Degree Recipients of 1979: Where did they go?

Albert W. Ahlstrom . . . organist, St. Joseph Catholic Church, Bound Brook, N.J.
Edward Alstrum . . . organist, Upper Ridgewood Community Church, Ridgewood, N.J.
Andrew Andelia, Jr. . . . organist/choir director, Belle Meade United Methodist Church, Nashville, TN.
Daniel Mark Beckwith (MM) . . . choir accompanist, Westminster Choir College . . . assistant to director of music, Fifth Avenue Presbyterian Church, New York, N.Y.
Lynn Jeffries Binford, Jr. (MM) . . . organist/associate minister of music, First Baptist Church, Dalton, GA.
Frank Woodehouse Bolin (MM) . . . organist/choir director, St. Paul's Episcopal Church, Indianapolis, IN.
Candace Breen Markle (MM) . . . choir director, Northwest Presbyterian Church, Ft. Worth, TX.
Andrew AndeHa, Jr. . . . organist/choir director, Belle Meade United Methodist Church, Nashville, TN.
Albert W. Ahlstrom . . . organist, St. Joseph Catholic Church, Bound Brook, N.J.
Lynn Jeffries Binford, Jr. (MM) . . . organist/choir director, St. Paul's Episcopal Church, Indianapolis, IN.
Gwendolyn Elaine Delaney (MM) . . . no report at this time.
Barbara Lynn Feldman Mervine . . . music teacher, New Jersey Neuro-Psychiatric Hospital, Edison, N.J.
Kathryn Louise Harger . . . desk clerk, Hilton Inn, Hightstown, N.J.
Donald Eugene Dillard (MM) . . . instructor, aural activities and theory, West Chester State College, West Chester, PA . . . organist/choir director, Protestant Episcopal Church, Melbourne, FL.
Chester J. Easton . . . choir director, Middlesex Presbyterian Church, Middlesex, NJ.
Edward L. Hutcheson . . . vocal music teacher, Shady Side Academy, Pittsburgh, PA.
Thomas Paul Howard (MM) . . . organist, Hollywood Presbyterian Church, Hollywood, CA.
Lawrence J. Brown . . . organist/choir director, St. Andrew's Presbyterian Church, Denver, CO.
Mary Ann Coffin . . . no report at this time.
Wayne Anthony Dieterich . . . clerk, Boosey and Hawkes, Music Publisher, East Orange, NJ.
Chester J. Easton . . . choir director, Middlesex Presbyterian Church, Middlesex, NJ.
John Henry French (MM) . . . choir director, First Presbyterian Church, Lakewood, N.J.
David Walter Bucknum . . . graduate studies in musicology, Indiana University, Bloomington, IN.
Christian J. Engelbert . . . organist, Christ Episcopal Church, Wilmington, DE.
Robert Lewis Costa . . . sales representative, Grolier Publishing Company (Education Services Division), Kendall Park, NJ.
Karen Elizabeth Engelhart . . . public school substitute teacher, Bally Spa, PA . . . preparing for service in Peace Corps.
Timothy Paul Howard (MM) . . . organist, Hollywood Presbyterian Church, Hollywood, CA.
Cynthia J. England . . . soloist, St. Paul's Episcopal Church, Englewood, NJ . . . .
Paul Lawrence Guyer . . . interim choir director, First United Methodist Church, East Brunswick, NJ.
Donald Eugene Dillard (MM) . . . instructor, aural activities and theory, West Chester State College, West Chester, PA . . . organist/choir director, Protestant Episcopal Church, Melbourne, FL.
Chester J. Easton . . . choir director, Middlesex Presbyterian Church, Middlesex, NJ.
Edward L. Hutcheson . . . vocal music teacher, Shady Side Academy, Pittsburgh, PA.
Timothy Paul Howard (MM) . . . organist, Hollywood Presbyterian Church, Hollywood, CA.
Rethinking Westminster’s Commitments

Ray Robinson, President

This is the final Newsletter of 1979. The next time you receive this Alumni publication we will have entered the decade of the eighties. And, whenever we approach any discussion of the future we would do well to remind ourselves of a statement made by Lee Hastings Bristol, Jr. at the Alumni Banquet of 1974. On that occasion he offered the following advice: “When you lead an institution, you will do well to think of your work as being a little like driving a car. You need a rear view mirror to watch what is behind, but it must not be so large as to keep your major gaze from the road ahead.”

As we enter the decade of the 1980’s Westminster stands at an important crossroads. The road ahead is uncertain, if we consider only the economic status of the College. Our endowment is small, our fiscal stability fragile, and our ability to attract undergraduate students somewhat in question with the shrinking pool of high school graduates that has been predicted in the 1980’s. Yet, this is the way it has always been at Westminster. Fund raising records in the President’s office reveal that in the early years of this College Dr. Williamson would face economic collapse nearly every year. With the fiscal year drawing to a close, it was not unusual for him to call on J. Howard Pew, the Philadelphia industrialist who was known for his interest in conservative causes, and inform him that unless he received $100,000 by the end of the month, the College would have to close its doors! (By the way, this was $100,000 by 1950’s standards.) Year after year Mr. Pew would write out a check for $50,000 or $100,000 to help this institution to finish the year in the black.

On the other side of the ledger, the College has never been any stronger than it is today. Westminster today serves a unique and distinctive role in our society. There is not another institution of higher education which can duplicate its program of training to prepare young people for careers of musical leadership with amateur musicians in the church, school and community music organizations. Its graduates are sought on a nation-wide basis by ministers, music committees, public school administrators, and college department chairmen. Its choirs receive more invitations for concerts and major orchestral performances than can be scheduled during a given year.

The decade we are now completing has been one of tremendous growth for the College. We have revised, broadened and strengthened the curriculum. We have added an impressive group of new faculty. We have developed a graduate program, which in the space of seven short years is now recognized as one of the leading programs of its kind in the country. We have established a summer session which is second to none in quality in the field of music. We have built a badly needed student center and come a long way toward paying off the debt of the library. We have added a conservatory division to serve the needs of this community. We have established a recording division. We have developed a European platform for our choral, church music and organ departments. We have more than tripled the budget. These accomplishments might be viewed by some as luxuries, but for Westminster they were absolute necessities for the survival of this college in a society in which quality and vitality are conceived as measures of success.

It is therefore fitting, I believe, as we enter a decade of new opportunities that we pause to review some of the commitments which were made ten years ago, evaluate them in the light of events which have taken place over the past decade, and prepare ourselves for their meaning in the days which lie ahead.

Our first commitment: We cannot plan for the years ahead without first examining the guiding values by which we may judge the correctness of our course – Westminster’s commitment to tradition.

It is still my belief that there is much we can learn from the past. Forgetting about those disagreements we still may have over choral tone and choral methods, the single most important quality which graduates of this institution have always possessed is their ability to approach, work with, and lead amateurs. This is a tradition that must not be sacrificed at any cost. Westminster’s future as a viable educational institution depends on the training of a graduate who can fill a void which still exists in this country in the field of choral music and church music. Tradition has taught us that the training of the pure musician, as important as this may be, is not enough. We must continue to strive to prepare a priority-oriented choral musician who can and will work with people.

Our second commitment: We cannot articulate our guiding values without including our responsibility to the Christian community – Westminster’s commitment to the Church.

Westminster’s commitment to the Church is implicit in its very existence. As an outgrowth of a successful church music program at the Dayton (Ohio) Westminster Presbyterian Church in the 1920’s, this institution has led in the establishment of a standard of excellence in the music of the church. One of the most exciting and positive changes that has taken place at Westminster in the past decade is the emerging role of the College in Catholic church music. I am pleased that Father Gerard Farrell is with us, and that on a nation-wide basis Catholic church musicians are beginning to look to Westminster for leadership and guidance.

Ten years ago there was general pessimism about the church in general and a career in sacred music in specific. In fact, when I was interviewed by a committee of the Board of Trustees, it was clear that there were some who believed that this college should embark on a new course. Today this has all changed. And there is real potential for Westminster to assume a role of world-wide leadership in church music. In fact, in the next five years I envision the establishment of a world center for the study of church music on this campus. We now have the faculty to support such a pretentious idea. A center of this type would go beyond the traditional concept of a conservatory of sacred music. It would serve as a focus for foreign missionaries to study indigenous hymnody, for example, in addition to the regular curriculum in church music (voice, choral methods, handbells, youth choirs, Orff and Kodaly, and hymnody and liturgics). I have always said that Westminster must lead, not follow. This is an area in which we can lead on a world-wide basis.

Our third commitment: We cannot speak about our responsibility to the Church without a consideration of the focus of our educational program – Westminster’s commitment to choral performance.

This is another area in which we can and will continue to lead in the decade ahead. As I was preparing this report, I re-read my inauguration address of a (Continued on page 7)
Handbell ringing began in England some 200 years ago. Since the practice of "change ringing" from a church tower — an even older English custom — could not be "practiced" without disturbing the whole neighborhood, small handbells were developed enabling the ringers to "ring a peal" indoors in privacy.

Not long after the original development of handbells, ringers were organized in various communities to play musical selections as well as to ring the changes (which is more of a mathematical than a musical exercise). One such group, the Lancashire Bell Ringers, was sent on a tour of this country by P. T. Barnum. Billed as the "Swiss Bell Ringers," Barnum erroneously started the myth that handbells were Swiss in origin.

Many professional handbell groups were active in North America during the days of vaudeville and the Chautauqua circuits. With the demise of these cir-
RE RINGING

Winslow '40

cuits, handbell ringing followed suit. Its revival was largely due to the late Margaret Shurcliff of Boston. Having learned change ringing in England as a girl, she organized the Beacon Hill Ringers in 1923, ringing Christmas carols through the streets of Boston. For some years bell ringing in this country was pretty much confined to New England until Paul Wolfe, the minister of the Brick Presbyterian Church in New York, heard these bells and charged Doris Watson of his staff to get a set of Whitechapel bells from England for Brick Church. A group she organized appeared on the Gary Moore TV Show in 1948. Six years later the American Guild of English Handbell Ringers was organized.

With the advent of the Guild, the proliferation of handbell choirs began and after 25 years is still growing fast. Under the Guild, the country is divided into twelve geographic areas for festivals. In 1980 eight festivals are scheduled.

Reading Donald Allured’s schedule brings an awareness of the extent of the handbell explosion. Besides his heavy schedule at Westminster, Mr. Allured has spent weekends this fall conducting workshops and festivals in Birmingham AL, Hendersonville TN, Liberty MO, Fort Worth TX, Denver CO, Bridgeport WV, Alexandria VA, Washington DC, Morris Plains NJ, Bridgewater NJ, Roswell GA, and Miami FL. Next semester he will be “on the road” full time.

Handbells in this country are now played by 4th, 5th, and 6th graders, thousands of high school young people, and by many adults as well. Churches, schools, and colleges have acquired handbells, but no one to date has developed leadership training (i.e. bell pedagogy) at a college level. Westminster is the first.

Allured says of his teaching methods: “I use the most conventional of arm swing and damping technique. The musical result depends on the clarity of sound. I start beginning groups with basic ringing techniques and teach reverence for the bells as a fine musical instrument and the extreme care that must be taken with them.”

Bell assignments, according to Allured, are not standardized, but are becoming more so. He arrived at his system of assignments by logic. Since most bell choir music is scored for three octaves (with 22 diatonic pitches) he uses 10 or 11 ringers at most. Accidentals to the diatonic pitches are usually assigned to the person who rings the corresponding natural pitch. More complicated music with a larger number of bells increases the number of bells per ringer. Also by experimentation, Allured has found that tables with 4” foam rubber padding is most desirable.

The bells are ringing in Williamson Hall at Westminster from first thing in the morning until late in the day. Most classes meet twice a week, but the concert choir (an auditioned group) meets at 2:30 every day but Thursday. It is this group which will appear on the “Westminster Christmas Special” on Public TV. The choir has also been approached to make recordings and will appear at the MENC convention in April in Miami Beach FL. On December 14 the choir will give a full-length program in the Playhouse on campus.

The bell movement is off and ringing and Westminster is again in front providing leadership for a very fast-growing segment of the musical art which brings pleasure and satisfaction both to the participant and the listener.

A TELEVISION CHRISTMAS

Thanksgiving is over so Christmas cannot be far away. Christmas came to the campus, however, before Thanksgiving this year.

New Jersey Public Television began filming a Christmas Special entitled “Christmas with The Westminster Choir” on November 20. A television crew was here all that day filming vignettes of Christmas activity all over campus – rehearsal shots, dorm shots, students decorating a tree in Williamson Hall, an introduction to Westminster by President Robinson, and a simulation of the fireside reading of Dickens’ “Christmas Carol” by Munroe Wade. On December 7th another crew will film a Westminster Choir Concert, live. (Some of the vignettes will be underscored by music from the Choir’s new album.)

The Christmas Special is being produced by Calvin Iszard for NJPTV; the short sequences were under the supervision of Ken Stein. Natalee Rosenthal and Carlette Winslow are coordinators for the college. Conductors are: Joseph Flummerfelt, Allen Crowell, and Daniel Allured. Accompanists: Daniel Beckwith, Holly Brown, and Martha Huddleston.

The show will be beamed over NJPTV on channels 23, 50, 52, and 58 on December 23 at 7 PM and December 25 at 8 PM. It is hoped that next Christmas, using extra footage shot this year, the show will be expanded to an hour-long special which will be beamed via Telstar to the 200 participating members of the public television network. Urge your friendly public stations to pick it up! This exposure could be wonderful to the college.

Westminster Choir will also be on another show on WPIX, channel 11, live, on December 24 at 8 PM. On Focus New Jersey, The Choir will spend Christmas Eve with Governor Byrne and his family.
at Morven. A possible appearance on the Today show has not yet been finalized as we go to press with this issue of the NEWSLETTER.

**CHORAL ACTIVITIES**

Also as we go to press, the Symphonic Choir is singing four performances of *Elijah* with the New York Philharmonic under Zubin Mehta. Due to the popularity of Maestro Mehta, tickets have been very hard to come by. We have been fortunate in securing 40 student tickets— which are subsidized by a foundation—for this fall’s series of performances and 40 more for March’s performances of the Brahms’ *Requiem*. They are sold to students only on a first come first served basis for $2.50. For everyone else, we suggest calling Centercharge at (212) 874-6770 where tickets may be ordered by major credit card only for an added $1.50 per ticket. Sorry that we cannot get tickets for the many people who have called the college for them.

The Oratorio Choir gave its first concert under Allen Crowell ’59, its new conductor, in late November.

All those who heard his U.S. Army Chorus know that is was without peer. With the organization for 20 years, he gathered incomparable experience which he brings back to Westminster. His wife, Phyllis, says: “I think Allen has really had a return to Westminster in the back of his mind for some time.” Allen says: “I feel as if I had come home. Not only to the college, but Princeton itself never leaves you; it has such charm.”

The Army Chorus, according to Crowell, averaged 175 to 200 performances a year. These were both concerts and “entertainments” using a great variety of music which included the Spirit of America, a pageant given in Washington every spring; concerts at the Jefferson Memorial; and presentations of the Porchlight Tattoo.

Associate Professor Crowell expects to “develop the lines and continue the structure” begun by Dennis Shrock several years ago. The Oratorio Choir is primarily a sophomore group that also studies conducting with former Major Crowell. It is not expected that the Oratorio Choir will top the number of performances given by the Army Chorus, but it will be doing more than it has in the past. Alumni! Sign them up.

The Chapel Choir, conducted by Frauke Haasemann, has had several run-outs and will give its first full concert on campus on December 10. Tours are scheduled for the spring as has been the custom for several years.

Mention should be made of the unusually good performances of My Fair Lady presented in November with two新鲜. Becky Abram and Bill Wynn, in the leads as “Eliza” and “Henry Higgins.” The whole cast was notable, but these two were especially outstanding—particularly as freshmen. Watch for them on Broadway! An orchestra made up of students (with a few ringers) for the four performances was conducted by Louis C. Woodward of the music education department.

In early December, the Opera Workshop is scheduled to perform four performances of Menotti’s The Consul under the direction of Robert McIver. Two casts for the major roles will be used as is the Workshop’s custom.

Christmas tradition at Westminster will be carried on as usual with a Messiah reading on December 10; a formal Christmas dinner and dance; the carol contest; the Midnight Christmas Service on December 12 and Munroe Wade “Blessing us Everyone with the words of Tiny Tim.”

**CLASS NOTES**

"38 George Lynn was again chosen for an ASCAP award this year.

"39 Margaret Virginia Smoot died on October 31, 1979 in Durham NC. She taught voice at various Music Studios in Burlington NC and then opened her own studio in Goldsboro NC where she taught until about 1975. Margaret will be remembered for her determination to succeed in spite of her physical handicap. Even with crutches, she managed to negotiate three flights of stairs from dorm to class—always with a smile.

"46 Dorothy and Gray received a grant from the Arkansas Arts Council to tour with Kurt Weill’s Down in the Valley students from the Westminster College. The production will be taken to 11 area high schools during February and March, 1980.

"61 Mary (Downs) Wemer and her husband, Chester, who reside in a house purchased in 1979 in Waycross, GA, plan to stop by the campus during Christmas vacation. . . . News from Susan Lim now in her 4th year of teaching in the Conservatory of Music of St. Paul College of Manila, The Philippines.

"74 Patricia (Tish) (Ruckman) Mathisen and her husband, Wayne, announce the birth of Sarah Christine Mathisen on October 3, 1979. They reside at 9 Aldrich Rd., Kendall Park NJ 08824.

"76 John Foreman has joined the staff of Scope Ministries, a biblical counseling ministry in Oklahoma City OK. Mark and his wife, Ellen Horacek, celebrated their 20th anniversary in Oklahoma City OK 73121. . . . Beverly Hill received the “Outstanding Young Woman of the Year” award for 1979.

"77 Donna Autella is now in her 2nd year of organ study in Paris. She is studying with André marchal and Marie-Clare Alain. In November she was appointed organist at the “Paroisse Protestante de St. Genevieve” and is teaching privately. Karen Hook will be transferred to music therapist of the MacLeod Home in Staten Island, NY. . . . John and his wife, Priscilla, went on a trip to Canada, Alaska, and Hawaii and received good reviews. The group plans a tour to Guam, Canada and the U.S. next spring.

"78 Rob Turnbull and his wife, the former Dorothy Benfield, celebrated their first anniversary on October 3. Rob is Minister of Music for the First Lutheran Church, Waycross GA and on the faculty of Waycross Junior College. He is also Associate Director for the Church Teachers Magazine. Ellen works for Family and Children Services for the State of Georgia.

"79 Don Dillard gave a faculty recital of original compositions at West Chester State College on December 3. He lives at 97 Gabriel Lane, Willingboro NJ 08046.

Chester Cable ’54, who was in charge of the 25th alumni year, received the following information from members of the Classes of 53, 54 and 55. We include just a sentence or two about these people. More is to be published in a special booklet. Chester, himself, operates a carpet and upholstery cleaning business and does sales work. After 18 years in music teaching his “George Plimpton activities” include conducting at Lincoln Center, arranging and conducting for Dave Brubeck, president of major fast food franchisor, married to Donna Plaskett ’71, and has six children by a former marriage.

"53 John Boesenhofer plans to retire from a full-time position but is still at Augsburg Evangelical Lutheran Church, Toledo OH . . . Will Gardner is an admitted graduate student at the University of Washington and has taken to boatbuilding in a big way. He has choir in the Eagle Harbor Congregational Church on Bainbridge Island and sings a tootie for “life, love, and the freedom to create.” Ruth-Gloria (Hayman) Dexter has four children and is soloist at Christ Church, Epsom MA. Jean Van Franx has a sabbatical from Penn Manor Schools ’78-’79 and is organist at First Methodist Church, Lancaster PA . . . Dan and Janet (Moll) Her...
many ‘55 work “as a team” at the First United Methodist Church, Lakeland FL. Dan’s handbell choirs have made two European tours. Two children are music majors, 3rd is in 1st chair in school orchestra and is “little but mighty” . . . Henry and Carolyn (Sears) McDowell are directors of music and drama at the First United Methodist Church in Decatur GA. In spare rafts, ski, mountain cycle and jigs while Carolyn watches . . . Betty (Hill) McIntyre retired from the organ 2 years ago but still teaches piano. (Mercer) Lauginan teaches voice and piano in Bay City TX. Has undergone a thyroidectomy and is now the Director of the North Central Washington Museum. At 64 he claims he can “belt out a halfway decent B flat” . . . Helen (Hobey) Stroh has been Minister of Music at Faith Lutheran Church, Grand Rapids, for 19 years. Three children. Oldest married in November . . . Paul and Joyce (Robertshaw) Thomas have been at St. Michael and All Angels Episcopal Church in Dallas for 19 years. Joyce teaches pre-kindergarten mornings and piano students in the afternoons. Paul has just received his doctorate . . . Ruth (Shirk) Wolff is Minister of Music, Lenape Valley Presbyterian Church, New Britain PA where she has an adult choir, children’s choir and organist choir.

‘55 Carolyn (Cramton) Allen keeps very busy raising 3 active teenagers but finds time to teach organ and piano, play harp in a music consort and is organist and director of children’s and bell choirs . . . Tom Are has been minister of the Shallowford Presbyterian Church, Atlanta for 8 years. He has 4 children and has published one book . . . Paul Berry is the “cheeky man in Wilson NC. “Rough life – but it’s fun at times” . . . Joao (John) Faustini still composes to publish and composes music which is in use all over Brazil. All children interested in composition and choir directing . . . Shirley (Allan) Fowler teaches privately and now plays a 60-key Schanz after years of electronics. Dean of Cantor OH Chapter of AGO . . . Los (Totten) Hawkins has 3 step children, 11 step grandchildren and 2 step great grandchildren! . . . Doris (Wott) Howard teaches 2nd grade and lives on a small farm where the Howards raise prize dairy goats . . . Mary (Voel) Jones gives children’s program in the public schools and is the author of 5 storybooks for children, 2 song books and the mother of four . . . Virginia (Kondajian) Kagvalian teaches voice and piano privately and “more and more realizes that a good music teacher must use a tremendous amount of psychology without making the student aware of it.” . . . Martha (Blackburn) Lowder teaches music in Middle School. Husband is minister of First United Methodist Church, Newton NC. . . . Robert Page teaches is minister of music at Orangeburg Presbyterian Church and conductor of the Boys Choir. (Daughter Sue Ellen both teaches and is a student at WCC). . . . Bill Thomas is Director of Independent Colleges for South Carolina after years in church work and V.P. of Concord College 1963-73. Still sings and is on Board for Brevard Music Center . . . Arthur and Marian (Harris) Stokes are organist and director at the First Presbyterian Church, Ashland KY. Three children maintaining interest in some music.

**FACULTY NEWS**

Frauke Haasemann taught summer courses during Summer Session; spent 14 days with Dr. Ehmann in St. Moritz, Switzerland; conducting workshops in Jenkintown PA, Poughkeepsie NY, Westchester NY, Charlotte NC, Bethlehem PA; concert of Schutz German Requiem in Church of the Ascension in New York . . . Dr. Geraldine Ward spent three days of the fall break at Montclair State College as part of a 31 member NASDTEC Evaluation Team. Each of Montclair’s teacher certification programs was evaluated and she did the evaluation of the music education program. She reports that the experience underscored the strengths of the Westminster music education program! . . . Harold Zabrack was again chosen for an ASCAP award for serious composers for the year 1979-80.

**JANUARY 3-19: INTERIM COURSES**

**Theory/Music History**

TH121 Elementary Music Theory
TH229 Electronic Music
TH421 Orchestration
MH325 Twentieth Century Music
**Arts and Sciences**

AR125 The Arts and Music of Non-Western Cultures
SF185 The Psychology of Human Memory
TBA Introduction to Western Art
TBA Effective Oral Communication

**Music Education**

ME198 Brass Methods
ME199 Woodwind Methods

**Church Music**

CM224 Boy Choir Methods
CM235 Introduction to Composition
CM258 Instrumental Techniques

**Music Education**

TBA Study Trip to England
TBA Study Trip to Europe

**Piano**

TBA Piano Master Class
TBA Piano Tuning

**Organ**

TBA Study Trip to Europe

**COMMITMENT**

(Continued from page 3)

decade ago and was amazed at how close we have come to fully realizing the commitments which were made in 1970. Our goals at that time seemed visionary and beyond our reach:

1. To cultivate a new kind of relationship with the major symphony orchestras which will involve a more deliberate attempt to select the repertoire to include more contemporary music and to encourage specific projects which would relate more closely to our educational program.

2. To produce regular concerts, under Westminster conductors, in New York and Washington, D.C. This will give the College a new kind of exposure in an important cultural market.

3. To delve more deeply into twentieth century literature by programming an annual festival of contemporary choral works and by commissioning new works on a regular basis.

4. To launch into a more ambitious program of radio, television and recordings. The College might sponsor a project of recording choral and organ works on its own label.

5. To develop a master’s degree program in choral conducting which (Continued on page 8)
As some of you know, we have spent a great deal of time during the past decade searching world-wide for key members of this faculty. Often our intentions have been misunderstood, but we have not wavered from our original goal of bringing to this campus — in winter and summer — the outstanding musician/teachers whom we could identify on a world-wide basis. We have made tremendous progress in this area of college life, but there are still areas where we need to identify leading musician/scholars and pursue them as faculty members who will insure that excellence will continue to be the guiding principle on this campus.

When Billy Martin, the manager of the New York Yankees, was asked in the 1978 spring training camp what he was going to do with all the famous and experienced pitchers which George Steinbrenner, the owner of the Yankees, had provided for him, Martin replied: “You never have enough pitching.” These are my sentiments as well: you never have too many good faculty members.

Our final commitment: We cannot reiterate our commitment to choral performance without considering the manner in which the choral experience relates to the total learning process in this institution — Westminster’s commitment to excellence.

Any discussion of the future must begin with our responsibility to those who will teach and study at Westminster in the years ahead. In the decade we are now completing, the basic issues were educational: the purpose of the College, the quality of the faculty, the effectiveness of the curriculum. In the years ahead they will be financial.

As we re-think our commitments together at the beginning of the decade of the 1980’s, we would do well to combine this motto with the advice of Lee Hastings Bristol, Jr. In acknowledgement of the payment of that debt by the generation which preceded us at Westminster, we must forge ahead always remembering from whence we have come, but not at the expense of clouding our vision of the opportunities which lie ahead.

May God grant us wisdom, strength, and good health as we strive to fulfill Westminster’s commitments in the new decade that is before us.