray Robinson. Dr. Bristol tirelessly met with thousands of potential new friends and persevered in encouraging hundreds to support the unique professional education offered at Westminster. Several foundations also heeded his insistent pleas, making possible construction of the Talbott Library. President Robinson continued the search and met success with more friends and some significant, first-time foundation grants. Our dedicated Board of Trustees also undertook to find new friends and to create interest among foundation executives. Slowly, but surely the ranks are swelling.

The promise is better church music

These new friends tell us that their principal reason for interest is the positive potential Westminster programs hold for strengthening the music offerings in their churches. Apparently, during the last decade many churches have suffered from lack of music leadership. One foundation executive, who is also a prominent lay leader, tells us that the same people who earlier demanded less choir participation in church music offerings in his parish, are now insisting upon professional guidance to blend innovation with tradition. “They say that we shouldn’t have listened to them,” he reports.

Other new friends are reacting in appreciation for the dedicated services of alumni music leaders. Some also see the promise of rebuilding their parish music programs under the guidance of professionally trained graduates, who have apprenticed as part-time choir directors and organists as well as in symphonic performances of great works.

Among conductors, Bernstein, Dorati, Ozawa, Levine and others are replacing old friends.

Robert Shaw has become a “regular” as leader of the Westminster Seminar Workshops, statesman, comedian Bob Hope is unabashed in his serious praise of Westminster.

Foundations, in the last academic year, gave more funds than ever before for ongoing programs such as Church Placement, Church Music Seminars, library enrichment and scholarship funds for studies in Voice, Organ and Piano. Finally the search for an improved “quality of life” has again discovered the cultural contributions of the College.

The Golden Era

Now we enter the Golden Era in this glorious fiftieth anniversary year. Critics are acclaiming new heights in choral performance with the Atlanta Symphony, Boston Symphony, National Symphony, New York Philharmonic and Pittsburgh Symphony orchestras. But more than that, millions of potential friends in churches of all denominations and in schools and communities across the nation are participating in music led by Westminster-trained leaders. With increasing alumni support and that of the new leadership we should succeed in meeting the $200,000 annual fund goal. We must balance the $2,700,000 budget for 1976-1977.

The Golden Era program envisions a doubling of the present $1,200,000 in endowment and trust funds by 1981, and the construction of, first a Music Center-Organ Recital Hall, then a Classrooms-Faculty Offices facility. To accomplish these capital objectives, some of our new friends must choose to perpetuate their support with significant capital contributions in addition to the continuing, representative annual gifts typical of former years. We need more new friends and those already in the ranks tell us that they need Westminster.
The Spoleto/Westminster five-year collaboration has been a most beneficial experience for both parties. For the choir, it has meant growth of its European platform plus the opportunity for students to be at the core of the best of professional participation. For the Festival, the choir has set a standard of choral excellence, unmatched anywhere. Critics here and abroad have pointed to Westminster Choir as a model of excellence, lamenting that Italy has no chorus of this calibre. Praise has been extravagant. Gian Carlo Menotti is happy with what he hears and sees. The names of Westminster Choir and Joseph Flummerfelt are very famous in Italy.

"It is impossible to measure the cultural impact that the Spoleto experience has on students," said Flummerfelt, conductor of the choir and permanent choral conductor of the festival. "By that I am not necessarily talking about the musical and artistic impact, but, rather, the experience of simply becoming part of another community as the choir does for five or six weeks every summer. In Spoleto, students live in Italian homes; learn the language; eat in various restaurants every day. The ambience of the town binds everyone together so that students have the experience of interacting with other artists of the festival. Out of this can come extraordinary, magical things.

A "Family Atmosphere"

"There is interaction between members of the choir and the 100 member orchestra—most of whom are approximately the same ages. There is interaction between members of the choir and the more mature artist/soloists. It is almost a family atmosphere where students can informally have a cup of coffee or a drink with big-name artists to talk about singing or acting or whatever they happen to do. They feel free to question them on how they got where they are—an invaluable experience for the future performer.

"Artistically, the choir has the opportunity to work with the best of musicians, directors, stage managers and technicians. It is an invaluable experience to be the chorus of an opera where essentially no expense is spared and where one finds the same calibre of work in terms of costumes, sets, staging and orchestra that one would find at the Met. The technical staff at Spoleto is absolutely brilliant and the scenery, unbelievably well-done. This kind of experience cannot be found on any campus.

"The reputation of Westminster Choir has undoubtedly been enhanced by our residence in Italy. It has been reflected in the press both here and abroad and we have been the talk of the Italian musical community. We have been heard by many important composers. Menotti, of course, raves and raves. But when someone such as Samuel Barber comes to Spoleto, he not only comes to performances, but seems to enjoy sitting in on our rehearsals.

"Everyone speaks of the choir's sense of commitment; of their passionate love of and involvement in what they are doing. All this involvement has been carried out with professional demeanor—free of the backbiting and rancor which is often part of other 'professional ensembles.'"

Choir Invited through Flummerfelt

Five years ago, Westminster Choir became chorus-in-residence at the Festival of Two Worlds which had been established by Gian Carlo Menotti and Thomas Schippers in 1958. Dr. Flummerfelt and his Florida State University Choir were part of the festival the summer of 1971, but with Flummerfelt's move to Westminster in the fall of 1971, Westminster was invited to participate the following summer. Before this time, an Italian professional chorus usually performed the annual opera and various American college choirs—those of whom happened to be traveling in Europe—were invited to give a concert or two at the festival.

With Westminster's residence came more choral activities until now they include involvement in the opera (generally with a large choral part); a marathon concert; outdoor, informal concerts of Bach on the piazza; an "Homage" concert; a concert in the cathedral for the choir alone; and a large piazza concert for all the forces. It entails a lot of singing, a lot of learning, and results in a great deal of satisfaction and experience.

Those who have been to Spoleto and have attended the festival speak of the charm of the town and its perfect setting for music. It contains a 19th century opera house called the "Teatro Nuovo," which is horseshoe-shaped, tiered and very ornate with gilt and red velvet. It seats around a thousand and is a larger copy of the "Caio Melisso," built in the 18th century and used now for chamber music and chamber opera. The Melisso is on the Piazza del Duomo which is the scene for the final concert of the festival. The "Teatro della Set" is a Roman cellar and is used for avant-garde theatre. Besides the cathedral, the churches of San Nicolo and Santa Eufemia are used for concerts and exhibitions. The recently restored amphitheatre seats 3,000.

Music, Mystique in Spoleto

Spoleto has a mystique which makes people want to return, they say. There

Last summer's Gershwin Festival, held in the Roman amphitheatre. The choir is in the background. Soloists were: Steve Rivers, David Arnold, and Alpha Floyd.
CONNECTION

Five Years as Silence at Spoleto

Editor's note: material for this article was prepared by Sandra Watters, graduate student. Many thanks to her for her assistance.

are often several performances going on at once and besides the aforementioned concerts, choir members are often called upon to participate in the chamber music series and other events calling for a choral counterpart. When not singing in a concert or rehearsing—often five or six hours a day and even more when staging is involved—choir members may attend a variety of events. These include ballet, modern dance, folk dance, orchestral concerts, poetry, the visual arts, classical and avant-garde theatre. They also contribute to the festival feast with informal vocalizations wherever space and whenever time permits—just for fun!

Mobil Oil is the angel behind much of the renovation of Spoleto, making it possible to hold a large festival in this small medieval town. Hotels and other related services have moved in, transforming a once-forgotten spot in the Umbrian hills into an international tourist attraction during festival time. Although the Spoletoni have benefited by the hustle and bustle of the festival, they stand apart from actual attend-

ance at the events. Ticket prices, although moderate by our standards, are beyond their means. As a “thank you” to the town, Westminster Choir initiated the one free concert of the festival, which is held in the Duomo and attended by the Spoletoni—many of whom are landlords and friends of the choir.

1972, Westminster Begins

The first (1972) of Westminster Choir’s five seasons at Spoleto “was in all candor,” said their conductor, Flummerfelt. The choir’s own concert that year was held in the opera house and included Brahms’ Liebeslieder Waltzes II, Bach’s Cantata #131 and Renaissance motets. Bach choralos were initiated and generally sung at 6 PM in front of the cathedral. They were unannounced; but appreciated by those who happened to be strolling by.

The choir’s own concert that year was initiated and generally sung at 6 PM in front of the cathedral eight or ten times during the festival. They were unannounced; but appreciated by those who happened to be strolling by.

1973, a Concert of Its Own

Puccini’s Manon Lescault was conducted by Thomas Schippers in the 1973 season and staged by Luchino Visconti, a very well-known film, stage and opera director. The Visconti/Schippers team was an important event in the history of Italian opera productions and Manon Lescault turned out to be one of the most successful presentations in the history of the festival. Lilli di Nobile, one of Italy’s great designers of all time, was coaxed out of retirement in Paris to do Manon. In general, it was rated to be an absolutely brilliant production with the choir receiving high accolades. Alan Rich in New York Magazine called them “superb,” William Weaver in the American Herald Tribune called the choir “extraordinarily effective both dramatically and musically;” and Schippers simply stated: “brilliant!”

That year the choir began to sing a concert of its own which constituted the beginning of the concerts for the Spoletoni. The townspeople were reluctant to go to the opera house or the chamber music theatre, so Dr. Flummerfelt suggested that the performance be moved to the cathedral where they would feel more at home. It was publicized as free, the response was very touching, and the audience, including landlords and landladies of the choir were very moved by the whole event. The program included Monteverdi, Laudate Dominum (Psalm 117); sacred motets including O Quam Gloriosus of Vittoria; Handel, Coronation Anthem #4; and Bach, Christ Lag in Totesbanden.

Also at the cathedral, the choir participates yearly at a mass in honor of the artists. The Bishop generally comes and young American participants add to the Italian service by reading scripture in English and some choir members perform as soloists. Lucas Foss conducted Mo

Informal chorales were sung outside the cathedral—a picture of the 1976 choir with its attention focused on Dr. Flummerfelt.
art's Ave Verum as an effective finale to the marathon which was held in the Medieval church of Santa Eufemia.

1974, Westminster and Princeton in Italy

Manon Lescault was so successful that it was repeated the summer of 1974 with the same acclaim as the previous year. The newly-restored Roman amphitheatre was used for the first time for an all-Beethoven marathon. The restoration was the gift of Mobil Oil, as have been so many other buildings in Spoleto. Although the acoustics were remarkable, the choir found that the stage simply was not large enough to hold it and an orchestra of 80. And so, for the Beethoven choruses sung by the choir, Flummerfelt conducted the orchestra on stage while the choir's accompanist, Philip Maue, conducted the choir in front of the stage—a rather reverse position from most theatres—but "it fit together quite well," reported the conductor! An "Hommage" concert to Darius Milhaud was ironically held in the amphitheatre the day the composer died. The program included his Third Symphony for which the choir sang the choral part.

As was the practice before Westminster became a part of the Festival, visiting choruses traveling in Europe each summer were invited to stop at Spoleto. The Princeton University Glee Club with Walter Noller were touring this year and joined the choir in a performance of the Mozart Requiem.

Finally, after many years Westminster and the University got together—in Italy!

The choir also sang with Charles Wadsworth in the Chamber Music series. The program included two Schubert songs for tenor, male chorus and piano. Flummerfelt conducted, Wadsworth played and Leo Goekes was soloist with the choir. Goekes remembered about the performance with Flummerfelt at a rehearsal for the recent Mahler marathon held at Carnegie Hall in October and both men agreed that it was one of those very special moments which sometimes happen in a performance. Perhaps many in the audience also remember. They gave the performers a tremendous ovation at that time!

1975, Choir Works with Menotti

The first time that Westminster Choir had a chance to work with Menotti directly was the summer of 1975. He staged Donizetti's Don Pasquale. Although the opera has a limited choral involvement, when on stage the chorus did a whole scene with much hilarity. The critics again raved and stated how good they were on stage as well as how marvelous they sounded. Menotti loved them.

The cathedral concert this year included Ives, Bach, Schoenberg, and Haydn. The final concert in the Piazza, which was held with a visiting California choir, Westminster sang the Poulenc Gloria and Vivaldi Gloria. An "Hommage" to Samuel Barber was represented chorally by a scene from his opera, Anthony and Cleopatra. At the Marathon concert of Donizetti, Bellini and Rossini, the choir performed several Rossini choruses, Flummerfelt conducting.

1976, Tchaikowsky and Gershwin

Alan Rich in New York Magazine of July 26, 1976 stated: "The Fourth went by here with reasonable tranquillity. Midway in the nocturne chamber concert, the British harpist Osian Ellis remembered the date and led the crowd in 'The Star Spangled Banner.' At night there was a four-hour Gershwin concert in the restored Roman amphitheater, some of which you may have seen on the NBC news. On Monday part of that concert was
concert was the Verdi Requiem—with the Bel Canto Choir of Milwaukee. At the end of the summer, the choir went on a five-concert tour from Rome to Anzio, Genzano, Sulmona, and Rieti, singing the Mozart, Bach and Rorem of the cathedral concert plus some Stephen Foster and the Vivaldi Gloria.

The American embassy and the State Department (as well as the Italians attending the concerts) were delighted with the success of the tour, but future touring will depend on the stamina of the next choirs. Next summer will find them participating in Spoleto, U.S.A. as well as the Festival of Two Worlds. It will be a busy season.

Most of the preparation for the festivals has taken place in Spoleto, but some preliminary rehearsals have been held in Princeton. There are daily rehearsals in one of several locations. Practice rooms are available, but shared by the other festival participants. Financially, students are paid $11 a day for food and rooms are provided in private homes or near-by convents (for many of the girls). The students claim that with fruit and cheese picnics, some are able to save money—to take home or to spend on short side trips when time permits. Transportation to and from Spoleto is paid for by the festival.

### Student Reaction Stated

Advantages of the Italian Connection are varied and three-fold: advantage to the college, to the student, and to the individual student. How several students view the experience can best be expressed in the words of the students themselves:

- **Diana Evans**, senior from Kendall Park, N.J.: "I feel that the most important thing gained from the 'Spoleto experience' is the exposure to the real professional world. One is able to see artists actually working in their craft—not only musical craftsmen, but painters, dancers, actors, etc. It is truly a well-rounded experience."
- **Harriet McCleary**, graduate student of Houston, Texas: "I think every musician should have a chance to be in a place where he can relax and perform. There is something to be said for separating oneself from school pressures so as to concentrate on creating music. The atmosphere in Spoleto is conducive to this kind of situation with its theatres, abundant audiences, good food, and for the most part, pleasant weather. I know of people who came back more sure of themselves, more relaxed, and generally more confident in their music-making."
- **Helene Schneiderman**, senior of Flemington, N.J.: "I loved the whole Italian atmosphere—the music, and the food! Of course the days were busy.

### Choir, Soloists, Too

Although solo parts in the oratorios and concerts have generally always been sung by choir members, there have been occasions when choir members also have sung one-line phrases or small parts in the operas. Last summer, however, Linda Barnshaw, a senior from Clark's Summit, Pennsylvania and Debra Lamb, a senior from Bloomfield Hills, Michigan, stepped in to sing the roles of "Preludio" and "Maestra" when a member of the company was incapacitated with a bleeding ulcer. They learned the roles in one day and performed that evening to everyone's satisfaction.

The costumes for Pique Dame were made right in Spoleto as they have been for most of the opera productions. "It is something out of Charles Dickens," said Flummerfelt. "to see 38 women sewing and seven or eight more making garlands and masks in several rooms of an old 15th century building. They work right up to the day of the performance, mostly by hand because they don't have enough sewing machines."

Last summer's cathedral concert included the Mozart Requiem; Bach Cantata #131 and Two Psalms and a Proverb of Ned Rorem. The Piazza
A SYMPHONY OF VOICES
IN FOUR MOVEMENTS
SOUNDS OF THE FIRST FIFTY YEARS
WESTMINSTER CHOIR COLLEGE

a four record set of the singing and speaking voices of Westminster
plus a 16-page history put together by Carleton Winslow '40 and Ken Wight '50.
If you have not yet ordered your copy of a Symphony of Voices, get it now! Give it as
a post-Christmas gift to a Westminster friend or to yourself as a cherished momento of
your college years. Hear the varied sounds of the choirs over a 50-year span. You will be
amazed! Hear the voices of Toscanini, Bernstein, Walter, Charles R. Erdman, John Finley
Williamson, and Presidents Bristol and Robinson. Read the history of the college—it is a
story that few know in toto! You owe it to yourself to hear it and own it.

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continued from page 6

and tiring (we rehearsed long hours
nearly every day), but that's why we
were there—to make beautiful music
together as a choir. I think that the
experience unified the choir in many ways. I particularly enjoyed being in
the opera, Pique Dame, wearing
various costumes and working with
Filippo Sanjust. Another highlight for
me was the Duomo concert which was
also a very special event to the people
of Spoleto. Spoleto was an exciting and
rewarding experience and one that I'll
never forget.

Suzanne Dozier, junior of Shreveport, La.: "What I enjoyed most about my
trip to Spoleto this past summer
was the food, the wine, the beautiful
country, and the great people (in that
order). I could live in such a place
forever—a place where people enjoy
good food, good music and laughter."

Eric Howe, senior from Niles, Michigan: "Spoleto was meaningful for
me because the choir had the
opportunity to live and work with
experienced artists in many creative
fields. Those I knew projected
compassion and humility—qualities of
a greatness that seemed to underlie the
whole festival. We could simply enjoy
each other as people, with learning being
the spontaneous and delightful
result."

Hal Parker, junior from Johnson,
Vermont: "The Spoleto experience
is truly a marvelous one. I have never
participated in a festival of such
constant musical and dramatic intensity—with such a true sense of
professionalism. The Spoleto Festival
gave me an opportunity to become
submerged in a totally new culture. The
experience of making extraordinary
music every day was very enriching
personally, educationally, and musi-
cally."

Paula Mueller, junior of Bernards-
ville, N.J.: "It was really terrific to get
to know Filippo Sanjust personally. He
took an interest in all of us and had the
whole choir dance in the ballroom scene
of Pique Dame. He really did get to
know all of our names the first day! It
was exciting to be thrown into a whole
different world with a different culture.
One of the highlights of the summer for
me was the sound of the percussion in the
'Dies Irae' of the Verdi Requiem. It
was out of this world!"

David Parks, senior from Selins-
grove, Pa.: "The Spoleto Festival
provides a multi-faceted experience for
the student involved. The professional
experience is a vital and important part
of a music education. Professionalism
is an integral part of the Spoleto
festival and a student learns many
lessons that he is not able to find in the
classroom simply by talking to
professional directors, opera singers,
festival administrators, and orchestra
members. The atmosphere of a
medieval town and the absence of
academic pressures combine to create an
environment where music is rehearsed and performed on an esthetic
level that is seldom experienced by
students elsewhere. Perhaps foremost,
Spoleto is a 'people experience.' The
cultural exposure of living with a
family which speaks a different
language and the informal piazza
concerts help to combine the different
cultures of America and Italy into the
Festival of Two Worlds. Professional-
ism, esthetic benefits, and the people
experience are what make Spoleto an
exciting, valuable and unforgettable
experience."

From 1976 On

Filippo Sanjust is expected to be on
the Princeton campus in March or
April to re-stage Pique Dame (in English) for Spoleto U.S.A. The
Charleston festival opens May 25 and
goes through June 6, so the choir will
have just four days of rehearsal after
commencement. After Charleston, the
entire company will fly to Italy to begin
rehearsals for the Italian festival.

The Italian Connection for Westmin-
sters' first five years has been
tremendously successful. Money prob-
lems beset Spoleto as they do
everywhere—especially in the arts. But
it is expected that the Festival of Two
Worlds will be around for a long time.

"The Choir elicits a warm response
from other professional staff at
Spoleto," said Joseph Flummerfelt,
"because they are such marvellous
human beings. They don't complain
but just do their job—and brilliantly.
They continue to make some sort of
impact on the festival and they will be
a part of it, I think, as long as the festival
exists."

1977-78 school year. In the meantime, if
we can assist you and the young
musicians in your area in any way, do
not hesitate to call upon us.

We have experienced one very
negative force working against our goal
which you may be able to assist us
with. Because of a postal service
problem all of our business reply mail
from September 1 to October 15 was
either returned to the sender or lost.
We have estimated that at least 20
applications and 120 inquiries never
reached our office. If you know of any
student who has requested information
or applied for admission and has not
gotten a response from us please
encourage the individual to contact us
again immediately.

Our next Admissions Newsletter will
contain a notice to students on this
problem. With your help we should be
able to recover by January.

Again, we are all very grateful for
your support. As I indicated last year
in this newsletter, every Director of
Admissions should be so fortunate.

Ronald Jarvis
Director of Admissions
Alumni Affairs
by Steven P. Sharp

ALUMNI ESTABLISH THREE STUDENT SCHOLARSHIPS

BETTY (DeLOACH) MILHAM '52 has established an annual scholarship for students at Westminster with preference given to those who are residents of Georgia, South Carolina, or North Carolina. The recipient of this year's award is SHARON SOSNA '79 from Society Hill, South Carolina.

Funds from the estate of CANDICE DeLON were recently presented to the College in the name of her deceased son, JACK DeLON '48, and are to be used for annual student scholarships beginning in the Fall of 1977.

MOLLY (BATES) '29 and WARD BEDFORD '33 presented Westminster with scholarship funds for the 1976-77 academic year in honor of Lorean Molby, Professor Emerita. Recipients are David Tilley '80 from Luray, Virginia and Rob 'Turnbull '78 from Springfield, Massachusetts.

GROUND BREAKING

In this day of ever-increasing living expenses, would you believe that Westminster Choir College successfully "broke ground" for a significant building project that didn't cost any money? Believe!

In order to "build" more direct and effective lines of communication between the campus community and alumni, and to prepare future young alumni for more active participatory roles in the Alumni Association upon graduating from the College, current alumni have been invited and subsequently appointed to serve on Alumni Association committees. This "ground breaking" took place during the Executive Committee meetings held on October 18-20. The initial enthusiastic response from students and the Executive Committee has been most encouraging, and "better ideas" have already resulted from their work together. We are certain that this more direct and personal relationship between students and alumni will prove to be a sound investment in the future, benefiting the entire Westminster Family with healthy dividends.

Speaking of students, there is a renewed emphasis on encouraging talented young people to apply for admission to Westminster. The record shows that most of our new students were first encouraged to come to the College by graduates. This is a noteworthy record and relationship that must be continued.

ALUMNI PLANS

The Executive Committee worked diligently during their three days of meetings led by Association President, Marvin Keenze '59. Preliminary plans for the 1976-77 Alumni Week were organized, and the dates of May 18-20 were announced. This year's programs will feature Westminster faculty as clinicians, thereby familiarizing former students with pedagogical and philosophical directions practiced at the College today. In addition to performances of our own choirs, Major Allen Crowell '59 will present and conduct the United States Army Chorus in concert. Other details regarding Alumni Week will be forthcoming in the next Newsletter. Be sure to reserve May 18-20 on your calendar while you're thinking of it, and plan to join us in Princeton!

A new Association committee of students and alumni has been established to expand our program in career planning which was piloted in January 1976. The program is designed to assist students in developing their career plans by making it possible for them to visit with and observe alumni in full-time and/or part-time professional roles. The Career Planning Committee is charged with scheduling at least twelve such "in-service" experiences during this academic year. If you are interested in participating in the program, or you would like further information, contact the Alumni Office at your earliest convenience.

NEW HANDBOOK!

As part of the Career Planning program, we have prepared and published our first Career Services Handbook in consultation with West-

minister faculty, students and staff. It includes practical suggestions for identifying sources of employment opportunities, preparing resumes, dossiers, letters of application, and contains helpful notes regarding personal interviews. The Handbook is now available for $5.00 per copy. Checks accompanying orders should be made payable to "Westminster Choir College" and sent directly to the Alumni Office (New Westminster dossier forms will be included with each Handbook for those who elect to update their Alumni file). We believe that this new publication will be a valuable addition to your career library.

Immediately following the Executive Committee meetings in October, our Alumni Fund Director, Ike Linhares '52, conducted a Class Agents workshop for Alumni who are assisting in the 1976-77 Fund appeal. With the enthusiasm and renewed commitment generated by this group, there is no doubt in our minds that we can reach the Alumni Fund goal of $33,000 by June 30. We are counting on your support, and we hope you will respond favorably and generously when contacted.

From several perspectives, 1976-77 promises to be a good year for the College. We're off to an exciting beginning—working together we are building a stronger Westminster!

Class Notes

1946
Dorothy (Landis) Gray was promoted from Assistant Professor of Music to Associate Professor of Music at Arkansas College, Batesville, AK.

1947
Frank L Pugh teaches Theory I, Voice Class, and private voice lessons, along with handling the College Chorus and the Madrigalists at St. Petersburg Junior College in Florida.

1948
Paul Bartholomew gave a recital of exclusively American songs on a Schulmerich Carillon of over 700 bells, one of the largest in America on June, 1976. Paul is associate music director of Schulmerich Carillons. As music consultant here has designed materials for addition to the role and tape libraries of Schulmerich Carillons, located in Sellersville, PA.

1950
William Fuller has accepted the position of Executive Director of the Coordinating Committee for Post Secondary Education for Nebraska effective November 1, 1976. Bill is also a newly appointed Alumni Trustee on Westminster's Board of Trustees.

1968
Paul Bartholomew was appointed as a full professor in the Music Department at Case Western Reserve University, Cleveland, Ohio.

1970
Dorothy (Landis) Gray was promoted to Professor of Music at Arkansas College, Batesville, AK.

1978
Molly (Bates) '29 and Ward Bedford '33 presented Westminster with scholarship funds for the 1976-77 academic year in honor of Lorean Molby, Professor Emerita. Recipients are David Tilley '80 from Luray, Virginia and Rob 'Turnbull '78 from Springfield, Massachusetts.
1951
Charles Horton was appointed as Director of Education for the North Carolina Symphony. Charles is responsible for coordinating the extensive educational programs such as concerts by the orchestra, clinics for high school instrumentalists, and workshops for teachers, which have earned the North Carolina Symphony national acclaim.

1952
Alfredo Slippig, Artistic Director and Conductor of the New Jersey State Opera, received the Columbian Foundation Award on October 9 for outstanding contributions to the cultural life of New Jersey. He has won many accolades for his recent production of "Mefistofele" of Boito starring Jerome Hines. Alfredo has been appointed a conductor of Vienna’s State Opera. Alfredo and his wife, Gloria, reside with their three children in West Orange, NJ.

1953
Ruth Gloria Dexter was the alto soloist in Mozart’s "Requiem", presented by the Conservatory Chorus in Keene, New Hampshire on November 7, 1976. Conductor was David Hewlett, member of the class of 1943.

1954
Beverly (Mercer) Mclaughlin is recovering satisfactorily from surgery that took place in April. Her current address is 4020 Crescent Drive, Bay City, TX 77941.

1955
THE MICHIGAN-NORTHWEST OHIO ALUMNAE chapter of the Delta Delta Delta announced a newly-elected Chapter officers: Mary (Earl) Bergerson, President; William H. Mathis ’71, Secretary/Treasurer. The chapter sponsored a festival of member adult choirs in November conducted by Bob Simpson ’51.

1956
David A. Wehr, Associate Professor of Music and Director of Choral Activities at Eastern Kentucky University, Richmond, has been selected as the annual revitalizing person of the American Society of Composers, Authors and Publishers (ASCAP). The award is based on "the unique prestige value of his published works, including his choral and organ compositions."

1957
Valery W. Early, Jr., performed the role of John Dickinson in a local production of 1776, and his wife, Jean (Sorenson) ’68 presented a voice recital at Mobile College where she teaches voice.

1958
Helen (Reckenaun) and Gordon Bettaguah ’67 have joined the faculty of Union College in Lincoln, NE teaching organ, in addition to their responsibilities as Musicians of Music at Westminster Presbyterian Church in Lincoln. Gordon was guest conductor for the Area VII Festival of the ACGIR at the University of Wisconsin, Superior, in June.

1959
Patricia (Pierce) Patelski is beginning her eleventh year teaching Elementary Vocal Music (K-4) in Gloucester Township, NJ where she has followed the Orff-Schulwerk approach for the past five years.

1960
Larry G. Biser prepared the choir for a production of Howard Hanson's "Merry Mount". Larry’s wife Diane (Trippett) ’57 sang the role of Marigold, and Ken Sass ’74 sang the role of Godfrey Tuke.

1961
Kasson E. Crooker has been appointed General Manager of the Columbus Symphony Orchestra in Ohio, after serving as President of the Columbus Symphony Association in Arizona for the past ten years.

1962
Richard E. Frey conducted his contemporary worship service music "The Warmness of Joy" at Forty Fort United Methodist Church in Forty Fort, PA where Beverly (Snowden) ’69 and Richard Ratcliffe ’69 are Ministers of Music. He recently attended a week long Master Class with Jean Langlais at Duquesne University.

1963
David L. Perry, Minister of Music at Doylestown Presbyterian Church, Doylestown, PA, was honored with a degree in Theology on the Occasion of his 50th Anniversary. Music at Morning Services on November 7 featured Westminster composers, and an evening concert of choral music was presented by the Westminster Chamber Singers conducted by Dennis Shrock ’67.

1964
Michael P. Pavone has been appointed Director of Music at Tabor Academy (near Cape Cod, MA) after completing his graduate studies at Westminster.

1965
Raymond F. Weidner has been appointed Director of Music and the Arts at First Presbyterian Church and Student Centers, MI. Ray will be in charge of six choirs and the program of the church. The Weidners will move to Grand Rapids and Ray will continue doctoral studies at Michigan State University.

1966
Gordon was guest conductor for the Area Westminster Presbyterian Church in Lincoln.

1967
Beverly (Mercer) Mclaughlin is recovering satisfactorily from surgery that took place in April. Her current address is 4020 Crescent Drive, Bay City, TX 77941.

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Michael P. Pavone has been appointed Director of Music at Tabor Academy (near Cape Cod, MA) after completing his graduate studies at Westminster.

1969
Raymond F. Weidner has been appointed Director of Music and the Arts at First Presbyterian Church and Student Centers, MI. Ray will be in charge of six choirs and the program of the church. The Weidners will move to Grand Rapids and Ray will continue doctoral studies at Michigan State University.

1970
Bonnie (Bradley) Nicosia made her formal NY debut in Carnegie Recital Hall on October 23 as a result of being a winner of the Artists International Competition. She was also an award winner in this year's Minna Kaufmann Rudd Foundation Competition. Recently, by invitation, she appeared in recitals and/or played in operas in NY City, Long Island, Delaware, and Colorado and will be heard in concert at Culver-Stockton College, Canton, MS, and as soloist with the Albany, NY State Chorus and Orchesta later this year.

1971
Tim Seitz and his wife Elaine (Plate) ’69 celebrated the third anniversary of their new business enterprise, THE MUSIC STORE. Located in Mount Pleasant, IL, the store carries piano, vocal and organ music, as well as a large choral reference library of sacred and secular music.

1972
Sharon (Reynolds) Vasile and her husband Michael announce the birth of their son, Matthew Stephen, on July 1, 1976. Their new address is 104 Johnston Drive Extension, North Plainfield, NJ 07060.

1973
Cordelia R. Parks and Dr. Fred C. Bergamo were married on May 31, 1976. Cordelia is employed by the Tenafly Schools, NJ, and Dr. Bergamo is in general practice of dentistry in Paramus, NJ.

1974
Denise Von Glahn was married to Terry Cooney in June 1974. Since graduating from Westminster, Denise received the MA degree in Musicology from the State University of New York at Stoney Brook where her husband was appointed Assistant Professor of American History. Their new address is 2108 South Union C-9, Tacoma, WA 98405.

1975
David A. Wehr, Associate Professor of Music and Director of Choral Activities at Eastern Kentucky University, Richmond, has been selected for his tenth annual award by the National Association of Music Educators. His address is 104 Johnston Drive Extension, North Plainfield, NJ 07060.

1976
Betty J. Neff, Airman, has been assigned to Keepers of Force Base, Miss., for personnel training.

1977
David Warren Perkins and Brenda Winn, graduates of Trenton State College, were married May 30, 1976. David is teacher for the Manville Intermediate and High Schools, and is also organist-director for the First United Church of Christ in Milford, NJ.

1978
Dorothea Waddell has resigned as conductor of the Huntington Chamber Players in Long Island, NY. She has served as Minister of Music at Congregational Church of Huntington and volunteer teacher at Suffolk Community colleges and Nassau County jails. Dorothea’s address is Skunk Hollow, Huntington, L.I., NY 11743.
Westminster's New Faculty

Bethany Beardslee, Lecturer in Voice
Paola Bleiblock, Lecturer in Italian, was born in Bergamo and studied at the Scuola per Interpreti Parlamentari in Milan; completed her M.A. at Rutgers and is continuing there for her Ph. D. Fluent in French, also, she has taught both languages: Italian to a group of Americans in Genoa and for a London Adult School; French in the Stuart Country Day School, Princeton. In Princeton she is also a teacher of Italian in the Adult School and is a teaching assistant at Douglass College, Rutgers University. Four boys ages 16, 14, 12 and 9 call her "Mother!"

Daniel Brewbaker is a new instructor in the theory department with a strong accent on the importance of solfeggio and ear training. About music theory he states: "Theory is only valid as it relates to real music composition. Exercises should be related to the masters, whether of the 16th or 20th centuries. They should also cultivate a student's own sense of how music is made. Solfeggio is a skill to cultivate the inner ear in terms of reading a score to oneself and in terms of communicating music as a conductor or performer." Brewbaker is a composer who responds to the texts of e. e. cummings, James Joyce and Wallace Stevens particularly. He has written a number of works for voice with various accompaniments and uses both "serious" and jazz idioms, "be-bop,amba, and the blues," he said. "I have to remind people that the name is 'Brubaker,' not Brubeck!" Brubaker holds an M.M. from Juilliard and a B. Mus. from the University of Illinois. He has taught solfeggio at Juilliard and is a composition student of Babbitt and Sessions.

Gerard Farrell, O.S.B. is a Benedictine monk, a priest and an organist who will be teaching Gregorian Chant, Medieval and Renaissance Notation, the Mass and Motet in the Renaissance at Westminster this year. His courses emphasize an ecumenical approach. "We think of Gregorian chant," he said, "as a part of the heritage of all faiths—with roots in Jewish sources and the chant as a basis for the Lutheran chorale. Father Farrell is regularly an Associate Professor of Music at St. John's University, Collegeville, Minnesota; holds bachelors' degrees from St. John's and the University of Montreal; a master of music from Eastman; and a certificate from the Royal Flemish Conservatory, Antwerp, Belgium. Father Farrell has recently added the Organ Mass for Pentecost from "L'Orgue Mystique" of Charles Tournamire to his list of recordings. The Mass was recorded at the console of Trinity Church, Copley Square, Boston, Mass., with the Boston Archdiocesan choir of men and boys.

Richard Forsberg is an Instructor in Theory. He holds a B.S. and a M.M. from Indiana University, where he also taught for two years.

Charles Frischmann, Visiting Lecturer in Theory, returns to the Westminster faculty. He was here from '64 to '69 as an Assistant Professor of Theory after getting both his B. Mus (Summa cum laude) and M. Mus. from the College. Since 1969, he has been with the National Keyboard Arts Assoc. as manager of the School Music program—a music-reading curriculum for elementary schools. Since 1971, he has been Music Editor and Editorial Consultant for the J.S. Paluch Co. and Organ Editor for World Library Publications (for whom he was also recently at the organ for some Westminster Choir recordings of Father Lucien Deiss.) He has published articles, compositions and arrangements with Concordia, Fortress Press, Service Music for the Mass, We Celebrate with Song, a new hymnal for the Catholic Church as well as many articles for church music and liturgy journals. His other activities have included organist/director of various churches—St. Anthony's, Highstown at present—president of Community Concert Assoc., president of the Upper Makefield Historical Society, and an avid interest in American history, antiques and gardening.

Marie-Claire Kamin is a French-born Lecturer in Psychology with a background in psychology and the theatre. Her first training was at the Sorbonne, then followed "Pathologie et Psychologie" at St. Anne Hospital. She entered the "Centre d'Art Dramatique" and spent four years studying drama, Classic French theatre, mime and dance. She taught French and Drama at McMaster and Brock Universities in Canada; has written scripts for educational TV; acted and directed in a large number of plays and has been in the Psychology Department at Princeton University since 1970.

Martin Katz, a Lecturer in Voice, is a native of Los Angeles with a B. Mus. from the University of Southern California, piano accompaniment major. While in school he accompanied the Master classes of Jascha Heifetz, Lotte Lehmann, Gregor Piatigorsky and Pierre Bernac. After a stint in the army as accompanist for the U.S. Army Chorus in Washington, he moved to New York. Marilyn Horne first engaged him to accompany all her recitals. At present he is in constant demand by Tebaldi, Gedda, Evelyn Lear, Siep, Thomas Stewart, Regine Crespin, Frederica von Stade, and Judith Blegen among others. When concert schedules allow he does private coaching of singers and accompanists and gives classes at various colleges and universities throughout the U.S.

Marvin Keenze is present president of the Westminster Alumni Assoc. (1969 grad.) as well as a member of the faculty as a Visiting Assistant Professor of Voice. He has been on the faculty of the University of Delaware since 1967, first as Instructor and at present, chairman of the vocal area as well as a conductor of various ensembles. He has been a professional accompanist/vocal coach in Washington, D.C., Philadelphia, and Newark, Delaware. He has been on the staffs of "Singin' City" under Elaine Brown and with the Boston University Young Vocalists Program at Tanglewood. As a performer, he has been baritone soloist in a wide repertoire for many organizations, served as guest artist, accompanist and pianist in Delaware and other areas. His students have won many competitions here and abroad and he is at present the Lt. Governor of NATS.

Robert Joe Lee has been a dormitory counselor at Westminster for two years [and will continue for a third year], but is new to the faculty as an Instructor of Religion and Philosophy. He holds a Master of Divinity from Princeton Seminary, a B.A. from Abilene Christian College with a major in Religion and minor in Spanish. While at Westminster for this year (filling in for Robert Evans who is on a year's leave of absence) he will be finishing his M.A. in Rutgers School of Criminal Justice. He has used all of his background in working with Spanish-speaking prisoners and is the author of several publications for the State of New Jersey in the field of criminal justice. He views his courses in "Old and New Testament"; "Problems in Philosophy"; "Ethics"; "20th Century Philosophy"; "The Church in the Contemporary World" . . . as an "opportunity to invite Westminster students to step outside the world of music for a taste of another part of the
world and to equip them with tools to ‘think’. In his role as dorm counselor, he heartily recommends “slumber parties,” which he holds in his quarters, where he and his students stay up most of the night for an evening of fun with growth-type group events that facilitate people getting to know each other. “Musicians,” he states, “spend so much time alone, practicing, that they need to get to know their fellow human beings.”

Norman Lemberg is a Visiting Professor in English who teaches Developmental Writing. He has been a Lecturer in English at Union College, Cranford, N.J., teaching English Composition, Communication Skills, and Contemporary Literature; and an Instructor of English at Middlesex County College in English Composition and American Literature. He holds an M.A. from SUNY - Stony Brook, a B.A. from N.Y.U., and at present is an Ed. D. candidate in English and Language arts at Rutgers.

Aaron Levine, Sciences Instructor, holds a Ph. D. in Physical Organic Chemistry from Seton Hall University, an M.A. from City College of C.U.N.Y., B.A. from Yeshiva University and course work in Fortran Programming, Modern Logic Design, Accounting for Management Control and Education and Psychology, among others. His experience ranges from developing a course of study in chemistry for the High School of Art and Design in New York City, to research and development in a variety of organic materials related areas. Levine was the recipient of the 1976 RCA Laboratories Outstanding Achievement Award, and has contributed to over 15 publications. He enjoys do-it-yourself projects, music, photography, and duplicate bridge.

Walter Schoenefeld, an Assistant Professor of French and German, was born in Wiegel, East Germany, moved to Bavaria after his father was released as a prisoner of war and came to the United States when he was twelve. “Coming to this country,” he said, “was like going to a place out of a fairy tale book. We children believed that America had everything that we did not have in Germany. All you had to do was to lie in the grass and pigeons, already roasted, would drop from the skies!” Young Schoenefeld found that it didn’t quite turn out that way so he set his mind to learning English. After high school he first studied architecture at Kansas State, but switched to the humanities and received a B.A. in French after spending his Junior year at the University of Strasbourg. He now holds a Ph. D. in German from Rutgers, has had several positions teaching both French and German, and is happy to be at Westminster. “My students here,” he said, “have a much higher degree of motivation than others I have taught. Being musicians, they are particularly interested in pronunciation and translation of languages, but quite a few also want to learn to speak. I feel closer to our students because I see them perform and watch the support given these performers by other students. This kind of experience is not usual in other schools.” For fun, Dr. Schoenefeld plays the violin, runs, and travels.

Eleanor Zassler is an Instructor in Reading who also has a musical background. As a child of five, she appeared in piano recital at the Brooklyn Academy of Music and in subsequent years, played many times in concerts and on the radio. She is a Reading Consultant to the Educational Consulting Service of New Jersey and a reading diagnostician in the Phelz Testing and Reading Center. She holds both an M.A. and B.A. from New York University as well as three permanent teaching certificates in New Jersey: Elementary, Secondary, and Teacher of the Handicapped. She is married to Dr. Philip H. Zassler and is the mother of Judy, a Junior at Bloomfield College and Robert, who received his B.S.F.S. from Georgetown School of Foreign Service and will shortly have his M.A. from Fordham.

AND IN THE ATHLETICS DEPARTMENT...

Associate Dean Peter Wright, reporter: Our horizons are ever expanding... several student tennis jocks recently brought Westminster into the realm of intercollegiate sports, having participated in a Small College Tennis Tournament. They won a few games, less fame, and no fortune at all. Unfortunately, we will not have to endure NCAA auditing to insure that we don’t exceed our quota of Athletic scholarships.

These students do not possess the dedication of the Tuesday at 7 AM crowd, however, which includes Ronald "Roundhouse" Jarvis; Bob "Smash" McIver, a ringer from Temple University, and your blushing scribe. We deal in death “courting” disaster as it were. The pressure to excel has been so great that half of last year’s squad—Robert Evans and Ray Robinson—found it necessary to take sabbaticals! (We will welcome them back upon their return, although their seniority will of course have been lost!)