President Robinson Inaugurated

On October 21, 1970, Dr. Ray E. Robinson was inaugurated as the fourth President of Westminster Choir College. Approximately 1,500 attended the Princeton University ceremony, including representatives from 115 colleges and universities. Honorary doctorates were presented to J. Merrill Knapp, Board member and Professor of Music at Princeton University, and to Malcolm Williamson, Westminster's 1970-71 Composer-in-Residence. Greetings were brought from the Middle States Accrediting Association by Jeremiah A. Finch its President, the National Association of Schools of Music by A. Kunrad Kvam, Fellow of Westminster and Chairman of the Music Department at Douglass College, and the New Jersey Department of Higher Education by Chancellor Ralph A. Dungan. The Symphonic Choir sang the Giovanni Gabrieli In Ecclesiis and a new anthem by Malcolm Williamson, Cantate Domino. Excerpts from Dr. Robinson's Inaugural address "Westminster's Commitments in a Decade of Crisis and Instability" are printed in this issue of the Newsletter.

Westminster Choir College Newsletter

Strengthened, expanded curriculum at WCC

Approved last spring by the Westminster faculty, rather extensive curriculum changes have been put into practice this fall. The changes center about: 1. Arts and Sciences; 2. Music Core; and 3. new performance degrees in voice, organ and piano.

The name of the General Studies Department has been changed to that of Arts and Sciences. Thirty-six hours are now required instead of forty-two, and one course is required in each of four newly stated areas instead of a number of courses in each area. These four areas are: The Arts, The Language Arts, Religion and Philosophy, The Social and Physical Sciences.

Even though students are given more freedom to elect courses they wish to take, Dr. Edward Eicher, Dean of the College, pointed out that "requirements in the Music Education degree program, in the Church Music Program and the Performance Programs require certain Arts and Sciences courses that are peculiar to that degree program." For example: the Bachelor of Church Music degree still requires two years of a language; the Music Education degree still requires basic Psychology and Developmental and Educational Psychology; the new performance degree in Voice requires one year of two languages plus Diction.

The Music Core includes all work in Theory and in Music History and Literature. When fully implemented, the Core will consist of a three-year required program (five credit hours each semester), and a final year made up of two three-hour music electives. Only the Freshman-year program was implemented this year. The Freshman program consists of three class hours of sight-singing and ear-training, three class hours of Theory, and two class hours of Music Literature.

It is planned that the Sophomore and Junior years of the new Music Core will integrate Theory and Music History and Literature more closely than was the case in the past, and that various phases of the total program will be introduced where they will do students the most good. One factor in organizing the efficient handling of the Music Core program is the combining of the departments of Theory and of Music History and Literature into one department of Music Theory and History.

Beginning with this year's Freshman class, students in the Bachelor of Music Program may major in voice, organ or piano. These degrees will require forty-four credits in performance areas. If a student majors in voice he will be required to take thirty credits of voice, six credits of piano and be in one of the choirs each semester while at Westminster. For those majoring in organ, thirty credits of organ are required, six of voice and choir. The requirements for the piano major are the same as those for organ except that thirty credits are required in piano.

The old Bachelor of Music curriculum still exists, but it is now a Church Music major. A Church Music Department has been instituted and is being headed by James Litton, Assistant Professor of Organ.
Symposium held at Westminster

Conceived as a first step in determining the future direction of the church music department at Westminster, a two-day Symposium on the evolving church and its relation to music was held October 19 and 20 on the Westminster campus.

Preceding the Symposium, there were two concerts, on Sunday, October 18. At 4:30 p.m. Anthony Newman, from Juilliard School of Music, gave a pedal harpsichord recital that attracted a standing room only audience. In the evening Alec Wyton and Joan Lippincott presented a concert of contemporary organ music. Mr. Wyton, with the assistance of two students, performed Gyorgy Ligeti’s Volumina. He also played two recent works for organ and tape by the young composer, Richard Felciano. Joan Lippincott, Head of the Westminster Organ Department, then played Fons Amoris, a serial composition by Malcolm Williamson, British Composer-in-Residence at Westminster. The concert concluded with a demonstration of improvisation by Karl Paukert, professor of organ at Northwestern University, and Noriko Fuji.

In the keynote address, the Reverend Snow dealt with the possible future direction of the Church. Excerpts from this provocative address are printed on pages 7 and 8.

A panel of composers—Richard Felciano, Ron Nelson, from Brown University, and Malcolm Williamson—presented their reactions to the keynote address and discussed the future of music. For excerpts from this discussion turn to page 8.

Two other panels, one of performing musicians, and the other of educators and students, presented their reactions on Tuesday. On the performing musicians panel were Calvin Hampton, organist at Calvary Church in New York City, Austin Lovelace, Ted Nichols, from the Church of the Open Door in Los Angeles, California, whose new composition, Opus for the King of Kings, was performed by the Chapel Choir Tuesday morning during the symposium, and Paul Wohlgemuth, Chairman of the Music Department at Tabor College. The third panel consisted of Fred Anderson, a student at Princeton Theological Seminary, William White, Westminster faculty member, Arlo Duba, former Chaplain at Westminster, now on the faculty at the Princeton Seminary, Alec Wyton, and Donna Plasket, student body president at Westminster. These panels were moderated by Cecili Lapo and Dr. Lee H. Bristol, Jr.

On Monday afternoon Lois Laverty and Herbert Pate of the Westminster voice faculty presented a recital of contemporary solo music. Mr. Pate sang Three Psalms by Leo Sowerby. Miss Laverty sang three songs by Charles Ives and War is Kind by Westminster graduate James Waters. This was followed by an improvisation lecture and demonstration by Karl Paukert.

At 8:30 Monday evening, Leopold Stokowski and the Symphonic Choir presented a concert in honor of the inauguration.

A composition that was premiered last spring in New York City by the Chapel Choir, Andrzej Panufnik’s Universal Prayer, was the featured work of the evening. Vocal soloists were Westminster graduates Meredith Rung, Bonnie Bradley, Timothy Seitz, and senior Thomas Van Vranken.

Tuesday morning, besides the Chapel Choir premiere of Ted Nichols’ composition and the second reactor panel, Alec Wyton interviewed Malcolm Williamson. Excerpts from this interview will be found beginning on page 13.

After lunch there was a concert of music by Richard Felciano, Malcolm Williamson and Roger Sessions. Eugene Swann and Sydney Carter, who also presented a concert in honor of the inauguration.

This concert was followed by a third panel discussion and three workshops: Malcolm Williamson presented “The Church as a Theater”. Richard Felciano and Alec Wyton teamed up to present “Electronic Music and the Church”. The third workshop presented by British entertainers, Donald Swann and Sydney Carter, who also gave a concert that evening, dealt with “Folk and Light Music and the Church.”

Administrative changes

Five administrative changes have taken place at Westminster.

Jim McKeever has been appointed Director of Development, replacing Ed Thomas, who resigned to take an administrative position with the East Windsor (New Jersey) Regional Schools. Mr. McKeever will also continue as Director of Alumni Affairs, a position he has held since 1965.

Replacing McKeever as Director of Placement and Church Relations is Steve Sharp. Mr. Sharp received degrees from Westminster in 1965 and 1967. Since that time he has been a full-time parish musician.

Earl Cunningham has been appointed Director of Public Information—a new position created by the Board of Trustees. Mr. Cunningham comes to Westminster with a background in advertising, and for the past five years has been teaching music in the Midwest.

The new Director of the Physical Plant is Richard Parker. Mr. Parker has worked for Columbia University and IBM. He comes to Westminster from the Forrestal Campus of Princeton University where he was a Mechanical Specialist.

Miss Ellen Armstrong, a 1970 graduate of Wellesley College where she was an honor student, has been appointed Registrar.
Eight join faculty

Maureen Carr
Malcolm Williamson

Maureen Carr, Assistant Professor of Theory, has come to Westminster from the University of Wisconsin where she is a doctoral candidate in music theory. She received her Master of Fine Arts degree from Douglass College in New Brunswick, New Jersey. Her masters' project was entitled, "Heinrich Schenker's Analytical Concepts as Applied to the First Twelve Preludes of the Well-Tempered Clavier". She has taught General Choral Music at Bergenfield, New Jersey Senior High School and Theory, Music Literature and Piano at St. Mary of the Woods College in Indiana. While studying at the University of Wisconsin she was twice awarded Ford Foundation Fellowships.

HARRIET CHASE, Associate Professor of Theory, has taught at Heidelberg College in Ohio and Denison University. She was also a graduate assistant in theory while working on her doctorate at Indiana University. She received her Bachelor of Music degree from the University of Wisconsin and her Master of Music degree from Eastman School of Music. Her interest in pre-Bach keyboard and chamber music is evidenced even in the doctoral dissertation she completed: "Dutch, German and Italian Fugal Precursors of the Fugues in the Well-Tempered Clavier I, 1600-1722".

ROMAN OSADCHUK, Instructor in Voice, is a 1964 graduate of Westminster Choir College. He also holds a diploma from the Curtis Institute of Music in Philadelphia where he studied with Euphemia Gregory and Martial Singher. Mr. Osadchuk has been a Metropolitan Opera Audition finalist and sang in the American premiere of Paul Ouglitsky's opera "The Witch" at Carnegie Hall. Among others, the lyric tenor has sung Rodolfo in "La Boheme", the Duke in "Rigoletto", and Don Ottavio in "Don Giovanni".

HORACE REISBERG, Professor of Composition, has for the past five years been teaching at Indiana University. Before going to Indiana, he was a Master teacher and head of the theory and composition department at New Trier Township High School in Winnetka, Illinois, where he taught composition, first and second year harmony, counterpoint and form and analysis. He received his PhD from the State University of Iowa in Iowa City. In partial fulfillment of the requirements he wrote two compositions: Variations for Violin, Oboe, Bassoon and Piano, and a Concerto for Chamber Orchestra. His masters degree is from Tulsa University. As a bassoonist he has had extensive experience in chamber music, symphony and opera, and has been a member of the New Jersey Symphony, the Tulsa Philharmonic Orchestra and the Queens College Orchestral Society.

DIANE RIVERA, Instructor in Piano, received her Bachelor of Music degree from Drake University in Des Moines, Iowa. While there she was a Young Artists Winner with the Des Moines Symphony. She has taught at Drake, the University of Evansville, in Indiana and in the Preparatory Department at the Peabody Conservatory of Music. She has had numerous television appearances and guest recitals. In 1968 she received a Master of Music degree from Peabody Conservatory and was voted onto the Artists' Diploma program by the faculty.

BRIGITTE SCHAFFER, Assistant Professor of German, has taught at Central High School in Kansas City, the University of Missouri, Hamilton Township High School in New Jersey and Mercer County (New Jersey) Community College. Born in Germany, she emigrated to the United States and in 1963 received her Bachelor of Arts degree from the University of Missouri. As an undergraduate, she was a two-semester recipient of a Ford Foundation Fellowship. She received her Master of Arts degree from the University of Kansas.

MALCOLM WILLIAMSON, Composer-in-Residence and Professor of Composition, was born in Sydney, Australia and studied piano and French horn at the Sydney Conservatoire. While there he also studied composition with Sir Eugene Goossens. In 1953 he emigrated to London, England where he continued his composition study under Elisabeth Lutyens and Erwin Stein. Mr. Williamson is a prolific composer. Among his published works are a Piano Concerto, an Organ Concerto commissioned by the BBC, "The Display", a ballet commissioned by the Australia Ballet, a Violin Concerto which will be recorded by Yehudi Menuhin and numerous operas. One of them, "Dunstan and the Devil", will receive its United States premiere at Westminster in December.
During Orientation Week, competitions were held in voice, piano and organ for entering freshmen and transfer students. Three awards, for excellence in performance, are given annually in each area in the form of tuition grants: First Prize, $1,000., Second Prize, $500., and Third Prize, $300. Pictured above (left to right) are this year's winners: Linda Gordon, Bergenfield, New Jersey, First Prize, piano; Elizabeth Marek, Philadelphia, Pennsylvania, Third Prize, piano; Gail Oltersdinger, Trevose, Pennsylvania, Second Prize, piano; Kenneth Sass, Detroit, Michigan, Third Prize, organ; Kim Heindel, York, Pennsylvania, Second Prize, organ; Karen Lakey, Bangor, Pennsylvania, First Prize, organ; Kenneth Hermonat, Dallas, Texas, Third Prize, voice; Bruce Brys, Mount Clemens, Michigan, Second Prize, voice; and Jill Moyer, Canton, Ohio, First, voice.

The Arthur Judson awards in piano honor a long-time friend and for many years Chairman of Westminster's Board of Trustees, Dr. Arthur Judson. The Alexander McCurdy awards in organ and the Walter E. Johnson awards in voice honor Professor Emeritus Alexander McCurdy and Professor Emeritus Walter E. Johnson, former heads of the Organ and Voice Departments.

"Elijah" in New York City

On Wednesday, October 28, the Symphonic Choir sang its annual benefit concert for the American Bible Society. Lukas Foss conducted this performance of Mendelssohn's Elijah. The following is taken from the New York Times review.

Lukas Foss disregarded probably half the rhythmic and dynamic markings in the score, but he gave it so much dramatic fervor and musical sweep that he realized its potential. For this listener it was a most persuasive reading.

Mr. Foss cut several of the choruses. His tempos were probably just a shade faster than normal. Not everything was taken at white heat, and the softness of "Cast thy burden upon the Lord" offered a striking contrast.

There were some minor difficulties between soloists and orchestra. But in the long run, the intensity and singlemindedness of the performance gave it its great impact.

Fortunately, Mr. Foss had superior forces to work with: members of the New York Philharmonic; the superb Westminster Choir, and excellent vocal soloists. Performances of Elijah are seldom memorable. This one was.

What happened to it?

The photograph above was taken last week of the old library building. If you don't see anything, you do not need to check with your optometrist. The building was torn down last August and no longer exists . . . except in the minds of sentimental alumni. Jim Richmond, long-time Business Manager at Westminster, commented, with tone-in-cheek and that elfish gleam in his eye, "There is nothing so permanent on a college campus as a temporary building. 1946-1970." Jim McKeever, who helped construct the building, commented, with surprise, "I didn't even know it was gone,"—which maybe says something about now busy he has been since becoming Director of Development.
Westminster has inaugurated a Piano Preparatory Division to provide pre-college piano instruction for young people of the Princeton area. Walter Brennan, Acting Head of the Piano Department, will coordinate the program, which is offering classes for beginning, elementary, intermediate and advanced students.

The Division operates in collaboration with National Keyboard Arts Associates, whose Educational Director, Richard Chronister, supervises the Beginning Piano Program. Forty-five children, ages 7-10, are taught in groups of four by Westminster students enrolled in Piano Pedagogy.

In addition, thirty-three students are enrolled in Elementary and Intermediate Piano. These students are given one private lesson per week and a class in basic musicianship designed to complement the study of piano with the development of the student's general music skills.

Who's Who among WCC students?

Nine Westminster students have been selected to be included in the 1970-71 Who's Who Among Students in American Universities and Colleges. This publication is a biographical dictionary of outstanding men and women in almost every college and university in this country. Pertinent facts are included about each student selected, such as the offices he held and the organizations he belonged to while in college.

These nine students were originally chosen by the Westminster faculty on the basis of scholarship, leadership and musicianship, and represent to the academic world the best undergraduates each institution has to offer.

The honored students, all seniors, are: Donna Plasket, Merchantville, New Jersey; Jack McLain, Williamsport, Pennsylvania; Karen Eaton, Morristown, Tennessee; Lloyd Schwartzendruber, Fairview, Michigan; Al Pendleton, Princeton, New Jersey; Sue Ellen Page, Phoenix, Arizona; Bill Mathis, Princeton, New Jersey; Ruth Kay Walker, Bucyrus, Ohio; and Connie Fee, Plattsburgh, New York.

New listening equipment

One of the most modern library listening facilities to be installed on a college campus is now contained in the Talbott Library-Learning Center. The all-stereophonic facility includes twenty-one Swiss-made turntables, four tape players and two cassette machines. These are housed in a second-floor listening room. The units, which were selected because of their particular suitability to library applications, are available to students and faculty anytime during regular library hours.

Jerry Metz, a 1970 graduate of Westminster, who is Director of Audio-Visual and Educational Media Facilities, stated, "One of the most remarkable features of the system, installed by Radio-Matic of America, Inc., is its ability to send eight stereophonic channels of central programing into the listening room carrels. In addition to his 'local' listening source in the listening room, a student may, at the turn of a switch, select from as many as eight different programs."

These programs, usually assigned listening, are played from a bank of turntables and tape recorder decks in the main reading room of the Library. They are played continuously during the afternoon and evening library hours so that a student may go to a carrel and switch to the channel on which his assigned listening is being played.

Programming may occasionally include special features such as recordings not in circulation from Westminster's archives and FM or AM radio broadcasts that may be of special interest.
There is a new choral group at Westminster this year. The Chambers Singers is a select group of 22 upper-classmen dedicated to the performance of repertoire from the Renaissance, Baroque and contemporary periods. The group is conducted by Arthur Sjogren who joined the Westminster faculty last fall as an Associate Professor of Music History and Literature and conductor of the Westminster Choir.

December-January concerts

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Westminster to use P.U. health services

Westminster has entered into an arrangement with Princeton University which will allow students from the Choir College to use the Universities' Isabella McCosh Infirmary and the staff of the University Health Services.

The 40-bed Infirmary offers twenty-four hour a day service—doctors are on duty during the day and on call at night. Students can remain at the Infirmary when bed care is needed, but referral is sometimes made to Princeton Hospital for more serious cases. Two psychiatrists are also available for consultation.

This unique arrangement, which gives Westminster students better health service than they have had in the past, was made possible, on a one-year trial basis, by College funds, with the aid of a $2,000. gift from the Student Council.

Six student Marshals honored at assembly

Seniors Ruth Kay Walker, Sharon Dundore, and Sophomores Ann Arellia, Maribeth Lewis, Henry Baron and Phillip Hames have been selected to be Westminster Marshals. Selection as a Marshal is considered one of the highest honors attainable at Westminster.

A Marshal is selected on the basis of academic average, musicianship, leadership and character, to represent the College as a host or hostess at major events, a campus guide for important guests and in “marshal” render valuable service as an official student spokesman.

Marshals serve for the duration of their college career. The six who were selected this year were presented at a special Assembly held in Bristol Chapel on September 29.
playing head games.

ers and theologians would say that anyone apart from composers and it is irrelevant whether the total configuration of relationships signify, and always in remembrance of the past and anticipation of the future, what its future forms will be.

The greatest issue facing both music and the church is the absence of any coherent metaphor for man himself, an absence which lies at the heart of all our woes.

It is man, not just his environment and societies, who is currently in pieces. Saint Paul first saw the emblem of holiness, the evidence of a new man in Christ, as membership in the body. To become a member of the risen body of Christ, the Church, was to give oneself fully in the body to the body.

If we examine the present historical chaos for hopeful trends we will find that the most obsessive search of modern men is for some coherent image of their own bodies. If we examine the current obsession of the young with Rock music, we discover an extraordinary new freedom in the bodily expression of moods through dancing. Even the music itself has a special, bodily, human quality to it.

Youngsters become so appalled at the University’s unlimited concern for anyone apart from composers and theologians? I suspect that composers and theologians would say that it is irrelevant whether the total configuration of relationships communicates or not. Both are, in my none too humble or charitable opinion, playing head games.

People play head games when they despair of reality, give up on truth, and decide that the present is all they have. They do not believe in posterity. They seize upon the manifest disorder of the present as an ultimate statement of reality, and insist that truth, for them, is simply to express it in all its inglorious chaos.

Westminster Choir College Symposium-Inauguration October 18-21, 1970

I have been charged with talking about the future of the church. Assumptions of discontinuity based on the utter irrelevance of the past and a kind of bleak horror of the future are as destructive to the church as they are to music. The Church must take its present agony of discontinuity and discover precisely there, always in remembrance of the past and anticipation of the future, what its future forms will be.

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Youngsters become so appalled at the University’s unlimited concern for anyone apart from composers and theologians, are sophisticated enough, but seem somehow unable to forgive the layman both his naivete and his aching need to understand what they do. It is not simply that we don’t understand them. It is more that the very content of their work seems to sneer at us as Phyllistines, to be in fact almost hostile, almost vindictive, “there”, their work seems to say, “take that.”

The world is an array of relationships, but what does the total configuration of relationships signify, and is what it signifies communicable to anyone apart from composers and theologians? I suspect that composers and theologians would say that it is irrelevant whether the total configuration of relationships communicates or not. Both are, in my none too humble or charitable opinion, playing head games.

People play head games when they despair of reality, give up on truth, and decide that the present is all they have. They do not believe in posterity. They seize upon the manifest disorder of the present as an ultimate statement of reality, and insist that truth, for them, is simply to express it in all its inglorious chaos.

quite seriously. They insist that the ecological crisis must not be trivialized. What men do to their bodies they do to their environment. How they regard their bodies determines how they will regard their environment. If these ecologists are right, the crisis is primarily theological, having to do both with the doctrine of the creation and the doctrine of man. If, as Christianity claims, Jesus Christ was thoroughly man and thoroughly God, then the Church must claim that there is a true metaphor for man in relationship to the Creation and to himself and to his neighbor which cuts across all ambiguity, and which will be denied only at the cost of man’s destruction.

It is getting harder to deny the urgency of the crisis. Unconsciously, I think, most of us who can afford it, find ourselves slowly rearranging our lives to defend ourselves against the attacks of an environment suddenly become hostile. The urgency is there. Soon, no denial will be possible, because no defense will be possible. Then, perhaps, we will find some universal consensus about the relationship of man to his body and to the environment in which he must live.

This consensus will not be value free. Out of it will arrive the total rearrangement of priorities, a totally changed life style, a whole new code of right and wrong.

Russian Communism has a clear, unequivocal metaphor for man and society. Both man and society are regarded as productive machines. But in Western post industrial society all of us have at least a sneaking suspicion of how inadequate the machine metaphor is.

The human metaphor which remains is the most degrading of all. Man as a disposal, man as a mouth. Consumption as the vocation of humanity is clearly not any kind of acceptable human purpose. If it is the task of the Church to flesh out as an institution a divine human metaphor for the body, how must it begin? How can it prove by its very

(Continued on Page 8)
institutional life that the word indeed did become flesh, and thereby gave to the body a nobility, a priceless importance, that transcends its productive use or its capacity for nearly limitless consumption. Is there any evidence already existing that the church intends to pioneer in this direction?

Roman Catholics have, since the medieval synthesis, most thoroughly grasped the need for the institutional expression of metaphor. Medieval Europe was Aquinas frozen into institutional form, and as the static forms of Catholicism ceased to reflect what men regarded as reality, Roman Catholics seemed instinctively to feel the pinch before Protestantism. Their uneasiness expressed itself first in the passionate defense of stasis one sees in the Council of Trent, and then in the miraculously radical changes John XXIII strove to realize. The transitional metaphor, John's own, came out of Vatican II, was the Pilgrim Church, a metaphor obviously in sharp conflict with the triumphal church at Trent.

The triumphal church was a gorgeous shinning hierarchical static artifact, a fortress to be faithfully defended and maintained in its perfection throughout all eternity. The Pilgrim Church is first of all in motion, which automatically changes its relationship to property, buildings, possessions, and all baggage. It would, presumably, like the Pilgrim, travel light, preferring, perhaps, not to carry a $40,000 organ and a $500,000 building with it. Second, it would not be a fortress, but finds its safety precisely in its vulnerability. John was not able to create such a church by fiat, he was able only to recapture this Biblically authentic metaphor.

What would a Pilgrim Church be like? First, it would allow for pluralism. Pilgrims travel in small bands. What connects one group of Pilgrims to another is the shared vision of their goal.

A second aspect of the Pilgrim Church is celebration. The form of this celebration was defined in the Gospels as Eucharistic, an offering up of the whole of Creation in bread and wine, to be blessed, purified, transfigured and returned to the Pilgrim as Christ's body to become a sustaining part of the Pilgrim's own body, a spirited, conscious body created to be enjoyed.

In the third place a Pilgrim Church would be an aesthetic church.

Fourth, a Pilgrim Church would not be so concerned either to dominate or to neglect the world and the history through which it passes. Such a Church could conceivably effect changes in the life style, values and organization of the societies in which it sojourns, in addition to converting individuals totally to its own purpose.

The change of metaphor will cause the Church to grow smaller before it becomes larger and the first major purpose of this Pilgrim metaphor will be its ministry to the chaos and disintegration of Western society. Purposeful, caring, gentle yet somewhat detached groups of men and women, living in the midst of violence, disintegration, terror and despair will be the historical role of the Pilgrim Church, quite possibly within the lifetime of some of us here today.

These Pilgrim congregations would be very much concerned with liturgy, since it is precisely liturgy which communicates metaphor effectively. A very few years back, folk music and even folk masses were being experimented with by most of the major denominations. I feel that Protestantism generally is moving away from this, largely because folk music was regarded as a kind of faddish crumb to be thrown to the young to keep them in church. When it didn’t, there seemed to be no reason to keep it and we returned with relief to The Old Rugged Cross and The Lord’s Prayer. It was accomplished with a sigh of relief. At last we had those guitars out of there.

But we still have the organ to maintain and money was suddenly very tight. We liked the traditional church music, but its traditional vehicle, THE GREAT BIG PIPE ORGAN, was fast getting financially out of reach.

A surprisingly large number of Catholic congregations both under and above the ground have, on the other hand, stuck to folk mass and folk song, some of them building up small hymnals full of folk songs with new religious words.

Many priests saw the relationship between the folk song and the theological revolution implicit in the Pilgrim metaphor of Pope John XXIII. The folk song is spare, it is participative, it is unpretentious, and musically available to all. Roman Catholics have little attachment to a traditional hymnody, so for the many Catholics folk hymnody provided them with their first chance to sing in church, and they loved it.

Finally, Roman priests have tutored that any serious liturgical experiment takes at least ten years to test. We just can’t try out something once or twice liturgically and decide whether it’s right or not.

I, myself, a musical layman with a once in a lifetime chance to urge my own crude musical prejudices upon a group of professionals, have some idea of where I would like to see this Pilgrim music go.

I hope guitar, piano, recorder, harpsichord, and even chamber orchestra or brass choir will become the instrumental expression of the Pilgrim church. Bringing music back to human dimension, caring very much about its communication, using it liturgically to help redefine and rediscover the human body while encouraging maximum participation and comprehension, these things it seems to me would be the composers' and musicians' role in the building of a Pilgrim Church.

Composers' panel reaction

ALEC WYTTON: Ron Nelson is a distinguished organist, but how many of our distinguished organists have written music for film scores? He's very much on the cutting edge of music.

Richard Felciano is making one of the most significant contributions of anybody I know to the Church at the moment. In 1967 a Roman Catholic parish asked Richard Felciano to write a work for the dedication of their organ and he employed, in an extended way, the electronic medium. This was quickly followed by his now famous Pentecost Sunday. Since then, churches which care and are with it have been experimenting happily with all of the possibilities of the electronic medium as a fourth dimension in expressing music of the church.

Malcolm Williamson must be the most brilliantly versatile person I've met in my life. He is an organist of virtuoso proportions. But, he made himself an organist in order that some of the almost unplayable music which he had written could in fact be played. He is a composer of a very wide range of interests.

RON NELSON: One bit of terminology has really stuck with me since this
Malcolm Williamson, left, being interviewed by Alec Wyton.

Donald Swann and Sydney Carter during their Tuesday evening concert.

Malcolm Williamson being awarded an honorary doctorate during the Wednesday morning inauguration ceremony. (l to r) The Reverend Arthur Byers, Chairman of the Board of Trustees, Malcolm Williamson and Dr. Edward Eicher, Dean of the College.

Alec Wyton, with the assistance of two students, performs “Volumina” by Gyorgy Ligeti.

PANEL OF PRACTICING CHURCH MUSICIANS: (l to r) Ted Nichols, Austin Lovelace and moderator Cecil Lapo.

The Reverend John Snow delivering the Symposium keynote address.

REACTOR PANEL III — EDUCATORS AND STUDENTS: (l to r) Alec Wyton, Fred Anderson, Donna Plasket, Arlo Duba, William Whitehead and moderator Lee H. Bristol, Jr.
Dr. Robinson

Inauguration address

The Westminster Choir College today stands at an important crossroad in its history. The decade just completed was one of tremendous significance for the College. Under the leadership of Dr. Lee H. Bristol, Jr., Westminster broadened its curriculum, added a major in music education, achieved regional accreditation, and solidified its financial position.

Obviously, the changes that were effected during this period had a significant impact upon this institution. It is therefore only fitting at a time of new leadership that we review some of the commitments that Westminster has made in the past, evaluate them in the light of the society in which we live, and prepare ourselves for their meaning in the days which lie ahead. I will confine these remarks to the consideration of five commitments Westminster must re-examine as we inaugurate a new administration in a decade of crisis and instability.

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.

One of John Finley Williamson's most important contributions to tradition was his ability to dream, to experiment, to adapt to the changing times—in short, to hold educational excellence and pedagogical flexibility in critical balance. In conversations with those who knew Williamson best, I am continually amazed by his capacity for experimentation. I am told that he would often change his entire approach to choral tone, diction, or stylistic interpretation within the short period of a concert tour. This affinity for experimentation is revealed in recordings of different Westminster Choirs and in the approach to choral music which varies in graduates from certain periods in the history of the College.

The educational experience at Westminster is designed to provide its students with a foundation for at least forty years of work in the active musical world. In a society that changes so quickly, it is, in the end, the fundamentals that count. We are now engaged in the process of identifying these, weighing them against the traditions of the School, and then transforming them into an educational program which will continually hold in balance the conservative and dynamic dimensions of knowledge: conservative to the extent that certain traditions of Westminster in specific and Western culture in general are substantive in the program; and dynamic in the sense that new ideas, experimentation, and research are an integral part of the process.

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. Concepts such as "minister of music" and "graded choir programs" grew out of the Founder's belief that the ultimate strength of a church rested in the involvement of its membership in its total outreach. The idea of training Church musicians who could relate to people, meet them where they were, and then lead them to new heights of self-fulfillment through music attracted students from around the world.

In recent years, however, something has happened to the institutional church. It is no longer the growing, thriving, and dynamic body of believers that so characterized its ministry during the first half of this century. The very existence of the full-time church music position is in jeopardy. The logical question which follows is: Where does this leave church music and the church musician? What does this augur for the training of church musicians at Westminster?

It is just this concern for the future that led the church music faculty to plan a three-day symposium, in conjunction with the inauguration, that would, hopefully, provide a basis for discussions that would lead to the development of a new Church music curriculum. We can no longer concern ourselves only with the needs of the cathedral and the white middle class church. One has to read no further than Malcolm Boyd or David Poling to realize that there is now an underground church in the United States.

If, indeed, the major trend of the future is toward the underground church, what will be the place of music in that ministry? In a searching discussion of this subject, one of our students wrote the following in a required paper:

Such a church is highly unlikely to have paid church musicians. But the potential for leadership in Christian development by a musically-trained layman may be much greater than might at first appear. To take advantage of the opportunities offered by the dedication of the "members" for Christian development through music will require imagination and new approaches. Perhaps more often than not the church will not be large enough to provide people for a "regular" choir. At a time when church musicians, had been killed off by the Thirty Years War or the plague, or had fled, Heinrich Schultz completely changed his composing style and overcame the musical poverty with which he was faced by writing the Little Sacred Concerts for solo voice with continuo or for a couple of instruments. In much the same manner, the underground... will increasingly be using the music of today. Whatever its characteristics, the Church will continue to exist, and Westminster will continue to train students to minister within it, even if these students will be required to earn their livelihood as teachers or performing musicians.

Our third commitment: We cannot speak about our responsibility to our fellow man without a consideration of the focus of our educational program—Westminster's commitment to choral performance.

Since 1940, when Arturo Toscanini first discovered the exceptional quality of choral work on this
campus, Westminster has become an
household word in the choral field.

Choral performance is without
doubt the single most important
activity on this campus; yet, even this
phase of the life of the College is
under the influence of a changing
society. Unions are demanding that
all choral performances with major
orchestras be given by professional
singers. The concert management
field is now without a major choral
group on a full-time touring basis.
Popular music has virtually taken
over the recording field (Major rec-
cording companies tell us that less
than three per cent of all record
sales are in the classical area.) If
Westminster is to maintain its posi-
tion of national prominence in an un-
stable cultural environment, the fac-
ulty and administration will need to
take a hard look at the entire choral
program.

Westminster’s on-going commit-
tment to choral performance will, by
necessity, involve the following kind
of re-appraisal of its choral activities:
We must—

—cultivate a new kind of relation-
ship with major orchestras which will
involve a deliberate attempt to select
the repertoire to include more con-
temporary music and specific projects.

—produce regular concerts, under
Westminster conductors, in New York
and Washington, D. C.

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

—launch into an ambitious pro-
gram of radio, television, and record-
ings. The College might sponsor a
project of recording choral and organ
works which have not been released
previously.

—develop a master’s degree pro-
gram in choral performance (or
choral conducting) which will include
unique internships in conducting and
tours under professional management.

—establish a summer institute
and/or festival of choral music that
will bring to this campus the most
important names in the field.

Any institution that continually
points to a glorious past at the sac-
rifice of the present and future is in
serious danger of neglecting a commit-
ment which, if ignored for very long,
can seriously change its very destiny.
This is perhaps our most critical con-
cern as we enter the decade of the
1970's.

Our fourth commitment: We can-
not reiterate our commitment to the
choral medium without a discussion
of the manner in which the choral
experience relates to the total learning
process—Westminster’s commit-
tment to academic excellence.

The heart of the educational process
in any institution is learning that there
are abiding values in life, and
that there is such a thing as excel-
ence.

In numerous conferences with
alumni, I have asked: What do you
remember most about your training at
Westminster? Without exception, the
answer centered on individual expe-
riences, on powerful moments that
happened—moments which no faculty,
no matter how wise and strengthened
by student participation, could have
truly anticipated.

The ideal formula for a learning
environment is “knowledge plus expe-
rience”. This is one way in which
the unique choral experience at West-
minster relates to the totality of the
learning environment.

To remain an effective educational
force in the 1970’s Westminster must
recast its educational program “to
achieve a more effective curricular
unit.” We must forge a new curric-
umulum that will more effectively
express and impart our philosophy as
a professional school with a unique
role in contemporary society. Any
revision must retain the present and
traditional vocal-choral emphasis as
well as those liberal arts courses which
are necessary for an accredited, de-
gree-granting institution. With choral
performance as the Regulating Center,
and the four basic areas of study—
arts and sciences, basic musicianship,
applied music, and professional—
comprising the wheel, the curriculum
will be held together by a set of
inter-disciplinary seminars which will
bridge the world of musical perform-
ance and contemporary culture.

Where does the faculty fit into the
search for academic excellence?

The teacher and student are in a
curious relationship: they meet and
do important business together but
they are and must remain on separate
tracks. One of the rewards of being
a teacher is the opportunity to ob-
serve a student absorbing in an hour
a concept or set of ideas that you have
spent years thinking about.

The student is in the process of
deciding what he will do, and it can
never be what his teacher did. What
the teacher owes the student is a
combination or respect and loyalty to
the standards of college life. What

the student owes the teacher in re-
turn is respect for the path the teach-
ers has chosen.

What can never work is for students
to decide what the teacher should
teach and say. Equally, the teacher
should never look for disciples, for
the integrity of the student’s intel-
lectual development must be pro-
tected and encouraged as much as the
teacher’s.

Our final commitment: We can-
not speak of the learning process
without giving some consideration to
the days ahead—Westminster’s com-
mitment to the future.

We cannot talk about the future
without considering the guiding
values by which we may consider the
correctness of our course. Change in
itself is not enough.

There are those who say that unless
Westminster remains a museum piece
for the perpetuation of a certain
tradition it will cease to exist as a
viable, distinctive force in our society.
The truth is that the winds of societal
change have already had their in-
fluence. A new institution is emerg-
ing, one that is struggling for rel-
evance and searching for its place
in a new society.

If there is a chance that we can re-
build within the context of past tradi-
tions, perpetuate those distinctive
worth saving, and still serve the
society of which we are a part, we
must seize that chance.

At Westminster, this commitment
to the future must take the form of
free and open inquiry regarding ways
in which this institution can lead in
the study of choral music. It must
make a deliberate effort to relate to
the problems the Church will face in
the days ahead. And, it must face
head-on its obligation to bring the joy
of musical expression to the under-
privileged, the inner-city youth, and
perhaps even to those in underdevel-
oped countries throughout the world.

It is fashionable today to be pes-
simistic and to speak ill of our in-
itutions. Yet, we cannot hope for
success without a commitment to
the future with some measure of con-
fidence. We must believe in ourselves.

Hope is of the essence. It is my
conviction that we have entered a new
era of opportunity to train committ-
and idealistic young people for lives
of fulfillment in the service of man-
kind. May God grant wisdom to those
charged with the responsibility of ful-
filling Westminster’s commitments in
this decade of crisis and instability.

Thank you.
morning, and that was Pilgrim Church. I like that idea. It may really work. I like the notion of an underground church even more. Either direction will, of course, divide society even more sharply, and I think the lines of division will continue between generations.

Church as we know it will continue. There is already more than enough music written, buildings designed, more than enough paintings painted. The Church can remain a museum for quite a long time.

The new Church, however, will create its art forms from within, which will put many of us professionals out of work. I am convinced that the end of the twentieth century will witness the end of the era of the predominance of the written score, the end of the era of the predominance of the music writer, the end of the era of the predominance of systematized music writing—at least in the sense that they have existed for the last five hundred years.

The new Church will discover, and rediscover, the joy of making music. I think it will return to tribal and ritual music in which there are no listeners, only performers. Electronic equipment will be as common as the piano and organ. We will enter an era of multi-media in which the lines of the sacred and profane will be blurred.

ALEC WYTON: Thank you, Ron Nelson. Richard, would you like to be next?

RICHARD FELCIANO: Reverend Snow mentioned the Catholic groups in Europe who have pooled their salaries and become viable Christian units within the larger local social unit. It may be that the existence of such groups has made an underground Church not quite as necessary as it has become in the United States. The number of priests who have lost their orders far exceeds anything that you read in the newspapers. Much of what is going on underground is actually being led by many of these people. They are underground in the sense that they're operating in noninstitutionalized ways. They're operating in homes and in places where people normally gather for conviviality.

I think that we're moving with an underground Church into a non-professional age. The non-professional is going to come into his own in the next quarter century. Among most of the young people that I know "professional" is almost a dirty word, and they do not in any sense aspire to it.

We have a very serious ecological problem. One of the reasons we have this problem is because we were all brought up under the work ethic. However, when you're working hard you're concentrating on something and you really are not aware of your total environment. It's hardly surprising that after several generations of very hard work our rivers and streams are so polluted that they won't support life.

I think that our being goal-oriented is directly related to our being Christian. Christianity created a goal-oriented technological society. Christianity emphasizes the necessity of salvation. Salvation implies a seeking and finally gaining something. Because we think in terms of goals, we don't understand why the Oriental isn't concerned about his poverty and present state of affairs. The reason is quite simple. He lives in a static frame of reference which accepts all creation—even suffering—as a part of an ultimate perspective. We've been busy fixing things. In the process of fixing things the by-products of the fix have got us into the biggest mess that any society in the history of the world has found itself in. A fundamental reorganization of the Christian Church is necessary so that we become aware of the static perfection, aware of the perfection of the universe as it was created, aware that death is just a part of life. Our unhappiness with the natural world is something which we inherit from the Christian tradition. How the Christian tradition is going to get around the problem of making the concept of salvation static rather than dynamic is something that I will leave to someone else.


MALCOLM WILLIAMSON: In this morning's essay Mr. Snow commented on man's sense that the younger generation is thinking now and not of some indefinite future. Even the alarming instances of reckless attitudes towards human life show that they are thinking in a "now" term, living like the lilies of the field, not taking account of the morrow, which is a very true Christian attitude.

As long as there are composers, music will be composed for the Church. As long as there are singers, even though there are no composers, music will be sung for the church. I can't but think it's a little profitless to worry about what its going to be like.

ALEC WYTON: Is there going to be room for that which was great in the past?

RICHARD FELCIANO: It is inconceivable to me that in and out of the Church in the future there will not be a place for everything that has existed in the past. I think that composers will stop writing for posterity. Before a hundred years ago, nobody even wrote for posterity. Beethoven never wrote for posterity. Bach surely didn't—he just wrote for next Sunday. And now, thank God, we're getting out of the business of writing for posterity as fast as we got into it. Posterity doesn't seem to be important to young people either. I'm very much in agreement with young people on that score.

ALEC WYTON: Would any of our panelists like to react to each other?
Williamson interviewed

ALEC WYTON: Malcolm, what led to this very complete musicianship you have? Tell us about your training.

MALCOLM WILLIAMSON: The first thing was an academic training in Australia of enormous severity. The Australian music schools are very severe and very high in their standards. It's a very, very good thing to go through; more counterpoint and fugue than you ever thought existed. Also, to grow up in a country where it was not possible to “major” in composition. If you wished to be a composer you had to be one yourself. You had to get through an academy by playing musical instruments. This is very good for a composer. And as well, I had to sit in voice class after voice class accompanying singers rehearsing lieder, opera and various things of that sort. It doesn’t do anything for your piano technique, but it does a lot for your discipline. It makes you see other branches of music and realize that it has to serve purposes other than concert-giving. This is very helpful.

I came to England in 1950, and it was a marvelous shock, like floating in a sea of ice cream, to see professional composers who did not have to play anything, but simply composed music and lived that way. It seemed an absolutely wonderful life. And it is very helpful to live in a big city and feel the friction of other composers with other styles and approaches, and to have to find your own way and survive.

ALEC WYTON: Good! Would you have anything to say about the education of the quite young? Were you taught rudiments as a youngster?

MALCOLM WILLIAMSON: I started learning this at the age of four, but it was simply learning to write music down and how to play music. In Australia we didn’t have a highly organized and adventurous form of music-making for children.

Last winter I was taken by the Swedish government to teach little children—age seven to twelve—the elements of opera. I wrote some tiny operas that only last seven minutes. The music consists of a few simple unison choruses to be done with

(Continued on Page 14)
piano. There were no soloists, only groups of people who had to interact. In many cases, I only had forty minutes to go from first rehearsal to final performance. If you know you have forty minutes you work very quickly, and that spurs you on to making something viable artistically. Nobody could say it was perfection, but this was just an exercise in all the things that opera means. The first thing is singing. The second, which children love doing, is learning how to project yourself into a drama so that you behave as a theatrical animal. Playing instruments is all very well, but having to act and sing at the same time means that you eventually learn to sing better and behave better, because you cannot, as in a concert recital, hog the stage.

**ALEC WYTON:** That's just great. I hope everyone knows your *Six Christmas Songs for the Young*. Have you written any more like that?

**MALCOLM WILLIAMSON:** Oh yes, lots more music for the quite young. For small people, the more complex it is, if it's really imaginative, the better they take to it. They frequently get the point much better than adults.

**ALEC WYTON:** You were for a time the organist and choirmaster at a church in London.

**MALCOLM WILLIAMSON:** That job was very exciting. As a Roman Catholic, a very bigoted and intolerant Catholic, it was a very great lesson in charity to have to work with Anglicans. These people listened to nothing more than Muzac. They all sang tolerably well, but there was a divorce in their minds between the music they were singing and the music they heard day by day on the radio.

This was a very happy and utterly charmed part of my life. There was a marvelous feeling of being detached from the world. One felt as if one was that church's composer-in-residence, so to speak. One had to write for those people, but it had to be music that they could sing.

**ALEC WYTON:** So, this was the beginning of your pop music?

**MALCOLM WILLIAMSON:** I suppose so, except it doesn't work well enough as pop music.

**ALEC WYTON:** At the same time you wrote some interesting organ music.

**MALCOLM WILLIAMSON:** For the church I wrote virtuoso organ music and very, very simple singing music. It's a pity, a pity for me anyhow, that the degree of difficulty of the organ music is not the same as the vocal music. There's a sort of public music and a private music for many composers. But, a composer's more lyrical and simple creations will be hidden away or published under a false name. One had to write music that they could sing.

**ALEC WYTON:** That's just great. I wish you'd written more of this kind of music.

**MALCOLM WILLIAMSON:** Well, I've written some interesting organ music, and I'm not going to stop writing it. I love writing organ music. The idea is that one should suppress ones melodic faculties, and I don't see why this is so.

**ALEC WYTON:** I have the impression that there are more young mainstream composers, like yourself, in England writing actively for the church than there are in the United States.

**MALCOLM WILLIAMSON:** Do you mean choral music?

**ALEC WYTON:** Choral music and organ music. But, specifically, choral music: not oratorios, but nitty-gritty stuff that choirs can sing.

**MALCOLM WILLIAMSON:** Oh yes, there's a great deal of that. And of course, the church is being used more and more as a theatre. But, the inadequacy of a great many organs in England means that the organ frequently cannot be successfully used. I don't know what it's like in America except the worst manifestations of American pop church music are enough to turn the spine to ice. I do think a lot of it comes from composers who erroneously feel that people like P. P. Bliss were bad composers, therefore they themselves can't be worse.

**ALEC WYTON:** Have you not made your music converge in the third movement of the *Organ Concerto*? Isn't that a tiny converging?

**MALCOLM WILLIAMSON:** Of the public and the private? I suppose so. An imp gets into one, I suppose. If an audience has traveled with you from the beginning of a work, it's becoming more and more complex, and you're driving it toward the climax. I think it's no sin to let the listener have a bonus by presenting the material in simpler and clearer terms. Good Heavens, it happened at the end of the Brahms *First Symphony*. To write something today which is arranged to seem melodic—a tune which is legato, is within a vocal range and has recognizable phrase lengths—seems to be a cause to shame in many musical circles. The idea is that one should suppress ones melodic faculties, and I don't see why this is so.
From The Alumni Director

Having the Executive Committee of the Alumni Association, the Class Agents, the Trustees, and Parents all in one week in which there is a Symposium on Church Music and a President Inaugurated is almost too much!!!

This year under the leadership of President Thurston Dox, our Executive Committee began their schedule with dinner at President Robinson’s home, then on to the Inaugural Concert with Leopold Stokowski at the University Chapel, followed by the first business meeting at the McKeever residence. Meetings continued through Tuesday on campus concluding in the evening with a dinner attended by both the Executive Committee and the Class Agents, who had arrived to begin their series of discussions.

If attendance is a mark of dedication, we have the most dedicated group on our Executive Committee we could hope for. I believe for the first time since I have been in this office we were able to have 100% of our Elected Officers present, including our Elected Trustees. With the Class Agents we had fewer attending than we had hoped for. Grads find it hard to be away the latter part of the week. All who were here, however, were most enthusiastic about the need for greater Alumni support in the Annual Fund. It seems so simple, especially when you juggle a few figures on paper. IF EACH OF OUR OVER TWO THOUSAND ALUMNI GAVE EVEN $25.00, WE WOULD REACH NEW HEIGHTS, AND TRULY BECOME A FORCE FOR THE DEVELOPMENT OF OUR COLLEGE.

EVENTS OF ALUMNI WEEK

A senior dinner was planned for the Class of 1971 to be held Tuesday evening of Alumni Week, rather than the luncheon that has been the practice for the last few years. Dr. Charles Hirt of the University of Southern California has accepted the invitation to conduct a Choral Reading Session. Add to the above a contemporary Chapel Service, one selected from those done during the year under the direction of Malcolm Williamson, a program of student recitals, our own Walter Johnson giving a lecture in the Arts, the increasingly popular Reunion Dinners, and our distinguished alumna, Dorothy Maynor, speaking at the Alumni Banquet which again is scheduled for the Nassau Inn, and you can see why you should plan to come back on campus next May.

STUDENT RECRUITMENT

One of the ways that Alumni can support the College more meaningfully is through the student recruiting program. This year’s entering class, which came through the efforts of David York, Director of Admissions, and the members of our Alumni Association, has the reputation of being among the finest we have ever had. More elaborate plans are being made for next year’s class and you will hear about them through subsequent mailings. It is interesting to know that already, there are over 300 applications for next year’s class. Our aim is for 150 students.

ALUMNI GIVING

High on the list of priorities of our work list during the week was the obvious discussions on finances. Fred Buch, Alumni Fund Director, gave a very fine report and put it on the line as to exactly what our role is in relation to College support. He stressed the fact that our giving record could be improved if more people would extend their giving over a stated period of time. The many who contribute to the President’s One Hundred would not be able to do so unless they used this method of giving.

When I was first approached to take on the responsibility of Director of Development along with Alumni Affairs, I thought that this would be a rather difficult situation to be in. Traditionally, development personnel on campus have a separate point of view than that expressed by the Director of Alumni. However, in these few months that I have been in this office, I find that Westminster is simply unique in this also. First of all, in working with the Trustees I find that they are very much aligned to the thinking of our Alumni Association. I am also happy to report that the Trustees Committee for Development, under the able leadership of Mr. Arthur Curtiss, Vice President of RCA, David Sarnoff Laboratories, in Princeton, is in fact a blue ribbon group. They are very active, they believe in Westminster Choir College, and they believe in you. They are very much aware that there is a need to bring in an unprecedented amount of money this year. While it would be less than honest to report that they are not concerned, it would also be wrong not to tell you that they have accepted the responsibility and have already implemented many plans and approaches to reach this goal. I sincerely hope that our Alumni body will match their enthusiasm for the Annual Fund this year. These are really great opportunities. I feel that if we are successful they will be most meaningful to the future of this College as well as now.

J.C. McK

1970-1971 ALUMNI ASSOCIATION

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*Vice President, Daniel Nicely ’53
*Secretary, Mary Gilkeson McCleary ’41

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Term ending in 1972 — Cecil E. Lapo ’41
Term ending in 1973 — *James Wallace ’39

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Westminster Choir College
James T. Richmond ’48, Treasurer
Westminster Choir College
James C. McKeever ’48
Director of Alumni Affairs, WCC

*Elected June 1970
1933
ALICE HULBERT BEMAN, class of '33, held a Memorial Worship Service at the First Presbyterian Church, Trenton, New Jersey, for her husband, Michael Edmond Berman, who passed away September 22, 1970. There were many Alumni in the area who gathered to be with Alice and participate in a beautiful Worship Service.

1939

DONALD WINTERS, Dean of the William Carey College School of Music, Hattiesburg, Mississippi, admires a 1570 addition of the Genevan Psalter.

The Clarence Dickinson Church music collection has officially been established in connection with the School of Music and the Library at William Carey College through the efforts of Dr. and Mrs. Donald Winters.

1946
MARY FARNSWORTH HOLT, class of '46, better known to her classmates as "MaryJane", passed away on November 11, 1969.

JOYCE ROWBOTHAM KOCH, has been appointed to the voice faculty of The Baldwin-Wallace Conservatory of Music, Berea, Ohio. She is also soloist in the First Church, Christ Scientist, Lakewood, Ohio.

1949
CARL STOUGH, Class of '49, with the assistance of Reece Stough, his wife, just published a book entitled "Dr. Breath"; the story of breathing coordination. From his interests in breathing in relationship to the production of voice sounds, Carl moved into the world of hopeless emphysema patients and, through the development of breathing coordination, was able to arrest the progress of the disease. He was called upon to work with the Olympic candidate at South Lake Tahoe, California, in the summer of 1968, in preparation for the games to be held in Mexico. It was in this framework that Carl has brought together the material for his book. The title of his book is from the Yale University athletes who nicknamed him "Dr. Breath". His book is published through the William Morrow & Company, 105 Madison Avenue, New York, N. Y. 10016.

1951
HERBERT HOFFMAN is now the Minister of Music at the Lakeside Presbyterian Church in Ft. Mitchell, Kentucky. He is also with the World Sacred Publications in Cincinnati, Ohio.

1954
CHARLES R. DAVIS received his Doctor of Music Degree this past summer from Indiana State University. He also served as Choral resource leader for the Bienniel Church Music workshop held at Lycoming College, Pa.

IDA MAE CORNELIUS played the Organ Dedicatory Recital of the new organ at University Baptist Church, 50 West Lane Avenue in Columbus, Ohio.

1955
ELEANOR DURANT GOMOLINSKI received a graduate assistantship in the Music Library at American University and was awarded her Master of Arts degree this past summer. She has been teaching at the Marine Dependents' School, Quantico, Virginia since 1957.

GENE R. NEEL is now Director of Leadership Development with the Optimist International Organization. His new address is, 4515 Lendell Boulevard, St. Louis, Mo. 63108.

JOHN FAUSTINI, Class of '55, is teaching voice at the Northeastern Collegiate Bible Institute in Essex Fells, New Jersey 07021.

1956
CLYDE TIPTON, '56, was the Bass Soloist in "Glossolalia" by Felciano for the Inaugural Concerts.

1957
JUNE TIPTON, '57, (June Frank) was Gretal in "Hansel & Gretal" at the McCarter Theatre with the Princeton Opera Association in October.

Mr. and Mrs. E. Macdon Delavan, '57, '58 (Marlene McKenzie) of 1540 N Floer Circle, Phoenix, Arizona 85015, took their Grand Canyon College Concert Choir to Japan this summer. The choir was Arizona's Cultural Entry to EXPO '70; they sang in the cities of Tokyo and Sapporo as well as Osaka. Delavan reports that public school singing is "absolutely beautiful" in Sapporo, where Doctor Williamson's last vocal clinic was held.

As well as being the Chairman of the Music Department of G. C. C., Dr. Delavan is Symphonic Chorale Director for the Phoenix Symphony Musicians. The company will do "La Traviata" (in which Marlene Delavan will sing the demanding role of Violetta), "Tosca", and "Barber of Seville". Marlene teaches voice at Grand Canyon and has the Opera Workshop and the Oratorio Choir.

1958
J. STILLMAN SCOTT, Class of '58 is now living at Crest Court, Raleigh, N. C. 27609. Mr. Scott is currently serving as North Carolina Probation Officer for Wake County and conducting the Chancel Choir of Millbrook United Methodist Church in Raleigh.

1959
BARBARA MILLER DISSINGER, Box 316 R.D. #1, Muncy, Pa. 17756. Her husband Bill has a new position and Barbara is now Music Supervisor for the Muncy School System.

JANET MYRTLE was married to Robert Miller Larner, Saturday, fifth of September at the Armenian Martyrs Congregational Church, Havertown, Pennsylvania. They will reside at 26 Baldwin Drive, Staunton, Virginia 24401.

Robert and Sara ROCKABRAND reports a full program of musical activities at Ball University in Muncie, Indiana. Sara is teaching half-time at the University and also plans to give a voice recital January 71.

1960
MARIANA CIRAULO did a smashing performance of the Soprano lead in "Don Rodrigo" (Spanish Opera) at the New York City State Opera at Lincoln Center on October 20.
DIANE CURRY, Class of '60 was presented in recital by The Library of the Performing Arts at Lincoln Center, on Monday, November 23, 1970 at 6:30 p.m. Diane, a Mezzo Soprano performed works of Rachmaninoff, Ravel, Rossini, de Fella.

1963

DAVID PORKOLA, Class of '63 is the Head of the Music Department at the Northeastern Collegiate Bible Institute in Essex Fells, New Jersey, as of July 1970.

1964

NANCY STEEBLE MILLER is teaching music at the Pequannock Valley School in Pompton Plains, New Jersey. She is also continuing her work with the Presbyterian Church in Succasunna.

LINDA ISON SEYFFERT announced the death of her husband Dave, from a heart attack suffered on July 22. Linda and her daughter now live at 1440 Collins Road, Fort Meyers, Fla. 33901.

1965

KENNETH BELL is now living at P. O. Box 1036, Ansonia Station, New York, N. Y. 10023.

JAMES STUART GRANT, Class of '65, received his Master of Arts Degree from The American University in Washington, D. C. in June 1970.

IRENE SZABO KRONENFELD announced the birth of a second daughter Lisa Marie born April 5, 1970. Their new address is 329 Firth St., South Plainfield, N. J. 07080.

1966

GEORGE ROBERT CHAMBLESS, Class of '66, received his MA Degree from the American University in Washington, D. C. in June 1970.

JIM HEJDUK attended the Teachers’ Performance Institute sponsored by the Rockefeller Foundation at Oberlin College Conservatory. This was followed by a months trip to France, which was sponsored by a grant from the Board of Trustees of The Millbrook School. This fall, in addition to his work at the Millbrook School, he is assisting the Poughkeepsie Community Chorus for a performance of the Verdi Requiem with the Hudson Valley Philharmonic Orchestra. He also conducts the A Cappella Singers that group.

JUDITH SALVESEN HJEMBO was married on July 12, 1970 to Thomas Hjembo, who is attending the Lutheran Brethren Seminary in Fergus Falls, Minn. Mrs. Hjembo is teaching choral music in the Junior and Senior high schools in Morris, Minn., where they now reside at 18 Waddell Mobil Pk., Morris, Minn. 56267.

1967

HELEN and GORDON BETENBAUGH have announced the adoption of Melanie Louise. Melanie was four weeks old in August and weighed 8 lb., 4 oz.

CAROLEE GANS PASTORIUS was married to Gary Francis Pastorius July 18 in Old Christ Church in Philadelphia, Pa. Gary is currently serving in the Armed Forces in Vietnam. Carolee is working toward her Masters of Arts degree at Westchester Community College. Their address is P. O. 211, Swarthmore, Pa. 19081.

MRS. THOMAS TIEPJEN has been employed by the Willow Grove Methodist Church in Willow Grove, Pa. as Minister of Music as of September 1, 1970. She now resides at Box 453, Colonial Park, Doylestown, Pa. 18901.

1968

MR. ROBERT EDWARDS will be the Organist-Director at Atonement Lutheran Church in Wyomissing, Pa., beginning November 29, 1970.

CAROLYN GLENN SIELSKI is now living at 735 Pomander Walk, Teaneck, New Jersey 07666. Carolyn and her husband are now the Men’s Dormitory Resident Advisors at Luther College. She will also be playing the violin in the Bergen Philharmonic.

1969

ROBERT and NANCY VIA DAVIDSON are now living at 4696 Tarryton Court South, Apt. 2-D. Columbus, Ohio 43228. Bob is attending Ohio State University in Architecture, and working for the Freshwater-Harrison and Associates Company part-time. Nancy is the organist at the Linden Church of Christ.

THOMAS L. MOWBRY, Class of '69, reported to active duty in the United States Navy Reserve November 9, 1970.

1970

BARBARA BILLINGS is the Choir Director of The First Presbyterian Church in Cazenovia, New York. She is also working on her Master’s Degree at Syracuse University while teaching private voice lessons.

TIMOTHY SEITZ '70 and ELAINE VANDERPLATE '69, announce the birth of their son, Derek Stefan, September 3, 1970.

We just received word of the death of Mr. Herman U. Leedy, of 9000 Zuni Road, S. E., E-14, Albuquerque, N. M. 87112 on August 29, 1969. He is survived by his wife who lives at the same address.

Wehr asks alumni aid

In conjunction with his doctoral studies at the University of Miami, David Wehr, Class of 1956, is writing a biography John Finley Williamson: His Life and Positive Contribution to Twentieth Century Choral Music and Performance.

He has asked for the help of Westminster alumni in this important task. "I do hope that you will feel free (in fact anxious!) to share with us some of your valuable thoughts, memories and reflections concerning Dr. and Mrs. Williamson. May we urge you to send photocopies of original musical editions, photographs, correspondence, periodical and newspaper articles and reviews, anecdotes, information of all kinds about boyhood and college days—all things will be given very careful consideration."

Address your correspondence to:
Mr. David A. Wrhr, P.O. Box 606, Coral Gables, Florida 33134.
Where did they go?

DAVID AGLER—Organist-Director, All Saints Chapel, Princeton; Assistant Conductor, Westminster Symphonic Choir; Instructor, Academy of Vocal Arts, Philadelphia.

PHILIP ALLT—Organist-Director, First Reformed Church, Middletown.

ROGER BAILEY—Teacher, Hamilton Township High School, Hamilton Square, N. J.

NANCY BEIGHT—Organist-Director, First United Presbyterian Church, Hopewell, N. J.

MARK McNULTY—Studying, Indiana University, Bloomington.

RUTH MALETZ—Working at N. J. Neuro-Psychiatric Institute, Skillman, N. J.

SAUL MILLER METZLER—East Lyme Public Schools, Connecticut.

PAUL LONG—Living in St. Petersburg, Fla., area.

JOHN McILRAY—Teaching, Middletown Elementary School System, N. J.; Organist-Director, King of Kings Lutheran Church, Middletown.

MARK McNULTY—Studying, Indiana University, Bloomington.

RUTH MALETZ—Working at N. J. Neuro-Psychiatric Institute, Skillman, N. J.

AUDREY MASON—Teacher, Phelps School, Clifton, N. J.

GERALD METZ—Audio-Visual Department, Westminster Choir College.

CAROL MILLER METZLER—East Lyme Public Schools, Connecticut.

GEORGE MOSS—Organist, First Presbyterian Church, Matawan, N. J.; working at Keyboard Arts Associates, Princeton.

LAURILEE PHILLIPS—Studying, The German Center for International Music Education, Ludwigsburg, Germany.

CYNTHIA POWELL—Teaching, Matawan Elementary, N. J.; Organist-Director, St. James Episcopal Church, Montgomery, Alabama.

EDGAR REICH—School position, New Jersey.

BRENNER RADER—Teaching, Piscataway Public Schools, N. J.

SHARON REYNOLDS—Teaching, Bridgewater-Raritan District, N. J.

MEREDITH RUNG—Studying, Academy of Vocal Arts, Philadelphia.

CLARENCE SCHARF—Elementary School, Hightstown, N. J.

PAUL ZIEGLER—Teaching, Toms River Elementary School, N. J.

PAUL LONG—Living in St. Petersburg, Fla., area.

JOHN McILRAY—Teaching, Middletown Elementary School System, N. J.; Organist-Director, King of Kings Lutheran Church, Middletown.

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PAUL ZIEGLER—Teaching, Toms River Elementary School, N. J.
It is a proven fact that our best and certainly largest number of students come from alumni and our Westminster vocal camps.

At the Alumni Executive Council Meeting held on October 19-21, 1970, we heard expressed directly and honestly from six upper classmen representing the student body that they believed this year's freshman class was one of the best informed and oriented, regarding Westminster's traditions, challenges and dreams.

My purpose in writing to you at this time is to enlist the alumni in the recruitment program planned by David York, our Director of Admissions, and myself.

As prospective students make inquiry to the College, we will ask alumni in the area to contact them and assist them in completing their applications for admission. Contact by an enthusiastic alumnus can be a tremendous boost to the prospective student.

Also as a group of four or more prospects materialize in a particular area of the country, David would then plan a trip to interview and to give auditions and the basic musicianship tests, using information received from us in our initial contacts.

Maintaining the quality and enlarging the promise of Westminster Choir College thru alumni support is a partnership we should all appreciate.

Will you help us? Never was there a greater opportunity to validate the increasing importance of your own degree; never was the need for solid support of non-tax financed institution more pressing; never was the opportunity to help underwrite the education of future generations more compelling.

We ask your help, advice and suggestions, all of which would be most welcome.

Cordially,

Frank S. Howard
Enthusiastic

Alumni response to symposium

The Symposium was one of the most exciting and rewarding events in the field of music in which I have had the pleasure of participating. The various events and the personnel involved indicated that some very alert and careful planning had been done. I think that Dr. Robinson, James Litton, and any others who had a part in the formulation of this Symposium are to be highly commended. LLOYD PINKERTON, Class of 1951.

The Symposium was an unqualified success. It is enormously stimulating to see (and hear) people from several points of the compass musically and denominationally come together and express so eloquently their distinctive concepts and contributions to what we feel to be our common concern—the relation and function of music in the changing situation of the Church. RICHARD PENNEY, Class of 1961.

It was the most fascinating experience that ever captivated my senses in or out of classes on the WCC campus. I think that Westminster has come down to its senses in planning something meaningful not only for its alumni but also for its students whose future is music-bound. My only thought for Westminster is Hallelujah! and may this kind of experience be carried into the curriculum.

MICHAEL PAVONE, Class of 1970.

The recent Music Symposium at Westminster was one of the most exciting and worthwhile musical experiences I have ever had. I was on "Cloud Nine" the entire time—a little overwhelmed and beautifully baffled! To hear exciting new composers who, rather than being "ivory tower hermits", were eloquently vocal concerning their musical ideas was stimulating indeed. That keynote speech by John Snow was one of the finest I have ever heard, and I cherish my copy of it. CURTIS YORK, Class of 1989.

The Symposium which preceded Ray Robinson’s inauguration was an event that would have been meaningful for all Westminster alumni. I wish more of us could have partaken of the concerts, the thought provoking panel discussions, and the exciting lecture-demonstrations in which future directions for the church and its music were explored. Such an event helps one look realistically to our art and our profession within the context of a fast-changing world. MARY LOU HULTBERG, Class of 1948.

I am glad to see that our Choir College is making itself aware of the trends which seem to be ever around us. It does seem though, that before we start “tinkering” with established liturgical forms we must be very sure of what we are doing. We can very easily, and probably without meaning to, do away with those parts of the worship service which are basic. Such action would have only tragic results in the long run. WHITFORD HALL, Class of 1938.

Westminster has lost a great deal through the years in not having offered workshops for the continuing education of its graduates and friends. Perhaps this new departure in your program will bring such an annual event. It offered stimulating discussions, but we seemed to have too little time to react with the panelists. Several times I would like to have responded to some of the statements made from the vantage point of a local church situation. Most of us felt one of the high points of the concerts were the solos by Lois Laverty. I hope you continue this sort of thing, for I look forward to returning next year. DONALD CLAPPER, MM in 1954.

The Symposium was a most interesting and stimulating experience. I appreciated the opportunity to hear first hand some of the newer musical forms about which I had been reading in church music publications. Although such an experience must be brief and although it may raise more questions than it answers, a symposium of this type is extremely valuable to those of us serving in the Church today. Congratulations to the Westminster Choir College, and many thanks to its new President and its faculty for affording me the opportunity to share in the Symposium. EDWIN MAY, Class of 1953 (MM, 1954).