PIERRE BERNAC

Pierre Bernac was born in 1899 and musically grew up with the twentieth century. He has devoted the larger part of his long and brilliant concert career to the rendition and propagation of contemporary song, particularly French lieder. For many years, he collaborated with Francis Poulenc in the presentation of a series of song recitals which have become treasured memories of technical excellence and lyrical finesse. Naturally, Poulenc's own works often constituted the major portion of these recitals. As a consequence, Mr. Bernac became not only the leading interpreter of Poulenc's songs but also was the composer's trusted "alter ego", responsible for many changes, great and small, which, on his advice, Poulenc effected in the final drafts of his songs. Recognized as one of the leading masters of French "mélodie," Bernac came continually to be in demand as a soloist, singing with European orchestras under the conductors Ernest Ansermet, Sir Malcolm Sargent, Sir Thomas Beecham, and Charles Munch, among many others.

In America, Pierre Bernac's influence has been most strongly felt as a pedagogue. English-speaking students have traveled to Paris, where, since his retirement from active concertizing, Mr. Bernac has taught privately and at the Ecole Normale de Musique and the Académie Internationale Maurice Ravel. For those whom circumstance has prevented from profiting directly from his musical wisdom, he has provided a gracious "vade mecum" to the subtleties of French song in his book "The Interpretation of French Song." Recognizing, therefore, Pierre Bernac's musical artistry and taking cognizance of the inestimable debt which non-French musicians owe to him as a teacher, Westminster Choir College chooses to honor him today by electing him a Fellow of the College.

Awarded by Charles Schisler
Dean of the College
16 June 1977

(for other recipients see page 11)
It was art song and song with art around the clock. On Thursday one participant was heard to remark: “I’ve almost reached the saturation point!” Westminster’s fourth Art Song Festival (June 12-17) kicked off what promises to be the most successful Summer Session ever, if the Festival was any indication of the rest of the summer to come. (A report of the rest of summer session and a report of gifts and grants will be included in the next Newsletter.) Almost 200 attended ASF from 29 states, Canada and three foreign countries. Dan Pratt, head of Summer Session, masterminded a super week. Enthusiasm ran high, and the tempo was presto continuoso.

Dalton Baldwin, accompanist to the stars, was the coordinator and performer with these stars on five consecutive evenings. He also held two master classes himself. In succession, Jessye Norman, Paul Sperry, Gerard Souzay, William Parker and Elly Ameling each gave an evening’s recital followed by a master class the following morning. At each master class, from four to ten participants sang for each artist and were criticized by them while 199 (plus) people listened in and watched. Pierre Bernac came from Paris to participate in two master classes and to give private lessons to the first fourteen on the waiting list. Halldor Hansen also gave a lecture on Scandinavian song. Workshop recitals by participants were held twice a day in the lounge of Williamson Hall and Pierre Bernac was given the award of Fellow of Westminster Choir College on Thursday.

Jessye Norman, a Commanding Presence

Jessye Norman began the festival with Talismane, Die Lotosblume, Widmung, and the Liederkreis cycle of Schumann. After groups of songs by Satie and Duparc, she ended with four spirituals. A full, enthusiastic audience gave her a big hand. She has a large, full voice, a commanding presence, and allowed plenty of space between the songs to allow for a change of mood. Workshoppers sang Mahler songs for her master class the following morning. A stickler for diction she criticized the “schon” in schönheit and the pronunciation of German double consonants such as al-Ies and Dim-mer . . . “You cannot sing,” she said, “if you don’t really enjoy it. I’ve always enjoyed singing, I can’t say I always enjoy what goes with it — such as sending one suitcase to London and another to Paris, but when I stand up to sing at Versailles, it makes all the inconveniences worthwhile . . . In a performance one has to be emotionally involved, but guided intellectually. The audience must feel the emotion.” Her master class finished a little after noon and after taking care of some details in New York, she flew to Europe at five.

Bernac, Teacher of the Teachers

“Papa” Pierre Bernac was given credit by all the performing artists for making a large contribution to what they are today. In fact, Paul Sperry dedicated his recital to him. Bernac was very patient with those who sang in his several workshops. “Take your time,” he would say. “With calm moonlight. Ah . . ! Place consonants as late as possible. . . . Better to breathe more often, my dear, and arrive safely at the end of cadences! . . . Why must you do it like a singer? Remember you are supposed to be a musician too . . . The pronunciation is schön, schön, schön — not schon . . . There is no rubato in Fauré . . . the softer you sing, the more articulation you should have . . . .” Everyone loved him.

Sperry Sings American

Tenor Paul Sperry began his recital with a group of Tschalkowsky songs in Russian followed by Tel jour telle nuit (nine songs) of Poulenc. At intermission he changed the mood from a “basic black” to a ruby-red dinner jacket and gave the audience some commentary on his continuous search for new and interesting program material. “I like to present American songs,” he said, “because they are in
our language, and can be understood more readily." He sang songs by Rief, Weber, Hundley, Chanler, Farwell, Mrs. H.H.A. Beach, Virgil Thompson, Griffes, Foster and ended with The Capture of Bacchus graphically written by Dudley Buck, sung with gusto, and enjoyed tremendously by all. Encores included Billings, Dougherty and Charles Ives.

"There is nothing normal," he said the following morning in a very relaxed manner, "about standing up on a stage with a hundred-piece orchestra and being heard in 3,000 seats. Ours is an abnormal act!"

"I love art songs — there is no end to the remarkable amount of literature that exists. It is also remarkable to note the comparatively short time they have existed. Finding repertoire is a question of being curious when you get in a music store; of copying from libraries where they are not too fussy about Xeroxing."

"I always think of songs as storytelling. Don't sing words in an artificial way, use them with a natural pronunciation. Read the poem in the rhythm the composer chose to set it and until you can 'read' the words out of your head, in rhythm, without the music, you have not really memorized the song."

"America has no Schubert, Debussy or Poulenc, but there is more literature than you might think. The song literature does not end with Barber, who wrote very comfortably for the voice; Ives, who is or should be full of surprises; and Copland. Songs written after the 1930's generally have better poems than those early in this century or 19th century poems... In interpretation, I am always concerned with matching tone color with the words of a piece. A song is not merely a beautiful sound."

A Polished Yet Witty Souzay

Gerard Souzay presented a group of old Italian songs, four Fauré, and four Schubert — ending the first half of his recital with a powerful interpretation of Erlkönig. "Das kind war tot" was bone-chillingly dramatic. Chanson Villageoises of Poulenc and a group of Strauss completed the program.

M. Souzay in his master class was organized, very charming and properly reserved with wonderful flashes of humor. "Remember," he told one singer, "that in this song you have been with your friend and lover for about two hours." (laughter) "What! do you think it's too long?... Sing with your timber and give the impression that it is piano... Don't attack a problem; charm a problem... If you have a high note, imagine that it belongs to something much more difficult and it won't seem so high... Singing is a sport with muscles, relaxation and energy... Don't sing for yourself — that's all right at home. Even if it's pianissimo — explode it... If you make a mistake — smile more!... Such a dress!" (he said to one soprano who was wearing a "tent") "I can't see anything!" As to musicianship, he was very exacting about your pronunciation. "No, not schon. It is die Schönste, Schönste, Schönste." (Mussorgsky "Childrens Songs" were sung in German but so expressive that even if one did not know a word of German, they could be understood. After three encores she announced: "This is enough!" It was a beautiful recital. One in the audience remarked that each recital was better than the last. It would be hard to judge, however, which was "best." They were all different, all superbly sung, and collectively were a feast which would be hard to beat anywhere. Dalton Baldwin, of course, contributed superb accompaniments throughout the week.

A "Winterreise" with Parker

Will Parker's recital was an unbelievably beautiful and sensitive interpretation of Schubert's Winterreise. He held the audience's attention through 24 songs without intermission, but not without contrast and color. The mood was such that clapping seemed out of place and encores would have been superfluous.

"The memory factor in itself is something to reckon with" he said during his master class the following morning. "The Winterreise is about highs and lows of the unhappiness of a jilted suitor. The feelings expressed in the songs are common to all races. This is why it has lasted so well. It expresses ideas of mood and interpretation of the 'winter's journey.' The cycle has to be approached as one whole thought. One needs time, however, to shift mood from one song to another, we are a little slow as listeners. Give us time to accept one idea at a time. Use all the color in the color palette. It is very important to a baritone."

A Shimmering Ameling

Elly Ameling floated on stage in a shimmering turquoise gown which made her look, when she stretched out her arms, like a peacock with its plumage spread in a fan. She also floated through Mozart, Mussorgsky and Strauss with a shimmering tone and flawless diction! Each tone was focused in just the right spot. Each word was perfectly placed in tone, intonation, and expression. The Mussorgsky "Childrens Songs" were sung in German but so expressive that even if one did not know a word of German, they could be understood.

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Baldwin, the Leaven

Through it all Dalton Baldwin rehearsed, performed, taught, and was the levelling for the week. He gave pointers to accompanists with such practical advice as how to produce a "midnight sound." This, technically, was translated into more stress on the top of an octave chord coupled with the soft pedal. He also coached the singers musically, dramatically and in diction. "No, not schon. It is die Schönste, Schönste, Schönste." Everyone laughed.
Charleston is charming. It is charming in the early spring when the azaleas are in bloom and the private hospitable homes and gardens are open for all to see. In May and June the gardens wear roses and other fragrant flowers. Pots of bright geraniums are stationed in court yards and narrow entrances and oleanders peek over fences and walls. Although it can be very warm, there is always a breeze at the battery. With its old-world flavor which hangs on to tradition while accepting the new, its ambience is just right for the new world home of the Festival of Two Worlds: Spoleto U.S.A. 1977.

That the first festival was a success is an understatement. The preliminary financial report announced that the festival was expected to come within $40,000 of the budget — which is practically unheard of for a festival of this magnitude. Menotti has stated: "Everyone is confident that the festival is here to stay."

The promotional coverage in the press, on radio and TV, and in magazines was phenomenal. By the time the festival was underway almost everyone was aware that something important was going on in Charleston — and Westminster Choir was very much a part of that "something."

Off to a Flying Start

The choir members literally flung off their choir robes and caps and gowns after commencement on May 20th with 25 minutes to make the bus which was to take them to a plane to fly to Charleston. It was hectic. A few frantic telephone calls were made to the college from the airport for forgotten luggage and other forwardings. After arrival in Charleston they plunged right into rehearsals for concerts and the Queen of Spades opera performances.

Their first performance was the opening day of the festival, May 25th, when they sang the Queen of Spades for the first time in English (some of the choir had sung it in Spoleto, Italy, in Italian in 1976.) With a larger choral involvement than most operas, one student ruefully counted "110 pages to memorize!" The choir functioned as nursemaids, companions to "Lisa" (the heroine), strollers-in-the-park, guests-at-a-ball and final-scene-gamblers as well as an off-stage chorus. There was stage business to master, costumes to fit and change, wigs and make-up to get used to along with learning and singing the music. It was a busy five days!

The opera was repeated on May 27 and 29, June 2 and 5. The choir gave two Intermezzi (all-choral performances), a performance of the Haydn Creation and participated in Scriabin's Prometheus — The Poem of Fire. After two days rest they flew to Spoleto, Italy.

A Firsthand Account

This writer and Vice-President Lloyd Lawrence and his wife drove down from New Jersey, arriving in Charleston about noon on Friday, June 3. The weather was pleasant — quite warm in the sun, but only moderately warm in the shade. Banners decked the streets, restaurants served meals at later "festival hours" and art galleries were ready for a more-than-average tourist trade.

A call to the Spoleto U.S.A. public relations officer, with whom we had been in communication from Princeton, in response to: "How is the festival doing?" replied: "Great, but we need more performances by Westminster choir. They are all sold out! Next year we will have to schedule more."

After sampling some of Charleston's famous She-Crab Soup we strolled the streets to get oriented. Spotted by one of the choir members we were told of a rehearsal by the choir in St. Philip's church and proceeded inside to hear them rehearse for the following afternoon. The choir's risers had not arrived and acoustical problems had to be worked out between the singers and a small instrumental group from the Spoleto Festival Orchestra. We were particularly impressed by the string bass player in this group and the musical rapport between her and our own Elaine Banks who sometimes sang in the alto section and for other performances doubled as a cellist in the orchestra.

Creation to Capacity

That evening's concert was The Creation, outdoors in what was called the "Cistern" on the College of Charleston Campus. A large stage had been built in front of a park-like area flanked by two of the college's oldest and most beautiful buildings. Several thousand with tickets went through the gates to unreserved seats while hundreds of others queued up for entrance with their own chairs in tow. It was a mob scene which held up the beginning of the performance for about 40 minutes. Clearly, as far as audience numbers were concerned, two performances could have been scheduled.

"(continued on page 15)"
The Morgan Quadrangle Plaque has just been unveiled. (L to R) Elsie Hilliard Hillman, Mrs. Morgan, Professor Morgan, and Dr. Robinson.

The Westminster campus is never lovelier than in spring and early summer. This year daffodils bloomed very early against the south walls of the quadrangle. Each year the dogwood in front of the Chapel are larger and this April their pink petals were especially thick. It was a dogwood spring. When it came time for the petals to fall it looked as though the quadrangle was celebrating a continuous wedding with pink confetti everywhere.

In May, during Alumni Week, the quadrangle did have a celebration when it was dedicated to Professor Sherley W. Morgan and Mrs. Ethel Palmer Morgan for their continued interest and support of the college. A plaque was unveiled to the right of the main door to Williamson Hall which officially named it The Morgan Quadrangle. Mr. and Mrs. Morgan and members of their family were present.

President Emeritus Lee H. Bristol, Jr. gave the Invocation, President Ray Robinson gave words of appreciation, Mr. and Mrs. Morgan and members of their family were present. President Emeritus Lee H. Bristol, Jr. gave the Invocation, President Ray Robinson gave words of appreciation, Mr. and Mrs. Morgan and members of their family were present.

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WESTMINSTER CONSERVATORY DIVISION

After much discussion and dissatisfaction with the title of "Preparatory Department," a change of name has been decided, announced and put into effect. The 350-some individuals of all ages who come on campus each week for a program of music lessons coupled with theory classes and ensemble groups will now be coming to the "Westminster Conservatory Division."

The Division will continue to be headed by Louise Cheadle (one half of the piano duo of William and Louise Cheadle). Mrs. Cheadle has added Doris Allen, Joanne Widman, Marian Tignor and Betty Stoloff to the Conservatory faculty to teach group piano. The program will be similar to what Mrs. Allen has been doing very successfully at the Princeton Piano Group. In essence the group will be merged with Westminster. This program will be in addition to — not in place of private lessons. Another new offering will be an orchestra made up of Conservatory and college students, faculty and a few from the community at large. Auditions will be required. At this writing it is hoped that Ray Robinson will conduct. "The orchestra will not only give orchestral instrumentalists reading and performing familiarity," said Mrs. Cheadle, "but it will be an ensemble with which student soloists may gain experience performing with an orchestra."

HOST TO OTHERS

Westminster is sometimes host to other than its own family on campus. At the end of March the New Jersey School Counselor Association met on campus. The one-day, once-a-year conference was held in Bristol Chapel where Ray Robinson addressed the group. Workshops were held in the new Student Center on Peer Counseling, Group Theory and Techniques, Counseling of Single Parent Families and Transactional Analysis. Curtis Lippincott functioned as a liaison between the College and the N.J.S.C.A. At this writing there is a week-long seminar on transcendental meditation in Seabrook Hall.

... Almost 1,100 Junior Hi/Middle School singers, from all over New Jersey, participated in a 23rd annual festival on campus Saturday, May 14. The festival was organized by Maude Thomas of the Music Education faculty. It was not a competition, but sixteen choirs sang for each other — some in the Playhouse, others in the Chapel. The music ranged from Palestrina and di Lasso to Bacharach and spirituals...

And last week 42 people attended an Interaction Workshop, focusing on human relations and personal growth, sponsored by a local psychologist.

THE TUESDAY CHAPEL

Weekly Chapel services during lent included a series of three services with President Emeritus Lee H. Bristol, Jr. as speaker. Dr. Bristol's many talents were evident not only in the text of his speech, The Parable of Avery Fisher Hall, but the way he graphically illustrated it. Each person was given a small hexagonal origami-folded memento very cleverly organized with pictures, subtitles and Biblical references.

During Holy Week the St. John Passion was sung by the Chamber Singers, Dennis Shrock conducting ... ... The last Chapel service of the year was held on May 10th with Erik Routley, Robert Simpson, Eric Howe, Marcia Sommers, J. Jay Smith, Katherine Schroeder, Steven P. Sharp, A. Monroe Wade, Augusta Barrois and members of the Senior Class. Robert Simpson conducted the seniors and Eric Howe was at the organ. A. Monroe Wade of the English Department gave an exceptionally well-done group of selected readings from Shakespeare, Kipling, St. Francis of Assisi and the 14th Chapter of John. O Be Joyful in the Lord of Don Muro was sung with synchronized tape.
Calendar
Events, and People

this service special awards were announced as follows: Thomson Scholarship Award: Douglas Crowder, Suzan Dozier, Patricia Saunders; Carl F. Mueller Scholarship in Composition: Robert Convery; Bedford Award: Steve Hutchinson; William H. Clark Scholarship in Organ: Sharon Gorman; Who's Who in American Universities and Colleges: Bob Faussett, Martha Dudich, Richard Hynson, Cynthia Matchette, Jolee Miller, Helene Schneiderman, and Jay Smith.

CONCERTS BY
THE CHOIRS

After their two tours the Blue and the Gold Chapel Choirs gave on-campus concerts of their two tour programs. The Chapel Choir also presented the Schubert Mass in G and Verdi Stabat Mater with freshmen also singing the solo parts. For a Benjamin Britten celebration during Alumni Week, the Chapel Choir sang his Antiphon: Hymn to St. Peter was sung by the Master Singers (of graduate students); Abraham and Isaac, Lester Erich, tenor and Paula Mueller; also, Psalm 150 by the whole group conducted by John Kemp with Marc Peretz and Ron Hemmel, trumpets, Jim Carter, percussion and Hal Fyshcer, piano.

On May 15, the Oratorio Choir made the rafters of Alexander Hall on the Princeton University campus reverberate with the sounds of the Choir "doubled in brass." The program included: Deutsches Magnificat, Schütz: a portion of the 1610 Vespers of Monteverdi; and O Jesu Mi Dulcisíme from Symphonicae Sacrae. Also Mendelssohn’s Hellig, Brahms’ Ich aber bin elend; Ecce Sacerdas of Bruckner; Zimmerman’s Psalmenkonzert; and Pinkham’s Sinfonia Sacra. A brass ensemble was used antiphonally with double choir, based in the balconies the first half of the concert and on stage for the second.

Westminster Choir, conducted by Joseph Flummerfelt, gave its only program in the area this year in Bristol Chapel on May 3. The concert honored the memory of Geoffrey Winslow Esty, M.D., a Princeton Pediatrician who had been a friend of the College. At this concert American Weather by Henry Brant was premiered which Mrs. Sydney G. Stevens made possible

with a commission as part of the College’s 50th Anniversary Celebration. The composer was in attendance and participated in the performance. The accompaniment was scored for a rather unorthodox combination of instruments — which is a Brant hallmark.

A sold out house heard the Westminster Symphonic Choir, Pierre Boulez conducting, in the last series of concerts with the Philharmonic this year. Damnation of Faust, of Berlioz was climactic and well received. The performances, coming as they did a week before commencement, added to the hectic pace both on and off campus for the students.

OPERA ON CAMPUS

Some Westminster students and faculty participated in a "preview" of excerpts done by the Gilbert and Sullivan Association of Princeton. A Munroe Wade of the Westminster English Department recounted the plots of Pinafore et al and President Emeritus Bristol brought down the house with his rendition of the songs of "Ko-Ko," the "Rt. Hon. Sir Joseph Porter" and "King Gama."

On the more serious opera side, the opera workshop, Robert McIver, director, gave a full-scale production of Rape of Lucretia of Benjamin Britten on April 27, 28, 29 and 30. All the main characters were double cast which gave more students the chance to participate. Due to Westminster's limited stage facilities for theatre and opera, the concentration of these performances is on the music with as much stage business as can be accommodated.

OTHER RECITALS

Guest artists, faculty and students have kept up an almost daily stream of recitals this spring in Bristol Chapel, the Playhouse, and Scheide Recital Hall . . . A flute and piano recital of Warren Martin, Berlioz, Otto Leuning, Muczynski and Samuel Barber was given by Bill and Louise Cheadle (duo piano and four-hand) and Sharon McMichael, Claire Rasmato and Jayn Rosenfeld, flutists, members of the Conservatory faculty.

The Serafin Duo, Jack Katz, violin, and Martha Cheraskin-Winokur, piano, presented a violin/piano recital of Beethoven, Brahms and Strauss on April 5. Katz is a member of the Carnegie String Quartet and the New York City Ballet and Opera orchestras. Cheraskin-Winokur has concertized here and abroad. This recital was a preview of one they were to give (continued on page 14)
THE CHORAL MUSICIAN
IN A CHANGING WORLD

by Howard S. Swan

The following is excerpted from Dr. Swan's commencement address on May 20, 1977.

This is a season of the year when throughout America thousands of seniors like you, in cap and gown, sit through exercises much like these this morning. Unless I am completely wide of the mark, the graduates of 1977 anticipate their tomorrows with a hope for satisfaction and success which the future may bring. But this desire, (and how well we know this) is tempered by a fear of the unknown. For the world is changing and the tempo is vivace. So much of what we see and hear and feel in life about us is downbeat, it's negative.

The musical scene reflects these unsettled times. Symphonies and opera orchestras continue to have their problems with administrative procedures, finances, and choice of repertoire. In many districts of the country, and I imagine some of you know this alright, rising costs have led to partial or complete cancellation of music classes by school boards and administrators. Some of our churches admit to declining membership. Those charged with the responsibility for a program of church music too often have to struggle in the midst of almost impossible circumstances primarily because of the decline in the volunteer spirit and an unwillingness to sacrifice time and energy for the good of the group. It all makes for a very gloomy picture.

What Kept Them Going

But hasn't such always been the case? For those who lived at a particular time in history, have not matters been constantly in a state of flux? We could mention the name of many musicians who found their world less than a wonderful place in which to live. Think of Bach and Mozart, Hugo Distler, St. Augustine, Beethoven, Peter Warlock, Bartok and Schoenberg, and thousands of others, many of them unknown, insofar as fame or prestige are concerned. The important thing for us is this: What kept them going? A few lines from a letter of Schubert gives us one clue. He writes: "We suppose that happiness attaches to anyplace (Westminster, perhaps?) where we were once happy whereas it is only within ourselves. So I was first disappointed where I work. But now I am better able to find happiness and tranquility within myself. You will see evidence of this in the fact that I have already composed a long sonata and variations on a theme of my own, both for piano duet. The variations are winning quite exceptional applause in Vienna."

It must be obvious to each of us that the world never can be a kind of place that will please everyone. But there will continue to be those thousands who believe that with the power of creative endeavor, people and events and circumstances can always be altered for the better. Paul Henry Lang says it in this fashion: "The greatness of the modern creative artist depends on whether he or she has the power to overcome the volcanic upheaval of the times without being consumed."

How Effective Do You Plan To Be?

I must assume that anyone who has chosen a profession which is in arts is concerned both with aspects of beauty and also with people, is anxious to be counted with all the men and women who do what they can to improve life in this world. The first step in such a challenging process begins with one's self. So I put the question to you graduates, as forcefully as possible: how effective a choral musician do you plan to be? After four years or so at this college, and you've probably been thinking of this kind of answer, you certainly know something about beats and blend and balance, rhythmic vitality and rehearsal plans, the Renaissance and Romantic periods, diction and dynamics and all the rest of the skills which are necessary for the success of a choral musician. But though all of this equipment is important, you won't make it as a conductor until there have been other kinds of education and growth and experience.

Let me explain. Shakespeare characterized men as living through seven ages, each one a period of activity based upon chronological time. Musically speaking, I've observed that every successful choral musician appears to live and work through five stages — and these are not dependent upon one's years. Now some of you already have conducted choruses in a professional situation, while others are yet to have their first initial encounter. It's a fearful day when you face a choir in your first professional job for the first time, and to some degree this uneasy feeling lasts not only for the first time but for several months. You find yourself in front of the chorus, the members of the choir eye you furtively as they sing and you suddenly panic.

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What will you say to them when the sound stops? When they stop singing? Your mind races; you can't concentrate on what's happening. You're dimly aware that the accompanist, if you are lucky enough to have one, is correcting the mistakes of the singers. You think desperately, now what was it that you were told to do back there at Westminster, by Mr. Simpson or Mr. Shrock or Dr. Flummerfelt? Finally the chorus reaches the end of the piece and looks up expectantly. For a split second you're tongue-tied, and then you gasp weakly, "That's very nice, choir, now do it again, a little more softly."

The Five Stages of a Musician

Now this is what I call a first stage of experience. Alas, some conductors never leave this stage. But what usually happens next? There's a complete shift in procedures. For instead of not knowing what to say, the second stage musician hardly can wait for the chorus to stop singing so that he or she can talk. And talk is heard incessantly, for all of a sudden our budding genius has become an authority on almost any musical subject. For example: The rehearsal is stopped so that the conductor may correct the sopranos for using too bright a tone on page 2. As the director finally stops for breath, there is a remembrance that on page 11 the tenors sang under the pitch for a line or two. Accordingly, the tenors receive a short lecture on intonation and learning intervals properly. Now it's the altos turn, for they sang much too breathily on page 5, and since the composer is Brahms, the conductor proclaims knowingly that the piece needs much more color in its interpretation. Interpretation? Oh, suddenly the conductor thinks, "What do I know about interpretation?" Style! That's it! Romantic music! Yes, tempo rubato! And here we go again with the conductor telling the chorus almost all that is known concerning the why's and wherefore's of tempo rubato. By this time, the reason why the choir was stopped in the first place has been completely forgotten. The tragedy is, that too many choral musicians never seem to get beyond this stage in growth and experience.

What is the third stage? The third stage I call the adolescent stage when the conductor is intrigued with sound, and his/her ability to control it at will. We love the power we hold over our choruses. We play with the music, and we particularly like it when perhaps some of the elderly members of our
Dr. Swan listens to his citation. Elsie Hillard Hillman, chairman, and Dr. Willard Dobrynne, a member of the Board of Trustees, are in the immediate background.

Fourth, Fifth and . . .

The fourth stage of growth finds the conductor depending almost completely, upon the teaching of others for all of his knowledge, methods, choice of literature, and all the rest. America has been and is blessed with many great choral conductors and teachers but can we hold them responsible for all that we know and do? If we imitate them too closely, we are lost. We can spend every summer attending workshops taught by experts and can memorize all the rules, but there comes a time when a conductor must know enough so that he can throw away the rule book. When this happens, a conductor has reached a fifth stage, and is well on the way to becoming a true artist.

What we're saying is that in order to cope with a changing world, you must start with yourself. You will go through stages of development which may be awkward and sometimes self-defeating. Hopefully you can become a musician who is independent in thought and procedure, but you have become successful in part by discovering that in this profession, one must make compromises, decisions, and choices. The balancing of one factor against another is important in many musical situations. It can be largely responsible for the choice of your own lifestyle. What are you going to emphasize?

Once responsibility as choral musicians does not stop with the teaching of music. We must find time and energy for thought and study so that we can help teach people how to live. And what an opportunity! A true teacher knows that one great and ultimate goal of education is to help a person become a human being, as fully human as he or she can be. A healthy teacher or choral musician, if you like, is neither sick physically or mentally. Thus teacher-student relationships for this healthy person consist of a pleasant collaboration rather than a clash of wills, or authority or dignity which is easily threatened, compared to a natural simplicity which is not easily threatened. The basic needs of hunger, safety, love, affection, and the feeling that one belongs, must be satisfied before anyone can become a completely healthy person. How many people will you run into who feel that they don't belong to anything, that no one cares?

Joy and Inspiration in Art

After these five stages through which most of you will go what else is left? Continue, I beg of you, to find great joy and inspiration in the art which you propose to serve. This is the way Robert Schuman felt about music. He said: "In every time there reigns a secret language of kindred spirits. Tighten the circle you who belong to it in order that the truth in art may shine forth more and more brightly, everywhere spreading joy and peace."

And I imagine many of you know these words from Martin Luther's pen: "I have always loved music. Those who have mastered this art are of good stuff. They are fit for any task. Music is a beautiful and glorious gift of God. I would not give up what little I know about music for something else which
HOWARD SWAN

Music Education is not theory, it is reality — the reality of men and women struggling to maintain an equipoise between the often incompatible sides of Music’s dualistic nature: the necessity to balance, on the one hand, the spiritual substance of music as a personal expression of the human psyche and, on the other, the pragmatic obligation to approach the musical masterpieces of the past reverentially, making sure that always they are performed with the greatest possible technical accomplishment. Westminster Choir College has traditionally defined musical excellence as precisely this balance between technical éclat and spiritual substance. Recognizing in Howard Swan a personification of this ideal, the College chooses to honor him today.

Howard Swan dignifies the profession of music. He has, through the course of his long career, conducted choirs of great musical distinction both in the United States and in Europe. A student of John Finley Williamson and Robert Shaw, among others, he has labored assiduously to cause choral music to prosper and flourish. Through his many appearances as conductor and clinician, innumerable students have been the beneficiaries of his musical wisdom, and his writings on the art of choral conducting and the history of choral music have functioned as messengers of this same wisdom to many people he will never himself see. As a Professor of Music for almost forty years at Occidental College in Los Angeles and, subsequent to his retirement from that institution, as a special professor at California State University at Fullerton, Howard Swan has succeeded in attaining, through the affection and admiration of his students and colleagues, that single attribute of worldly success which, in the opinion of the ancient historian Herodotus, was of transcendental significance — that the remembrance of his great and wonderful actions will be preserved from decay.

FELLOWS OF WESTMINSTER CHOIR COLLEGE

The Fellow of Westminster Choir College program was begun in 1937 by John Finley Williamson to give recognition to choral and church musicians who had associated themselves with the ideals and goals of Westminster Choir College. There were five special requirements. By the time the Fellowship was discontinued in 1945, fourteen persons had earned the degree.

In 1965, President Bristol began the practice of awarding an Honorary Fellowship to persons who had distinguished themselves in fields of particular interest to the College: church music, education, and the arts. These honorary fellowships replaced the earned fellowships which were awarded between 1937-1945. The following is a list of those who have received both fellowships since 1937:

FELLOW OF WESTMINSTER CHOIR COLLEGE
Earned Degree (1937-1945)

- Lyman B. Bennell (1937)
- Dr. C. Harold Einecke (1937)
- A. Leslie Jacobs (1937)
- Frances C. Karper (1937)
- Dr. Carl F. Mueller (1937)
- Harry A. Sykes (1937)
- Pauline Voorhees (1937)
- Dr. Federal Lee Whittlesey (1938)
- W.A. Rischwitz (1939)
- T. Cole Watkins (1940)
- Clinton Lewis (1940)
- George Gerhard Arkebauer (1942)
- Catherine Morgan (1943)
- Ralph A. Harris (1945)

HONORARY FWCC:

- Dr. W. Greenhouse Alt (1965)
- Sir Thomas Armstrong (1965)
- Dr. Gerald Knight (1965)
- Dr. William McKie (1965)
- Rev. Thomas Tiplady (1965)
- Dr. George Maybee (1966)
- Hans Vigeland (1966)
- Virginia Cheesman (1967)
- Ruth Cogan (1967)
- Robert L.D.W. Hobbs (1967)
- Josephine Whitford (1967)
- The Rev. Albert Bayly (1968)
- Kunrad Kram (1968)
- Dr. John Ronald Ott (1968)
- Jack Noble White (1968)
- Dr. Peggy Wood Walling (1968)
- Frederic Ewing Fox (1969)
- Anna Hortense Potts (1969)
- Helen Ferguson Robertson (1969)
- Richard Feliciano (1970)
- Francis Jackson (1970)
- Malcolm Williamson (1971)
- Eric Routley (1971)
- Lionel Dakers (1975)
- Bob Hope (1976)
- Pierre Bernac (1977)

Class Notes

31 Grace Franklin Caldwell died on May 2, 1977, at Arcadia, Florida. Surviving is one sister, Mrs. Eleanor Holmes Franklin Pfeifferkorn of Winston-Salem, North Carolina. Robert A. Duff informed us of the death of his thirty-five-year old son, Robert P., in January 1976. On August 24, 1976 Robert A. married Verna Green. They now reside in Miami Shores, Florida where Bob is working with the Adult Education Department of Dade County. He conducts three Senior Citizen choruses each week involving about 130 people. Willard R. Hallman died on May 25, 1976 at the age of 81. He was the first Student Association President of Westminster, and his son Ray '51 was the first child of an alumnus to graduate from the College. Ray is Minister of Music at Central Union Church in Honolulu, Hawaii. Willard is also survived by his wife, Ramona. Ruth Schweigert Takey Bates and her husband, Emmert, were members of the first Invitational Conference of Christians and Israelis in the Holy Land in February, 1977. Ruth was invited as a pastoral counselor. She is doing pastoral counseling in Florida at First Presbyterian Church in Delray Beach during the winter months.

37 Carl F. Mueller (FWCC) continues to write and publish church anthems at the age of 85. He and his wife are celebrating their 62nd wedding anniversary on August 21, 1977.


40 Linda Betts Frazier sponsored a Westminster Choir College Admission Office presentation for prospective undergraduate and graduate students at her home in Sherwood Hill, Virginia. Linda is serving as Honorary Board Member of the American Symphony League’s Shenandoah Valley Music Festival Orchestra. Florence Herman was married to Marvin J. Timm in October 1975. Eleanor Porter Johnson is retired from college teaching and church music due to recent illnesses. She is currently teaching privately. Carlette Mueller Winslow recently accompanied her husband, Dr. John Winslow, to the American College of Physicians meeting in Dallas. While there she made arrangements to do some writing for the Chorister’s Guild with Cecil Lape ’41 and attended Ft. Worth and Dallas events with Ethel Pickens Dill ’40.

42 Bill Guthrie brought his youth choir from the First Christian Church in Tulsa, Oklahoma, to the campus in early June.

45 L. Evelyn North MacMath is Organist/Choir Director at Frankford Memorial United Methodist Church in Philadelphia, Pennsylvania and is an active member of the Congregation’s United Methodist Women. On the return trip from a recent vacation to New Orleans, Evelyn and her husband, Bill, visited with Muriel Hoffman Teghu ’45 in Birmingham, Alabama, and with Marian Doney Lewis.
49 James Berry is returning for the third year as Bass coach for the Foster Vocal Camp at Eastern Kentucky University. The Buckeye in July, Jim is Minister of Music at the Meyers Park Baptist Church; his Chancel Choir opened a week-long Festival of the Arts on University, Richmond, Kentucky in July.

50 Robert A. Buck presented his eighth concert for the benefit of The Old Maid and the Thief. Dorothy serves as musical director and also sings the role of "Miss Betty." Esther E. McGill retired from public school teaching on July 1, 1977. "I'm enjoying retirement, and spend my time doing more things than ever before!" Esther is doing some intensive Bible study and is an active church musician.

51 Helen C. Carrell played the organ at the Northern Delaware Oratorio Society (Wilmington, DE) performance of Beethoven's Mass in C Major. Theodore Huang '49 conducted, and his daughter, Marian, played piano for the performance of Beethoven's Choral Fantasia on the same program. Bettie Fisher Scott '49 was Alto Soloist for the Mass in C Major. Frank S. Howard, Minister of Music at Central Presbyterian Church in Anderson, SC, took his organ to tour Washington, DC and through Virginia in March 1977. W. Robert Morrison's '51 Scott is a midshipman at the United States Naval Academy in Annapolis, Maryland and is active in Chapel Choir and Glee Club at the Academy. Dean Alden Johnson conducted a sixteen-voice male chorus known as The Dean Alden Chorale. The Chorale sings anthems, hymns, spirituals and gospel songs in area churches. Dean resides in Kingsburg, California.

52 George Vassos ('52-'53) has very recently been appointed the Chairman of the Voice Department of The Cleveland Institute of Music where he has been on the faculty since 1966. Jane Robertson Granger has resigned as organist of Drew Methodist Church in Port Jervis, New York. She currently serves as a substitute organist in local churches and occasionally sings in the adult choir at the First Presbyterian Church in Port Jervis under the direction of Marsch.

53 James B. Kannan has resigned his position as Choir Director and Congregational Leader at St. Paul's Roman Catholic Church in Princeton (NJ) after 24 years of service. Jim continues to teach music at Slackwood Elementary School (NJ) and teaches courses on "music practice" to better prepare him for his last ten years of medical work in India. Louisa will be touring with Raleigh on weekends to share the musical and cultural side of their life in India during the two fifteen-year in service for the United Methodist Church. Louisa and Raleigh now reside at 707 West 26th Street, Richmond, VA 23225.

54 Ida Mae Corralius retired as organist of University Baptist Church in Columbus, Ohio after fifteen years of service to the congregation. At a recent service, Ida Mae was honored for her "devotion to her music and love for the congregation of the University Baptist Church."

55 The Rev. Fred-Munro Ferguson is Personal Secretary to the Bishop of Albany, and is Rector of St. Mark's Church in Philmont, New York. He currently serves as a member of the Diocesan Commission on Church Music (Albany). Jeanettile Miller Smith is Alto Soloist of Nassau Presbyterian Church in Princeton, New Jersey, and is employed at the Princeton Silver Shop. Her son, Charles, will be a senior at University of California in September, and her daughter, Barbara, will attend Northwestern University.

56 In addition to duties as Associate Professor of Organ and Harpsichord at North Texas University, (Dr.) Charles S. Brown is Organist/Choirmaster at St. John's Episcopal Church in Dallas, and is founder-director of the Denton Bach Society. Nancy Van Valk Brown is full-time director of a new day-care center for 3, 4, and 5 year old children at St. Paul's Lutheran Church in Denton (TX). Bill Stevenson and wife Kathryn Phillips Stevenson '57 stopped on campus with their Youth Choir from the First Presbyterian Church in Ft. Lauderdale.

57 Richard Penny, Minister of Music at First Presbyterian Church in Ft. Collins, Colorado, conducted his congregation's adult choir in a performance of Messiah (Easter section) with soloists from Colorado State University faculty. In March, First Church presented Marianne Webb in a dedicatory recital on the congregation's new fifty-two rank Reuter organ.

58 Andrea Culver '63 and Tom Mills announce the birth of their daughter, Meredith Leigh on May 19, 1977. Jane Henry, Scheurer's recently named recipient of the Special Volunteer of the Year Award by Governor James Hunt of North Carolina. Jane has spent more than 500 hours as a co-worker in providing psycho-educational therapy for five autistic children, and speech therapy drill with two mentally retarded children. Stanley Scheurer has been named chairman of the Division of Fine Arts at Pfeiffer College, Misenheimer, North Carolina.

59 Susan Wilson Smith is Director of Music at Church of the Nativity (Episcopal) in Springfield, Virginia. She also sings in The Springfield Chorale under the direction of (Mrs.) Jack Martin '65. Sue and her husband, Ken, are volunteer co-leaders of a Junior Level Girl Scout troop in Springfield. Forest Warren presented his eighth concert for the benefit of Grace Children's Hospital in Port-au-Prince, Haiti. He recently completed a singing tour of the United States under the auspices of Columbia Artists Management.

60 Mimi Zito Hermosa, along with her husband and children, is moving to Venezuela. She has been Alto Soloist at Tenth Presbyterian Church in Philadelphia, Pennsylvania for the past thirteen years.

61 Nancy Nicks is Soprano Soloist at Bryan Mawr Presbyterian Church, Bryan Mawr, Pennsylvania; Tenth Presbyterian Church, Philadelphia; Temple Judea, Philadelphia; and teacher of voice at the Baldwin School in Bryn Mawr. This summer Nancy sang "Mimi" in La Boheme with the Opera Company of Philadelphia.

62 The Rev. Fred-Munro Ferguson is Personal Secretary to the Bishop of Albany, and is Rector of St. Mark's Church in Philmont, New York. He currently serves as a member of the Diocesan Commission on Church Music (Albany). Jeanettile Miller Smith is Alto Soloist of Nassau Presbyterian Church in Princeton, New Jersey, and is employed at the Princeton Silver Shop. Her son, Charles, will be a senior at University of California in September, and her daughter, Barbara, will attend Northwestern University.

63 G. Robert Chambless conducted the Handbell Choir of the Shallowford Presbyterian Church (Atlanta, GA) at the Southern Regional MENC convention in April. The Choir has performed more than thirty programs this year in schools, churches, nursing homes, and civic organizations in the Atlanta area. The Right Honorable F. Donald Coggan, (H.H.D.'66), the Archbishop of Canterbury, has included his commencement speech of '66 in a new book called Convictions. Handbell Ringers of Old Dutch Church, Kingston, NY under the direction of Cindy Jones participated in a New York metropolitan area handbell festival. Handbell music composed by Bill Payn '68 was used. Debbie Truxal '65 participated in the festival as director of the Brick Church Ringers of New York City. Frances Cave Moore has resigned her public school music position and is now full-time. The Minister was honored at Gaithersburg Presbyterian Church in Gaithersburg, Maryland. She conducts a graded choir program of eight choirs. Charles Wakeley died on March 25, 1977. He is survived by his wife, Vivian, and children, who reside at 286 Swanson Avenue in Stratford, Connecticut.

64 Carolee Gans and Gary Pastorius announce the birth of their second son, Etch Andrew, on May 21, 1977. Richard
Frey and his wife Susan Dotterer '69 took young people of Ridgewood United Methodist Church (Ridgewood, NJ) on a tour of performance in New York Metropolitan Theater and Toronto, Canada presenting the musical, Godspell. In May Richard conducted a performance of Haydn's Creation with the choir of his congregation in Ridgewood and that of Tabernacle United Methodist Church in Binghamton, New York where John Shannon '69 is Director of Music.

Christina Emra is Music Director at First Baptist Church in Westfield, New Jersey. In addition to her work at the church, Tina has prepared two volumes of Scarlatti sonatas for publication by McAfee Publishing Company. Michael Korm is directing a two-week Summer Choral Performance Workshop and Conductor's Seminar at the Philadelphia College of the Performing Arts in Philadelphia (PA). Michael Pavone was elected Sub-Dean of the Brockton Chapter AGO (Southsester, MA) and is accompanying members of the Los Angeles Chapter in a Summer Music Tour of Austria, Italy, Switzerland, and Germany. As Music Director of Tabor Academy, a secondary boys' preparatory school, Mike invites talented students of other alumni to apply for music scholarships that are available at the Academy for the 1977-78 academic year. Scholarships are offered in the areas of woodwinds, brass, percussion, guitar and piano. For further information, contact Mike at Tabor Academy, Marion, MA 02738 (617-748-0590).

Cheryl Clark Crews and her husband, Jim, announce the birth of their second son, Christopher Thomas, born November 11, 1976. The Crews family resides at 601 Agnes, Schulenburg, TX 78956 where Jim is minister at the First Methodist Church. Richard M. Loatman has been appointed Director of Youth and Bell Choirs at Nassau Presbyterian Church in Princeton, New Jersey, assisting Mary Krimmel FWCC '33 who is Organist/Choir Director of the congregation. Richard is Coordinator of Music and Drama at Notre Dame High School in Lawrenceville, New Jersey.

Karleen Carstensen and Fred Corwin announce the birth of their daughter, Jennifer JoAnn on February 8, 1977. Bonnie Bradley Nicolls has sung in more than thirty oratorio and recital performances this past year. She has won an opera grant in the 1977 Liederkrantz Foundation Competition and was winner of this year's New York Oratorio Society Auditions which will result in an appearance with that choir in an upcoming Carnegie Hall performance. Bonnie resides with her husband, Nicholas '70 now reside at 66 Park Terrace East, NY 10034. Nicholas is on the administrative staff of Trinity Parish, Wall Street and is Music Director of Hanson Place Methodist Church (NY). Kayla Hansen Snyder is serving as Director of Music and Christian Education at First United Methodist Church in Campbell, California, and resides at 3933 Via Salice, Campbell, CA 95008.

Barry Ellison has completed his first term of graduate studies at University of Michigan and recently sang several roles in University opera productions. This summer Barry served on the faculty of

Alumni Merit Awards

Diane Curry

Diane Curry is a native of White Sulphur Springs, West Virginia, where she attended public school and began her studies toward a career in music. Upon graduation from high school in 1956 she entered Westminster Choir College, where she completed the Bachelor of Music degree in 1960, with a major in Church Music and the Master of Music degree one year later in conducting. While a student her voice teacher was LoRean Hodapp.

Following the completion of her graduate studies she joined the faculty of Eastern Baptist College in 1961 where she taught voice, theory, music history, vocal pedagogy and vocal repertory. Two years later she was appointed Instructor of Voice at the University of Delaware, a position she held until named to the Westminster voice faculty in 1966. In addition to her work as a teacher Diane Curry has served as mezzo soprano soloist at the Church of the Good Samaritan (Paoli), Holy Trinity Episcopal Church (Philadelphia), Temple Kennesoeth Israel (Elkins Park), Christ Church (Greenville, Delaware), and Fifth Avenue Presbyterian Church (New York). In 1973 she joined the New York City Center Opera Company to devote herself full-time to a singing career.

Diane Curry's list of professional credits is indeed impressive. In addition to the numerous roles she has sung with City Center she has appeared with the Goldovsky Opera Theater, Philadelphia Lyric Opera, Suburban Opera Society and in Opera houses in Spoleto and Palermo, Italy as oratorio soloist with the Philadelphia Oratorio Choir and Philadelphia Bach Festival, and with many orchestras including the American Symphony, Curtis String Orchestra, New York Chamber Orchestra, Princeton Chamber Orchestra, and Trenton Symphony.

The Westminster Choir College Alumni Association is indeed proud to honor one of its own and to present its 1977 Alumni Merit Award to Diane Curry for distinguished achievement as a performing musician and teacher.

Warren Martin

Warren Martin was born on a farm near Galeton in north central Pennsylvania. He took piano lessons from his mother at the age of seven and began the study of the violin at age nine. He entered Westminster in 1932 at the age of fifteen, after attending a one-room school house and skipping three grades which allowed him to graduate at such an early age.

While at Westminster he studied organ with Carl Weinrich, composition with Roy Harris, and musicology with Paul Boepple. When asked which of his college teachers influenced him the most he stated without hesitation, David Hugh Jones. He remained at the College until 1938, earning both the Bachelor of Music and Master of Music degrees. One of his very special experiences as an undergraduate was his selection in 1934, at the close of his sophomore year, as a last minute replacement in the baritone section on the 1934 Russian tour.

After graduation Warren Martin went to the West Coast to become organist at the First Congregational Church of Los Angeles, then the largest Congregational Church in the nation. Following four years of military service he returned to the same church as Minister of Music and conducted the Los Angeles Bach Festival. In 1948 he was appointed Director of Music at the Rockefeller Memorial Chapel of the University of Chicago. Two years later he returned to Westminster to head the graduate department.

Warren Martin's influence on the campus has been an important factor in the developing academic strength and breadth of the college curriculum. He is a prolific composer in many forms. At various times he has taught voice, piano, organ, conducting, theory and composition. From 1958-64 he served in the key role of Music Director, and in this capacity influenced the lives of many students.

It is thus with deep gratitude and recognition of his many contributions to the ideals of Westminster that we present the 1977 Alumni Merit Award to Warren Martin for distinguished achievement as composer, conductor, and teacher.
1977 ALUMNI SERVICE AWARD

The phrase, "service to others through music," is familiar to the Westminster Choir College community — it is a trademark of the College's mission as an institution of higher education in our society.

Through the years Westminster has been fortunate not only to serve, but to be served by loyal students, faculty, staff, trustees and others who voluntarily give of their time, energy, and talent for the good of the College. To recognize such persons who offer faithful and meritorious service the officers and Executive Committee members of our Alumni Association have elected to establish the ALUMNI SERVICE AWARD. Inocencio B. Linhares, member of the Class of 1952, has pursued a successful career combining his musical talent and business acumen. He is currently Organist/Choir Director at First Presbyterian Church, Boonton, New Jersey, and Executive Secretary-Treasurer of Ketcham & McDougall, Inc., a manufacturing firm in northern New Jersey. Amidst his family and professional responsibilities "Ike," as most of us know him, has offered outstanding service to Westminster Choir College through his active participation in programs of the Alumni Association. He has worked diligently on behalf of the Association as Class Agent and Alumni Fund Director. Therefore, on this nineteenth day of May, 1977 the Alumni Association of Westminster Choir College takes pride in honoring Inocencio B. Linhares as the first recipient of the Alumni Service Award.

77-78 ALUMNI ASSOCIATION

ALUMNI ASSOCIATION OFFICERS

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Vice President, William Payn '68  
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Inocencio B. Linhares '52

ALUMNI FUND DIRECTOR  
Ray E. Robinson  
President of the College  
Steven P. Sharp '65  
Director of Alumni Services

(continued from page 7)

in New York. . . Teresa Escadon, on the faculty of Hartt College of Music, was a guest pianist in a recital on April 12 . . . Suzan Thompson, soprano, of the Conservatory faculty gave a program on May 4 which included Metamorphoses and Poèmes de L'Enfance du Christ of Poulenc; Mignon Lieder of Schumann and songs by Barber and Ives . . . A first student composition recital was organized by Peter Urquhard, a W.C.C. graduate student and graduate of Princeton University. Compositions by Robert Convery, Richard Hynson, Rodney Long and Peter Urquhard were presented in the Playhouse on May 5. The program was so successful that another is planned for the fall.

FACULTY NEWS

David Stanley York conducted his own works at the First Congregational Church in Meriden, Ct. Joseph Flummerfelt will be conducting at the Blossom Music Festival School in Ohio from July 18 to 31. . . Harold Zabrack gave a recital of original works at the "Piano Teachers Congress" at CAMI Hall in New York in March . . . George Markey on his round-the-world concert tour received much acclaim in the press and met Dorothy Watson Underwood '75, Barbara Price Sandos '70, Margaret Brannon Judy '40, Carol Luz Underwood '51, Gang Soo Kuak '56 in Korea; Ho Ching (Charlotte Ho) '76, William Zimmerman in Taiwan; Flora Narco Rivera '47, Le Chin Sycip '57, Yap Chi Geng (David Yap) '56, Susan Chang Lim '73 in Manila; Mrs. Geok Kheng Koh '55-'56, Say-Meng Goh '59, Mrs. Peter Ng '64 in Singapore and Aida Simand Gunatik '73 in Djakarta. . . Judith Nicosia was a finalist in the East-West artist competition and awarded a concert in New York City. She was also a finalist in the Joy in Singing competition.

ON THE LIGHTER SIDE . . .

Westminster is not all stuffy serious, but also has its share of fun and games — both musical and elsewise. The campus became "Camelot" for May day festivities. The Queen and King were Helene Schneidermann and Mark Bleke; the newly-married Rebecca Cate and Paul Schnell were senior attendants. Lucy Harber and Mark DeMaro, junior; Susan Miller and Jonathan Whitley, sophomore; and Ann Kagerize and Tom Dettbarn, freshman; Dennis Duda and Stephanie Bates, graduate department, were attendants from the other classes. The scheduled festivities included a Friday night variety show, a movie, dinner and dance on Saturday. . . A "greaser" 50's dance was held on Friday, April 15 . . . An A.B.M. variety show was held on May 3.

THINGS TO COME:

On September 15, 16 and 17 next fall, Westminster will be introducing Agape/Hope Publishing Company's new hymnal Ecumenical Praise. During these three days John Kemp has scheduled lectures, demonstrations, seminars and reading sessions with a number of the editors and contributors involved with the publication of the new hymnal. It is already off the press but will be officially "introduced" at that time. Ray Robinson also expects to be in on the organization of the celebration.

"Choral repertoire for the Church Year" will be the title of a Saturday Seminar on October 8, 1977 under the direction of Dr. Kemp. Tentatively the Symphonic Choir will be singing and recording the Haydn Theresien Mass in December; Westminster Choir will sing the B Minor Mass at Holy Trinity Lutheran Church on October 29th; and the Oratorio Choir will sing Schubert Mass in G with the Colonial Symphony and L'Enfance du Christ with the National Orchestra Association.

On November 12, Harold Vogel and Joan Lippincott will coordinate a Saturday Seminar on organ. . . And far to the future: A Westminster Children's Choir Festival, co-sponsored with the Second Presbyterian Church in Newark, on April 8, 1978.
The performance was well received. Unfortunately, The Creation was written for more solo than choral involvement and Westminster Choir was joined by the College of Charleston Choir and the University of South Carolina Choir, so Westminster in this performance was not as much an entity of its own as it was for the Intermezzi.

Saturday at five was Westminster Choir's slot for its second Intermezzo. These concerts (eleven for the whole festival) were held in various churches in Charleston. They included organ recitals by Joan Lippincott and Nancianne Parrella, director of the "IntermeZZI" and on the faculty of Princeton High School; various instrumental ensembles; brass and organ; and mandolin recitals.

The program of the second choir Intermezzo included: Two Motets of Poulenc; Jesu, der du Meine Seele, Bach, with Patricia Saunders, Paula Mueller, David Parks and Larry Speakman as soloists; Komm, Jesus, Komm, Bach; and the Brahms Zigeunerlieder. The acoustics in the church were very gratifying and there was an SRO house with more outside which gave the choir a standing ovation. The visitors and Charlestonians were impressed. St. Philip's rector was impressed. St. Philip's rector even complimented the concerts in his sermon the following day.

**Theatre and Auditorium**

The majority of the performances in the festival were held either in the 2,700 seat Gaillard Municipal Auditorium or the Dock Street Theatre with 480 seats. Daily chamber music recitals were at Dock Street — the first theatre in America designed exclusively (1737) for theatrical performances. These concerts were so successful that the box office stated that there was room only for termites — not people.

Saturday evening at midnight following a much-publicized dance event at the Auditorium which included a slew of premieres by such superstars as Alicia Alonso and Patricia McBride, the choir participated in the final event in the all-Scriabin program for that day. Prometheus — The Poem of Fire is a score and light piece written in 1911 at nearly the end of Scriabin's career — his fifth and last symphony. It is essentially a piano concerto with orchestral accompaniment and choral vocalized sound. The performance which faithfully carried out Scriabin's score for sound with light was also held at the "Cistern." Batteries of high voltage spots and floods were mounted on high rigs around the orchestral platform. Lighting men scurried about with walkie talkies to coordinate the light to the sound. Some in the audience wondered why blue was the color of the final thunderous climax — but Scriabin was not around to ask. It was interesting.

Sunday afternoon was the final Westminster involvement of the festival — a final, on stage performance of the Queen of Spades. As was reported by Schonberg in The New York Times, the staging was not as effective in Charleston as it had been in Spoleto. We were told that because of a rather rudimentary backstage much of the Spoleto scenery could not be flown on stage and thus was not used. Musically, the excellent ensemble of the choir was clearly evident as compared to opera choruses in even the biggest and most prestigious houses.

Every graduate would have been proud to have been in the audience! David Arnold, a voice faculty member at Westminster, drew one of the largest hands for his very effective portrayal of "Count Tomsky." Robert Turnbull, a Westminster senior, was professionally creditable for "the Master of Ceremonies" — both in singing and acting!

And as to the choir's movement on stage ... Filippo Sanjust, director of the Queen of Spades and one of Europe's most sought after opera designer/impressario, has admitted he had difficulties in choreographing the choir during a rehearsal: "I wouldn't dare choreograph or block out anything so complicated with any European chorus. But these kids are terrific. They are such good musicians that I can have them do anything while they sing and know that they won't miss a beat — even though their backs are turned to the conductor. I worked with them last summer and know their capabilities. As others have said — (when comparing Westminster with the Met and Bolshoi) there is no chorus in any opera house which can touch them — either in the way they sing or move. They are so well-trained that as a director I have a great deal of freedom and am able to program stage action that European companies would not be able to learn in months. With Eastern European companies especially, it must be very simple. If there is a mistake — it's Siberia!"
Pfeiffer College's first high school vocal camp. Constance Fee has just signed a one-year contract with the Houston Grand Opera at the Houston (TX) Opera Studio. She will be singing the role of "Genevieve" in The Merry Widow with Beverly Sills and understudying Marilyn Horne's role in Rossini's Tancredi. She will also have the roles of Megpag in Verdi's Falstaff and Amneris in Verdi's Aida. More than 600 singers auditioned in several cities across the country for the Houston Grand Opera. Connie was the only mezzo-soprano chosen among the group of eight singers finally selected. Kathleen Sailor Finney and her husband, William, announce the birth of their son, Sean, in December, 1975. Algen Klesitz Herrick teaches electronic music in Concord, Massachusetts. Barbara Laverty Hulac recently accompanied a children's choir festival at Montview Boulevard Presbyterian Church (Denver, CO). Dupre's Stations of the Cross was performed with dancers and the organist at the Church.

David Abramowitz was recently presented with the Certificate of Merit "in recognition of outstanding community service" by the Assemblyman, Frank J. Bararo, of Brooklyn, New York. David also serves as Public Relations Director of the New York Gilbert and Sullivan Players. Richard Ney has been appointed Choir Director of First Presbyterian Church in Hammonton, New Jersey, and has been named to the Board of Directors of the New Jersey Music Educators Association.

Maria Magliaro Politano has accepted a position as music teacher in the public school system of Union, New Jersey.

Conde Decker married Scott Stenquist on April 30, 1977. Kim Heindel was organist for the wedding, Robin McEachern '77 was tenor soloist, and Donna Gearhart was Maid of Honour. Conde and Scott reside at 8400 Lindbergh Boulevard, Apt. 1307, Philadelphia, PA 19153. Paul Havenstein was organist for a Lenten performance of Faure's Requiem at the Presbyterian Church of Upper Montclair (NJ). Ann Karcher married Scott W. Hoyton on July 10, 1976. Ann teaches vocal and instrumental music (K-8) at Harmony Township School (NJ) and is Organist/Choir Director at the United Presbyterian Church in Belvidere, NJ. Paula Raymond is working on a Master of Music degree in Voice at Boston Conservatory of Music and is currently a member of the opera workshop at the Conservatory under the direction of John Moriarty. Paula also works in a Lexington (MA) museum known as Buckman Tavern.

Gerald Custer assisted by members of the United States Army Orchestra in Washington, DC, recently conducted the Washington premiere of Robert Schramm's Chamber Concerto for Bass Trombone and Orchestra. He continues as instructor in voice and theory at George Washington University, and has been named conductor of the University's Chamber Singers for the 1977-78 season. Beatrice Engel is employed with Associates in Music of Denver, Boulder, and Colorado Springs (CO). She teaches studio voice and piano. Bea's new address is 3082 Teller Street, Wheat Ridge, CO 80033. Catherine Green teaches vocal music at the Nellie Bennett Elementary School in Pt. Pleasant, New Jersey, and is a member of the Ocean County Community Chorus. Her address is 300 Curtis Avenue, Pt. Pleasant, NJ 08742. Edward T. Schell, II is Minister of Music at Westminster Presbyterian Church in Utica, New York and is Organist/Choir Director at Temple Emanuel in Utica. Dorothy Watson married Dr. Horace G. Underwood on February 9, 1977. Dorothy was recently promoted to the position of Assistant Professor at Ewha Woman's University in Seoul, Korea where she is Head of the Sacred Music Department. Horace is Assistant to the President, and Trustee of Yonsei University in Seoul.

Roger Claiborne and Marsha Vimer '73 have been appointed Chapel Coordinators for the Yale Divinity School Worship Services for 1977-78. Both are doing graduate studies at the Institute of Sacred Music at Yale (CT). Susan Gail Denninger was Alto Soloist for the YWCA Musical Arts Chorus Lenten Concert of Messiah in Easton, Pennsylvania. Last fall she played a supporting role in Chansonnets Theatre's production of Irene, and in the spring played a lead role in the Easton theatre company's production of Lovelet. Stephen Emery was recently appointed Director of Music at St. Paul's Lutheran Church, Telford, PA. John Goldsmith conducted the University-Community Chorus of Capital University (OH) in a performance of Orff's Carmina Burana and the concert version of Porgy and Bess by Gershwin. The two-hundred voice chorus is comprised of Capital University students, faculty and staff with members of the community at large. John is now assistant professor at the University and conductor of the Glee Club and the University-Community Chorus. Debra Lynne Terpay Molnar is Music Coordinator at the YWCA of Durham, North Carolina. Joan Marie Rasna married Craig Zisler on June 25, 1977 at the Princeton University Chapel. Joan teaches music at the Hillsborough Middle School (Hillsborough, NJ) and Craig is Assistant Professor of Architecture and Urban Planning at Princeton University. Jane Bedford Rivers is developing a music learning center at the Quakertown (PA) Child Care Center. Her husband, Steve Rivera is Director of Music at Quakertown High School. David and Daniel Simpson were sponsored by the Paoli-Berwyn-Malvern Lions Club to study with Andre Marchal in Paris.

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