ON THE COVER:

**Erik Routley — Theologian, Musician, Writer, Teacher . . .**

“My life has taken its own course,” said Erik Routley, “and I refuse to get worried about what happens next. I always said I didn’t want to be an academic — such as at Oxford particularly. So I spent nine years at Mansfield College, Oxford, as a Lecturer in Church History, as a Chaplain, and because I had had good music teachers and could play the organ a little bit, was made Director of Music and Librarian.

“Although I had visited the States many times I had always said I never wanted to live there . . . so here I am in Princeton. All my life almost everything I have said I didn’t want to do, I have done! But I’m delighted to be at the Choir College and think it the most professional school in Princeton by far.” (And Westminster is “delighted” to have Erik Routley.)

As was again pointed out to those of us who live near New York City, writers do not always good speakers make. Listening to and seeing some well-known *New York Times* writers on television during the recent *Times*’ strike was a shock. As speakers, they flunk. We all know some great artists who can’t teach and speakers who can’t write, but Erik Routley is writer, speaker, teacher, and more. As can be seen by the following article by him in this issue of the NEWS-LETTER, he is a man of style, information, wit and imagination coupled with great enthusiasm.

Dr. Routley was ordained as a minister of the Congregational Church in 1943 and served parishes in Wednesbury (1943-45), Dartford (1945-48), Edinburgh (1959-67), and Newcastle upon Tyne (1967-74). His first foray into writing about music was *The Church and Music*, first written as the thesis for his B.D. in 1946 and subsequently published by Duckworth in 1950. The thesis for his Doctor of Philosophy, *The Music of Christian Hymnody*, was published by the Independent Press in 1957. *The English Carol*, *Music Sacred and Profane*, *Music Leadership in the Church*, are a few of the titles of his books about music.

When asked whether he is foremost a musician or theologian, Dr. Routley emphatically states “theologian”. In the parishes that he has served he has left the music to the music “professional” of the parish. “I have always been interested in music and had good teachers at school,” he said, but actually I’m the only amateur musician in the family. My wife, a professional violinist, has taught music at the high school level, is a chamber music player, and now has a few private pupils in Princeton; son Nicholas is settled in Australia as a choral director at Sydney University; son Patrick was an editor of Stainer and Bell, publishers, but has now gotten into law; and daughter Priscilla, a cellist, is teaching in a high school.”

Of his 30-some publications, Dr. Routley’s favorite is *The Man for Others*, a theological contribution to the “Honest to God” controversy (which is similar to our “God is Dead” debate). “Many of my books,” he states, “I was asked to write by various publishers such as *English Religious Dissent* which was a history of the non-anglican church; and *Saul Among the Prophets*, published by Epworth. I can’t say that any have ever become best sellers, but *Hymns and the Faith*, first published in England and re-published in this country paid me the best!”

On the subject of payment, Dr. Routley is amazed at our system of radio and television broadcasting, “I did a lot of broadcasting in England,” he said, “and was always paid by the BBC. Here, there isn’t as much opportunity.” He hastened, also, to explain that although the BBC is supported by government it is never controlled.

As the newly-appointed Director of the Chapel at Westminster, Dr. Routley has breathed new life and enthusiasm into the Tuesday morning chapel services. He holds “office hours” Wednesdays 4:30-6:30, or by appointment, in the upstairs chapel cubby hole which has served various functions through the years. Most recently it was Ken Wight’s Office of Media Services (which has been moved to the new record-listening set-up in the library), but was known to us oldsters as the abode of “Ma Sillen” — the all-powerful doyenne of the old kitchen.

Of his many talents and activities what does Erik Routley consider his biggest achievement? “Any Sunday morning when I am in the pulpit,” he said, “I think to myself that *this* is the biggest moment I have had.” He is also very enthusiastic about this year’s freshman class at Westminster. “Never have we had such a good group of first-year church music students. John Kemp is just lyrical about it.”
ERIK ROUTLEY . . . with Arlo Duba, former chaplain of Westminster Choir College, and his wife, Margaret Routley; at "five minutes to ten on Tuesday"; opening up for "office hours"; singing Ecumenical Praise; . . . and . . . Erik Routley.

(photos by Edwin Taylor)
The initial question is whether I'm supposed to write about where it's going, or about where I think it ought to go. I may well be wrong about both, but the answer to one depends on observation and the answer to the other probably depends on my perverse temperament.

However — taking a longish view first, I think the main change of direction in hymnody has been a tendency to give hymnody a less important part in liturgy. This is because so many churches which used not to be "liturgical" now do, and who am I, writing from Westminster Choir College, to complain of that? But the more liturgical a church becomes, the less it needs hymns. The medieval church didn't need them at all; the traditional Anglican church can manage without them and still have a complete liturgy; and nowadays the formerly non-liturgical bodies so often have so much non-hymnic music in their worship — some of it for the congregation — that they are finding they can get by in a morning service with two hymns, one to get the choir in and the other to get it out (I have been in several Presbyterian churches that do it so).

The one church which has always, and consistently, taken hymns seriously and at the same time been accustomed to a complete liturgy is, obviously, the Lutheran; and it has been most interesting to me to observe how Lutherans in America, now wholly English-speaking, have accommodated in their hymnals a hymn singing tradition which is so largely not their own. The new Lutheran Service Book (1978) says as much in its Preface. "We no longer think of ourselves as immigrants, they say, and the result is a more hospitable attitude, even among the most conservative Lutherans, to what they call the Anglo-American style of hymnody. I fancy they still think — though they are terribly polite about it — that the British and Americans are incorrigible musical amateurs, so they reharmonize everything written by anybody out of that tradition (even the tune of Our God, our help in ages past); but the Anglo-Americans (whoever they are) are humbly conscious of the condescension of these professionals in taking any notice of them at all.

Yes: but in at least one way hymnody is slipping downhill. For the real congregational hymnody has not only a Lutheran but also a Calvinistic source, and the non-liturghical traditions are those which have contributed most to the treasury of hymns. (It was the non-liturghical Pietists who wrote almost all the German hymns that the amateurs sing). Watts, Wesley, Montgomery, Kaan, Wren, Pratt, Green, all come from the traditions in which hymns were the liturgy, and weren't a sort of ornament of it.

Congregational singing, Lutherans apart, is rather often somewhat mechanical and listless nowadays; the repertory is getting very narrow. I could make a list of twenty hymns and lay a substantial bet that, Christmas and Easter apart, if I walked into a Presbyterian, UCC, American Baptist or even Methodist church, one of them would be on the list for that Sunday. I should not be surprised to hear that some churches run round a circle of forty or fifty hymns, carols apart. When I left England I found that in the church where I ministered in seven years we had sung 534 different hymns. That could be why they heaved a sigh of relief when I left.

But I notice another thing. Gather people together for the purpose simply of singing hymns, and no matter what the program is, the singing will be hearty and alert. In Tennessee where they have those singing marathons that run all through the night, I know you can, as it were, get drunk on hymns. But I am bound to say that if one organizes an hour's hymn singing, with a rationally chosen program, not only do people quite often say that they hadn't realized how significant hymns could be, but they cheerfully and without complaint sight-read brand new ones and will even sing familiar texts to unfamiliar tunes. Try that on a Sunday morning congregation and there will be a riot. Conversely, however, when I see a substantial congregation ploughing through Jesus shall reign, with nine out of ten men in the congregation not even opening their hymnals and the tenth one not opening his mouth; while the ladies gallantly try to compete with the 155-rank Austin, what I long to do is to get that congregation downstairs into the fellowship hall and simply dare them to keep silent.

It's when hymns are attended to that they come alive. Very well, then: good hymn singing will come if those who choose them like them, use them as precision instruments, and help the congregation by giving each hymn its real context in the worship. But nowadays we have another problem.

This is that a calamitously large number of hymns are getting published which aren't worth attending to. Some have taken the line that since congregations won't attend, they'd better have what isn't fit to notice anyhow. I refer here particularly to contemporary aberrations and not to traditional pieces which from some points of view are a bit weak. I am wholly unhappy about this, and think it insulting to a congregation.

The direction in which I should like to see hymnody moving involves its taking a path which doesn't look picturesque or adventurous but is likely to give real satisfaction. I plead for a return to the simple — to the more general use of common metre texts from the classics and less reliance on the pretentious and plushy. (To take one example only: when shall I meet a congregation which even knows, let alone values, Come, let us to the Lord our God — #125 in the 1955 Presbyterian Hymnbook?) I plead for sensitiveness and intelligence in the choosing of texts; and for the use of more and simpler hymns in worship; shorter, perhaps, less consistently emotionally overcharged. Fewer calories, I think; more protein.

In the nature of things you don't often get a really great new hymn text or tune. One Vineyard Haven in a decade is about the normal form (and that one — Richard Dirksen's to "Rejoice ye pure in heart" — has all the marks of true greatness). But plenty of serviceable material is coming in hymn music; and each new hymnal has something that makes one chuckle with delight — like that delicious tune Oremus, by Donald Hustad, #400 in the 1975 Baptist Hymnal. And it's natural that at the moment we are short of good modern texts.

The reason for that is the anxiety created by the two linguistic worries of the moment — the thou/you fashion and the he/she battle. This is not the place to comment on either. (I have written about the second in Worship Magazine and by the time you read this my Resident's Card will have been revoked and WCC will be looking for a new faculty appoint-

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Restricted Gifts for Budgeted Programs $29,230.43

Total for Operating Expenses $240,239.88

Restricted Gifts for Programs Not Budgeted $15,095.00

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June Francis Erdmann
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* Roger S. Claiborne
* Diane W. Dersch
A New Frontier for Westminster Alumni: The United States Virgin Islands*

by Steven P. Sharp '65

In mid-April (1978) the Rev. Wesley Konrad, Rector of St. Paul's Episcopal Church in Frederiksted, St. Croix, requested assistance from the Choir College in his search for a new organist/choir director to serve the parish. Father Konrad articulated special requirements of the position which included, “a well-trained church musician who could relate to and work effectively with other people in a unique cultural setting.” The position included responsibility for playing the organ at mid-week and weekend services, and directing a girls youth choir (“The Choir of Angels”) and an adult choir of men and women (“The Archangels”). A two-bedroom apartment with utilities was offered by the parish in lieu of a salary, although it was made clear that there was much potential for private teaching on the island due to the scarcity of qualified music teachers.

Before recommending candidates to Father Konrad and the parish teachers, I traveled to St. Croix in order to study the needs of the parish, and to explore other employment opportunities in the music field that might be available. In addition to conferences with staff and members of St. Paul's, meetings were held with the island's public school music supervisor and the Director of Teacher Personnel in the Department of Education located on St. Thomas. At the conclusion of these conferences, it was apparent that there would be exciting employment opportunities for music educators and church musicians during the 1978-79 academic year.

I attended church services and choir rehearsals at St. Paul’s and consulted with the parish's retiring organist/choir director. Observing classes in a public elementary school and an Episcopal private school (St. Dunstan's) was helpful in gaining a clearer understanding of the Island's cultural matrix and the role that music played in the Virgin Islands.

The organist/choir director position at St. Paul's called for a special style of musical leadership; the successful candidate would have to be “flexible” musically and experienced in working with a culturally diverse constituency. (When was the last time you conducted liturgical

*The United States Virgin Islands include: St. Croix, St. Thomas, and St. John.

When the position was formally announced to candidates registered with our Office of Career Services, there were no serious inquiries about the position until Jim Kreger '78 responded. Having fulfilled an inner-city field work assignment with Lynn Galati '78 for two years at Second Presbyterian Church in Newark (NJ) as organist and choir director respectively, Jim contacted Father Konrad and was subsequently hired to serve the parish.

Within three weeks after moving to St. Croix, Jim had won the hearts of the congregation's members and developed a private teaching practice of voice, organ, and piano students. In addition, he was appointed conductor of a 55-voice community chorus and vocal music teacher for a new local public elementary school. Even with all of his demanding professional responsibilities, Jim finds time to relax at the local beaches which are within walking distance. Coincidentally, Lynn subsequently accepted an elementary public school position as music teacher in Frederiksted, and Danny Tuck 'AF was appointed vocal music teacher for the junior high school in Christiansted. Our office continues to work closely with Mrs. Rita Martin, Director of Teacher Personnel for the U.S. Virgin Islands, and we look forward to the possibility of creating more opportunities for Westminster alumni to serve in capacities of musical leadership in churches, schools and communities.

The day following our Alumni Association Executive Committee meetings in mid-October, I returned to St. Croix to observe and evaluate the work of our alumni teaching there, and to strengthen our ties with the Department of Education. My impression is that Lynn and Jim have adapted well to their new environment. They have received enthusiastic support from their respective supervisors and I was very positively impressed by my experience of their work. They use Kodaly techniques extensively — Jim and Lynn expressed their gratitude for the opportunity to study Kodaly with Helen Buckman, our Westminster faculty member who teaches Kodaly methods. Resource materials for music teachers are scarce, so creative improvisation is required for effective classroom teaching.

Where Danny Tuck is employed as a music teacher, the situation is difficult at best. The junior high school is overcrowded, on split-sessions, and wanting for music resources. Here, again, Danny joins Jim and Lynn in developing daily lesson plans with a minimum of material resources. As an experienced teacher, Danny will undoubtedly make a significant and positive impact on the situation that he inherited. All things considered (e.g. adjustment to new cultural environment, being away from home, scarcity of music resources, etc.) I am inclined to recommend that future alumni begin their teaching careers at the elementary level if they want to consider employment on the Islands. It would appear that they have a greater opportunity to make a positive impact quickly and also gain the most in personal satisfaction from their work with this age group of young people. These children are very responsive to the musical activities.

Adult members of St. Paul’s and the community at large are warm and friendly people who appreciate the contributions Westminster alumni are making to the educational, musical, and spiritual growth of Islanders. These alumni are excellent ambassadors for the College, exemplifying Westminster’s intention to serve people (especially volunteers) through musical leadership in churches, schools, and communities. Mrs. Rita Martin expressed her gratitude for our assistance in locating and placing Lynn, Jim, and Danny, and she has accepted our invitation to visit Westminster this spring for the purpose of learning more about the College and other potential teacher candidates. Other alumni who are interested in considering a teaching assignment in the U.S. Virgin Islands should contact Mrs. Martin or me for further information. The Westminster experience is alive and growing in this new frontier. (By the way, snorkeling off the coast of St. Croix is great!)
BACH-EHMANN RECORDING

The long-awaited recording by Westminster Choir of the Bach *Six Motets*, conducted by Wilhelm Ehmann, has arrived and is pronounced "gorgeous" by all who have heard it. Those of you who have ordered your copies well-in-time-for-Christmas should be receiving yours any day if you haven't already received same. Natalee Rosenthal, President Robinson's assistant, who has been handling the distribution details, announces that a number of alumni are using the recording as a money-making device for their schools and churches. A greater discount for a special price is being offered for 40 records or more. Quite a number of organizations are using the recording as an alternative to car washes, cake sales or what have you, to raise money for choir projects - such as tours and summer camp. Contact Mrs. Rosenthal for details either by return mail or at (609) 924-7407. Hurry, before the supply runs out! (Also, anyone who has already ordered a recording at the pre-distribution price of $15, may order more at the same reduced price.)

THREE-AT-ONE

Westminster has been especially honored to have had three of its faculty as recipients of $2500 grants for summer study from the National Endowment for the Humanities. It is most unusual for a college as small as Westminster to have had three such awards. Walter Schoenefeld, Assistant Professor of German and French studied at Yale; Robert Evans, Associate Professor of Religion, went to the University of North Carolina; and William Dalglish, Assistant Professor of Music History, attended a seminar on Music Analysis at N.Y.U. Walter Schoenefeld's account of his eight weeks at Yale is as follows:

"We were a group of twelve language professors from all over the country, directed by Dr. Jeffrey Sammons, chairman of the German Department at Yale. The seminar concerned itself with modern theories in German literature. We had discussions and oral reports and had to present a paper to the seminar on some aspects of present day German poetry (mine was the only one in on time!), "

"Seminars such as these all across the country, in all kinds of fields, permit professors to do research for which they often have little time in their own institutions. We had a very nice group of participants and it was a memorable summer for me."

CAMPUS NEWS

(ALUMNI BOOST ADMISSIONS PROGRAM

Roy and Nyle Hallman '51 represented Westminster at the fourth annual *Hawaii Career and College Fair* in Honolulu on October 20 and 21, 1978. This use of alumni volunteers is part of the multi-phase Alumni-Admissions Program now being undertaken by the Admissions Office.

"Focusing attention on our College and its unique offerings around the country at this type of forum, when our staff cannot attend, is vitally important to our enrollment planning," says Allan Knotts '70, Acting Director of Admissions. Many alumni have helped us by representing Westminster at College Night (and Day) programs in their local high schools. The Admissions Office backstops these efforts with training, information and materials. "Our alumni, recognized as musical leaders in their community, give us personal recognition that is of great advantage at these programs," remarks Knotts.

In Hawaii that advantage seemed to show. The Hallmans sent in over 30 contact reports to the college from their stint in the islands — one of the highest responses ever recorded by our Admissions Office for this type of program, and well beyond the staff's expectations.

Most College Night programs involve two or three hours of manning a booth, and several hours of preparation and follow-up. The results are short and long-term, not only contacting students directly, but creating a visible image for the college. We would like more alumni volunteers to represent the college and to investigate programs in their areas. For further information concerning this type of effort, or other types of volunteer assistance you can offer in the field of student recruitment, contact Allan Knotts at the Admissions Office (609/921-7144)."
AND CALENDAR

by Carlette M. Winslow '40, Editor

ALLDIS CONVOCATION AND REHEARSAL

After the reading by President Robinson on November 7 of a special citation to John Alldis, one of England's most respected choral conductors, Alldis responded with: "This is all a bit overwhelming."

Alldis was in this country to participate in the 500th birthday celebration of the founding of the Oxford University Press. Among other things he conducted a massed choir of New York organizations in Carnegie Hall on November 4. In further remarks while on campus for the convocation he praised the Westminster students as being very productive, honest, extremely hard-working and very supportive of one another. "We have nothing as intensive or comparable to this school in England," he said. During a rehearsal with the Symphonic Choir following the convocation, he urged students to remember that "the words are always half of a chor al piece . . . consonants come out of the meaning of what you say . . . your faces should reflect the emotion the way actors' faces do . . . be eloquent! . . . bow it - I don't want to know about your breathing . . ."

NEW INSTRUMENTAL PROGRAMS

"A true musician enjoys some degree of competence in all facets of music . . . Muscularity is not a compartmentalized commodity . . . Skills developed in one aspect of music enhance a disposition for growth in other areas," says Louis C. Woodruff, one of Westminster's three new members of the Music Education Department.

Lou Woodruff has spent 14 years teaching instrumental music and directing orchestras, bands, and ensembles at the elementary through college level. In addition to graduate and undergraduate teaching, he is bringing about a resurgence of interest in orchestral instrumental music.

"We have 60 students who are now participating in instrumental ensembles with 30 more interested - if we can find the time for these non-scheduled events."

So far Woodruff has a brass ensemble of 13 members rehearsing three hours a week and a full consort of recorders, functioning and stable. A group of 25 enrolled in a woodwind ensemble and a string group of a dozen or more are in the process of getting organized.

"We have four goals in mind for an instrumental program," says Woodruff, "1) to provide an outlet for students wishing to play instruments; 2) to provide upon request - accompaniment for any choral ensemble; 3) to provide ensembles as pedagogical tools - for student composers and arrangers; 4) to provide experience in instrumental conducting for church music students."

The brass ensemble has already performed for several events and the string ensemble played for a Bach Cantata Chapel Service in November. More are scheduled. Attendance in any of the ensembles is optional and no credit is given, but students are very enthusiastic about getting involved in their leisure time. All will be considered "reading groups" to expand musical knowledge and all-around musicianship.

DATES TO REMEMBER

Dec 12 at 8 pm Cinderella, by Warren Martin with faculty soloists
Dec 13 at 11 pm Christmas service in the chapel
Dec 17 at 9 pm Messiah, student soloists and conductor with organ and orchestra
Jan 4, 5, 6, 9 Symphonic Choir (men only) with the N.Y. Philharmonic under Mehta. Strauss - Der Der Der Der Burger als Edelmann. Tickets Avery Fisher Hall box office
Jan 23 at 8 pm Suzan Pratt, faculty voice recital
Jan 27, 9-5 Mark Brombaugh, harpsichord recital
Jan 31 at 8 pm Dan Pratt, faculty voice recital

Oops . . . the NEWSLETTER regrets that the name of Harold Hedgforth '31 was inadvertently omitted by Joseph G. Beck '56 in the reprint of his article about Westminster Choir College recordings in the November '78 NEWSLETTER. Harold Hedgforth was conductor of the choir from 1958 to 1960.

FACULTY NEWS

The New Millstone Trio, Jayne Rosenfeld, flute, Elaine Banks '77, cello, and Phyllis Lehrer, piano, will give concerts in Bordentown, Kendall Park, and Princeton for Young Audiences . . . The article by William and Louise Chedde on Piano Ensemble Music will appear in the December issue of Clavier instead of November as previously reported . . . Helen '41 and John Kemp '48 will participate in a "Church Music Explosion", workshops on church music at the Coral Ridge Presbyterian Church, Fort Lauderdale, Fla., January 3-7. The success of the first Archdiocesan Children's Choir Festival in Chicago was "phenomenal" reports Helen Kemp. "I think we will be seeing a great change in interest in children's choirs in the Catholic church." . . . Dr. Ingrid Tiegel is teaching a new course in the History of Science, the first course in this subject to be offered by the Arts and Sciences Department . . . Harold Zabrack was the recipient of a 1978-79 ASCAP award based upon the prestige value of his catalogue . . . Once again Munroe Wade will read Dickens' Christmas Carol in Williamson Hall Lounge (before an open fire) December 13 at 8:30 PM. Mr. Wade says that students tell him this has become a tradition - a "tradition" being defined as something being done for at least two years.

JOHN ALLDIS, Fellow of Westminster Choir College

We honor you today because you have distinguished yourself in a field in which Westminster strives to excel, choral performance. Your work with the John Alldis Choir, which was established in 1962, and the London Philharmonic Choir, which you were appointed to conduct in 1969, are well known in this country through the numerous recordings of operas and oratorios which have become standards of excellence for connoisseurs and record lovers alike. Your frequent visits to the United States as the incumbent holder of the Master Teacher Chair at Kansas State University and your recent conducting debut at Carnegie Hall have brought you further recognition. Indeed your accomplishments as a choral conductor are many and varied, including a fellowship with the Guildhall School of Music, an appointment as Chief Conductor and Artistic Director of the Radio Choir of Denmark, and more recently the opportunity of conducting the Group Vocal de France. It is therefore with uncommon pride that Westminster Choir College is pleased to name you a Fellow of Westminster Choir College, with all the rights, privileges, and responsibilities therunto appertaining wherever in the world you may go.
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ment). But the real matter of making hymnody live again has little to do with either of those problems. I think that when people realize that each hymn has its unique personality and talent, which means that each has one thing it is good at, and it alone, the more intelligent, discerning and happy hymn singing will become. Bad hymns and bad use of them generate bad worship habits, whatever good ones can nourish a faith that will come. Bad hymns and bad use of them at, and it alone, the more intelligent, discerning and happy hymn singing will become. Bad hymns and bad use of them generate bad worship habits, whatever good ones can nourish a faith that will come. Bad hymns and bad use of them at, and it alone, the more intelligent, discerning and happy hymn singing will become. Bad hymns and bad use of them generate bad worship habits, whatever good ones can nourish a faith that will come. Bad hymns and bad use of them at, and it alone, the more intelligent, discerning and happy hymn singing will become. Bad hymns and bad use of them generate bad worship habits, whatever
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Class Notes

'41 Cecil Lapo, since his official retirement from Choristers Guild as Executive Director, has been working with Franklin Travel, Inc. of Philadelphia part of his newly found free time. In addition to assisting choral groups planning world tours in the area of musical contacts he has also been planning two tours to European countries. The first will be in the Spring of 1979 leaving the U.S. on April 23rd. It will cover areas in Spain, France, Belgium and The Netherlands. The second, called the Festival Tour, leaves New York City on August 3rd and will include the National Eisteddfod, a visit to London, the Wagner Festival in Bayreuth, Vienna Summer Festivals, and the Salzburg, Austria Summer Festival. Further information may be obtained from Cecil through Franklin Travel, 344 Suburban Station Building, Philadelphia, PA 19102.

'45 In recognition of her many contributions to medical, civic, cultural and educational institutions, and groups both in her official capacity as vice-president and executive secretary of the Schering-Plough Foundation and as a private citizen, Ann Attridge received the Stevens Honor Award from Stevens Institute of Technology in Hoboken, New Jersey at that college's alumni banquet on October 20.

'47 Mildred E. Sprinkle died on August 31, 1978 at Scripps Memorial Hospital in La Jolla, California, after a brief illness which doctors diagnosed as a form of meningitis. A memorial service was held on October 1 in the chapel of The Bishop's Schools in La Jolla where Mildred taught music.

'48 Larry Fink and his wife, Wilma, are now retired and have moved to their new home in Stanwood, Washington. Their mailing address is: 21426 81st Avenue NW, Stanwood, WA 98292.

'50 Thurston Don is on a sabbatical leave from Hartwick College and is engaged in research to compile an index of oratorios by American composers. He has been appointed permanent conductor of the Community Chorale of Oneonta (N.Y.) beginning with the 1978-79 season.

'52 Don and Jeanne Sutton Hermann are moving from the First Community Church in Dallas to the First Presbyterian Church of Des Moines, Iowa. Before they moved, the women of the church gave Jeanne a testimonial which stated: "Don came here 23 years ago as Minister of Music and we soon learned that Jeanne was a musician, too. During these years, she has played piano and organ--not only at church services, but at communion, Women's Council, weddings, memorial services, programs and concerts...All of this time Jeanne is rearing a family of five which included a housework and cooking, and she worked in the church office...she always appeared poised, happy and cheerful--with an inner spirit of peace and calm...We love you for what you are and what you have done for us through the years."

'53 John and Phyllis Stevens '51 Miller composed "a serious-fun musical about God's promise to Noah...and us." This children's musical is titled The Rainbow Express and is available from Alexandria House, P.O. Box 300, Alexandria, VA 22301.

'56 Jean Franz is on sabbatical leave from Penn Manor Schools, Millersville, PA. She was recently named organist at First Methodist Church, Lancaster, Pennsylvania. Previously had been organist there from 1968-70.

'58 Jerry and Virginia Aubrey LeDoux '70 have prepared a year-long recital/concert series at Fourth Presbyterian Church in Bethesda, Maryland where they serve as minister of music and organist respectively. The music series is in celebration of the congregation's Sesquicentennial Anniversary. Haydn's The Creation will be performed on December 3 at 7:00 PM.

'63 Bob McIver recently presented a voice recital at Clarke Chapel on the campus of Lycoming College in Williamsport, Pennsylvania. This recital was one of a series of recitals honoring Bob's dad, Walter G. McIver who served as a member of the Lycoming College faculty from 1946-1976.

'70 An article written by Sarah Miller Quaiglitta titled "Towards an Understanding of the Harpsichord," was printed in the October 1978 issue of Keynote Magazine, a monthly publication of radio station WNCN in New York City.

'72 John and Karen Gates Fuss presented a "Festival of Sacred Solos" at the First United Methodist Church in Columbus, Mississippi where John is director of music.

'74 Glenn Rodgers and his wife, Cindy, announce the birth of their daughter, Susan Denise, born on July 15, 1978.

'75 Bev Engel is director of youth choirs at Trinity Methodist Church in Denver, Colorado. She also directs the congregation's youth handbell choir.

'76 Mark and Eleanor Henson Mason have moved to the York, Pennsylvania area where Mark has been appointed minister of music at the York Gospel Center, an Independent Fundamental Church of America. Their new address is: 216 W. Chestnut Street, Dallastown, PA 17313.

'77 Phyllis West Ernsberger and her husband announce the birth of their daughter, Rebecca Ruth, born on September 30, 1978. The Ernsbergers now reside at 3610 SE 112th, #21, Portland, OR 97266.

'78 Richard Hynson continues his work as director of music at the First Congregational Church in Benton Harbor, Michigan, where he also serves as executive director of the Cathedral School of the Arts. Rich directs a multiple choir program at the church and has helped design and implement a new curriculum for the school. Rick and his wife Cynthia Matchette '78 live at 3215 Lakeshore Drive, St. Joseph, MI 49085.

'81 Perry Hepler has begun as organist of the First Congregational Church in Benton Harbor, Michigan, where Richard Hynson '77 is director, in addition, he is an intern at the Benton Harbor Montessori School.

AF (alumni friend) Phyllis Naugle Schwenk died on Thursday, September 28, 1978 at the White Willow Nursing Home in Hathor, PA.