Krzysztof Penderecki and Joseph Flummerfelt go over the score of Penderecki's *Magnificat* during a rehearsal in the Playhouse. (photo by Steve Hutchins). The cover, with Penderecki and Ray Robinson, was taken at a reception for the composer after the Carnegie Hall premiere. (photo from Yale by Karen Clemens, courtesy of Eugene Cook.)

TRENDS AND MODERN MUSIC — by Carlette M. Winslow, NEWSLETTER editor

From its very beginnings in the early '20s, Westminster Choir (and later the School and College which grew out of the Choir) set trends and new standards for others to follow.

John Finley Williamson's ideas on choral production and church organization were revolutionary in concept for their time. That a group of amateurs, who could be found in any church or community group, could be trained to replace the traditional quartet - was unthinkable! These ideas gave birth to a Renaissance of choral music and better standards for choirs — particularly a cappella choirs - setting a trend which swept the country's churches, schools, colleges and community organizations.

Later, the trend appeared to swing towards massive choral ensembles with orchestra with the introduction of modern idioms that no choir could have mastered technically a half-century ago.

It might be appropriate here to review a few "firsts" of choir and college down through the years . . . Participation in the first coast to coast broadcast (1928) with the Cincinnati Symphony, aired over station WIL... First official American guests (1934) of the Soviet Union after the United States resumed diplomatic relations with the Soviets . . . Telstar world-wide telecast (1964) — largest audience to see a television show at that time . . . Premiere of Panufnik's *Universal Prayer* and recording of Brubeck's *The Gates of Justice* (1970) . . . World premiere performance of *The Transfiguration of Our Lord Jesus Christ* of Messiaen (1972) — the recording of which won "Le Prix du President de la Republique" du Disque Francais . . . The First permanent chorus-in-residence for the Spoleto Festival at the invitation of Gian Carlo Menotti (1972) . . . Penderecki St. Luke Passion with the National Symphony (1973) . . . Premiere of *Casey at the Bat* (1975), William Schuman, National Symphony . . . Berlioz *Requiem* (1976), with the Boston Symphony, Seiji Ozawa, conducting, in memory of Charles Munch . . . all of these — a tribute to Westminster's being in the forefront of choral action of the time.

Added to this impressive roster was the North American premiere of Krzysztof Penderecki's *Magnificat* on February 27 in New Haven and March 2 in Carnegie Hall, Penderecki conducting. Westminster Choir, augmented by 40 voices from the Symphonic Choir, collaborated with the Philharmonia Orchestra of Yale University.

"I consider," says President Ray Robinson, "Krzysztof Penderecki to be one of the most innovative and important avant-garde composers on the current scene. Westminster must continue to be involved in things like this premiere."

Joe Flummerfelt said of the work and the performances: "This Magnificat is about the most difficult piece I have ever prepared. Few choruses could only begin to negotiate the work. The Choir's work was a job well-done."

Composer/conductor Penderecki stated: "The Westminster Choir was the best prepared choral group I have ever worked with." At their one rehearsal together, Penderecki stated: "I am having no problems, I don't understand that! I think that's all. What more can we do? It's perfect!" He congratulated Dr. Flummerfelt and dismissed the choir two hours early.

Critics wrote: . . . "the vocal challenges were superbly met by the Westminster Choir" . . . "The Westminster Choir of Princeton was heard Wednesday in Carnegie Hall as part of a performance which is likely to be remembered as historic" . . .
SABBATICAL —  
Inspiration for a Challenge

by Ray E. Robinson, President

Among the assumptions that govern our thinking about educational administration is that they provide educational leadership for the academic community and for society at large. Yet one of the real paradoxes of our time is that while academic institutions need educational leadership, perhaps more than at any other time in this century, the task of providing it is far more complex than it was in the first fifty years of the century. The reason is not because men and women capable of providing it do not exist. Rather, the situation reflects the tensions and strains which colleges and universities share with other contemporary social institutions — financial stringency, politicization of constituencies, loss of a sense of mission and diminution of public support. The president of an institution like Westminster, caught up by the demands of crisis management, may simply be unable to devote thought and energy to educational leadership. This is one reason why the sabbatical was so meaningful to us.

The word sabbatical comes from the Greek word sabbathos and refers to a regularly recurring period of rest. The Jewish Sabbath and the Christian Sunday are such times of rest, repose and worship. In Jewish culture the seventh year was a time when the Israelites were commanded to let their fields lie dormant without tillage, thus allowing the natural processes of soil renewal to revive the land for future plantings and harvests. A leave of absence granted every seven years to a college professor fulfills a similar function in our educational institutions.

In the case of the educational administrator, the daily pressures of management over a number of years tend to frustrate creativity and blind the vision of leadership. Like many college presidents I was drawn to the presidency not by the illusion of power and fame but by the prospect of implementing an educational philosophy. In the case of Westminster I believed in its mission and was thus attracted by the challenge of training young people for lives of fruitful service to others through their musical ministries in churches, schools, and community music programs. Because of the sabbatical I feel rested in body, renewed in vision, and ready to carry on the challenge of leading this priority-oriented institution.

Our sabbatical leave was spent in Austria, in a small Alpine village near Innsbruck. Desiring to visit European choral groups, music schools, and churches, my activity was focused in three geographical areas: the Innsbruck-Salzburg area of Austria, the Hamburg-Bremen-Hannover area of North Germany, and the Alsatan area of France between Strasbourg and Zurich. Additional trips were taken to Berlin, Naples, Paris and Stockholm, but these were designed to meet with a specific musical personality or to hear a special performance.

From an economic point of view Austria and Germany are booming. In contrast to France and Italy, where the worker and the government are at each other’s throats, the prosperous nations of Europe are successful in their socialistic political systems. Those of us who are oriented toward private enterprise can find many faults with European socialism, but in the Germanic and Scandinavian countries at least the people are enjoying the fruits of a prosperous economy. An American notices little things such as the phone service, the high tax rate, inadequacies of socialized medicine, the hazards of lifetime job security, and immediately senses the advantages of our way of life.

Anyone who travels to Europe is impressed with the way the arts permeate all levels of cultural life. Governmental support of the arts is apparent even in relatively small cities. Respect for the artist, pride in performing organizations, and interest that the average person shows in artistic endeavors is an aspect of European life that is certainly lacking in this country.

Perhaps one of the most pleasant aspects of living in Austria for any length of time — in addition to the beauty of the mountains and the clean air — is the nature of the radio and television programming. Each week, on the three regular radio bands and the two television channels, time is set aside for concerts, operas, plays and interviews with performing artists. I especially enjoyed the way the programming was arranged to “slip in” a symphony or concerto in a fifteen or twenty minute space between two regular programs in an almost matter-of-fact manner. Of course, there are no commercials to interrupt the continuity of a program.

Advertisements as we know them are all grouped together in two five minute segments at 7:25 and 9:25 each evening. This type of programming is possible because each person who owns a radio and/or television set must pay a monthly tax. This money then goes to support the radio and television programming.

European vs. American Schools

The educational system is very impressive at the lower levels of the school system. European schools still emphasize the fundamentals of reading, writing, and mathematics, and the respect of their teachers. Gymnasium graduates (age 19) generally have a broader and more comprehensive education than the majority of college graduates in this country at age twenty one. Their comprehension of a foreign language, for example, is commendable — it is very rare to find a student in this country who can handle a foreign language with ease after high school (or even college, for that matter). Yet the quality of English instruction in most German and Austrian schools is so high that students are able to carry on a normal conversation by the time they have completed secondary schooling.

At the collegiate and professional level European education is competent but seems to lack our American dynamism. The European conservatory and church music school are dominated by specialists and specializations — one school will emphasize the avant-garde, another the performance of old music on authentic instruments, etc. This same trend is present in opera houses, performing ensembles, and concert series. Europe seems to be dominated by institutions and groups that tend to relate only at a certain level of musical taste.
I believe that as a general rule the finest American schools of music are comparable to similar institutions in Europe, but Europe seems to be ahead in the area of scholarship. Most of the important research in old music—its history and practice in performance—is taking place in Europe. American institutions seem to excel in training performers and conductors.

Perhaps the most impressive single aspect of my European experience was observing and appreciating the "class" with which the Austrians and Germans carry on their work. The craftsmanship, the efficiency, the clean streets and buildings, the effort and money that are put into cultural projects and events are indicative of a certain permeating pride in accomplishment. One example will suffice: on New Year's Day the most important event in Vienna is the concert of Viennese Waltzes presented by the Vienna Philharmonic and the Vienna Choir Boys under the direction of Willy Boskowski, a tradition that goes back many years, reflecting the Austrians love for their native music. The concert, in the most important concert hall in the city, is televised throughout Europe on Eurovision. Every vacant spot on the stage is covered with flowers, and at the appropriate time between waltzes, ladies in folk costume present every member of the orchestra with a bouquet. The final portion of the concert is performed with these bouquets draped over the music stands providing an atmosphere of celebration and festivity that I had never before experienced. We at Westminster can learn much from this pride in tradition and quality.

Westminster's Mission Re-evaluated

With time to reflect on our College and its future, while living in another cultural environment, one approaches the problems and opportunities from a completely different perspective. Items which overwhelm us and seem to take priority here—such as budgetary problems—are by comparison not as critical when viewed from the Alps. Perhaps it helps to visit European music schools and find faculty and administrators struggling with an institution that has lost its mission, or to have respected performers tell you that European culture is decadent; that the future for the artist is in America.

Experiences like this tend to bring one back to the fundamental issues, to a recognition of Westminster's purpose and educational mission. Its very existence depends on its ability to train students who are able to lead, inspire and serve. Therefore more than ever before we must hold tenaciously to our educational distinctives and continue to maintain a healthy balance between conserving a great tradition and discovering new and better ways of training students for roles of musical leadership in churches, schools and communities.

Westminster is a very special institution. Its uniqueness lies in its ability to wed musical performance and scholarship with a practical program of musical training that will prepare students to serve others. This curricular mixture is unique among music schools of the world and we must do everything in our control to maintain it.

Record More...

Next in importance to maintaining this critical balance between conservation and discovery in our curriculum is the need to record more of our outstanding choral performances. After meeting with choral conductors and hearing concerts in Berlin, Innsbruck, Munich, Paris, Stockholm and Vienna, I am impressed by the fact that every performing group in Europe records. Of course, this is due in part to the availability of governmental funds for radio and television performances, which are usually pre-taped and then available for later release as recordings, but it does point up one deficiency in our program: we simply do not record enough. Recording is probably the most effective way to spread the reputation of the College throughout the world. At present we lack both the studio and the equipment, but this is a deficiency that can be overcome with the construction of a new concert facility, a subject about which I will have more to say later in this report.

Publish More...

My travels to music schools and universities in Western Europe also pointed up another need at Westminster: we must publish more of the work of our faculty. Granted, we place a premium on excellent teaching over publishing as the basic criterion for promotion and tenure, but I have never believed that these were mutually exclusive. We are slowly building a distinguished faculty at Westminster. Because of their workshop appearances and their writings they are achieving recognition among students, faculty, and practicing musicians around the world. We have been able to make a small beginning in the publishing field—a chapel hymnal, a choral technique book, and choral publications—but this is only a beginning. I have been in touch with a number of publishing firms around the country and many have shown an interest in the work of our faculty. Next to recordings this is the most effective way of spreading the word about our dynamic educational program.

The Next Building on Campus

The area in which I spent the most time during the sabbatical was the planning of our next building on this campus. Westminster is in desperate need of a quality performing facility; not just a concert hall but a building which will meet the needs of our very special and distinctive educational program. It was thus my intention to visit as many churches and concert halls as possible and to speak with conductors and organ builders about the type of building that would be appropriate for our unique kind of musical training.

Because of the special nature of the education at Westminster—a curriculum that places one student with one teacher in one room for one hour each week—we cannot afford the luxury of planning a facility which has "only" a large seating capacity and one performing organ—a building which would be used ten or fifteen times a year for major concerts. Our planning procedure must be more creative than this. As the result of my discussions with conductors, organists, builders, and architects in this country and abroad I believe we are moving in the direction of a project that will not only direct world-wide attention to the College but will provide us with a performing and teaching facility that will meet the needs of our educational program in a distinguished manner.

Special Needs for Choirs and Organists

The basic problem is this: to plan and design a building which will provide space for the study and performance of organ and choral music—which are at the very core of our educational purpose—in a manner that will take into consideration the needs of 160 organ students, rehearsal and performing facilities for five choirs, and the most recent findings of musical scholars. We believe that this purpose can be best accomplished by constructing a Greek cross-shaped building with five individual spaces which would eventually house six separate organs, each organ to be representative of a particular period in the history of organ building, and would provide choral performance facilities for single or multi-choir performances.

Why six organs? Because as the largest, and perhaps the best organ department in the country, it is our responsibility to provide the facilities which would give both students and teachers the practical knowledge necessary to interpret organ literature in a way that will satisfy today's musical and musico logical demands. Until now it has been common practice to build all the registers which one needs to play all periods of literature in one instrument. In no case, in our judgement, has this concept of an all-purpose or...
The Graduate Program — A Five-Year Perspective

by Peter D. Wright, Associate Dean

So we greeted this day with a mixture of confidence and anxiety; we knew we had a strong case, but wondered if there were any loose ends that might engender vigorous opposition.

Waiting and Resolution

Approach, the denouement. At 9:00 A.M. some fellow lobbyists and myself were informed that the Board would meet in closed session to take up some undisclosed matters. We began an indefinite waiting period. At 10:45 A.M. we were at last ushered into the board room for the public meeting. An agenda was distributed. I thumbed down the list and stared dully at our place: Item "R. Request by Westminster Choir College for approval of a masters degree program." So moved. “Second.” “Discussion?” (silence) “All in favor?” (chorus of ayes) “Opposed?” (silence) “Motion carried.” It was over in about the same time it took you to read this paragraph.

Feeling out of touch with reality, I made my exit from the room. Not one question? Not even one small criticism? Was a Westminster Master of Music degree so paltry a matter that no one could care less? Was our reputation, on the other hand, so esteemed that we were above challenge?

Actually, I concluded that the Board had apprised our case and was bent onward toward “Z” on the agenda. We had presented our case fairly and had been accepted. I returned to campus with an anticipation for the good things a graduate degree program would bring.

A Steady Growth

And so it indeed came to pass that we enrolled the first graduate students in June, 1972. The following fall, graduate students numbered 27. Since then enrollment has grown modestly continued on page 16

WESTMINSTER MASTERS OF MUSIC

1973
Katherine Suk Yin Au — Organ

1974
Linda Ann Allerton — Organ
Leslie Raven Bradbury — Organ/Choral Conduct.
James Paul Chappaz — Organ
Clarence Layne Cloak — Organ
Raymond Anthony Delia — Choral Conducting
Nancy P. Durfee — Choral Conducting
Mary Luif Fenwick — Church Music
Timothy Len Zimmerman — Organ

1975
David Burton Brown — Organ/Music Education
James Robert Bryant — Choral Conducting
Phyllis Jean Cooper — Church Music
Lynn Buchanan Edwards — Organ
Christina Emra — Church Music

1976
David Charles Chewning — Choral Conducting
Charles Douglas Frost — Choral Conducting
Robert Henry Gangwitzer, Jr. — Organ
John Goldsmith — Choral Conducting
John Milton Hill, Jr. — Organ
Charlotte Ching Ho — Church Music
Phina Isseroff — Choral Conducting
Mary Frances Whitener — Organ

1977 (expected candidates to be)
Elaine Scott Banks — Choral Conducting
Deborah Lynn Carr — Church Music
John Robert Carter — Church Music
Lester Charles Erich, Jr. — Voice Performance
Phyllis West Emsberger — Church Music
Thomas Emanuel Faracco — Choral Conducting
Robert Walter Ford — Music Education
Richard Brent Glasser — Church Music
Charles Richard Harris — Organ
Janice Louise Hofreiter — Music Education
Richard Washburn Hynson III — Choral Conducting
Alice L. Kreifel — Church Music/Choral Conduct.

James A. Wallace — Choral Conducting

Sergio I. Cardenas Tamez — Choral Conducting
Donna Jean Fluke — Church Music
David Lee Jamison — Choral Conducting
Christopher Al. Kang — Church Music
Patricia Rodgers Maimone — Organ
Karen A. McAllister — Church Music
Janet Marie Riedtinger — Music Education
John Anderson Romet — Church Music

Elise Madsen Fischer — Church Music
David Richard Oyster — Church Music
Edward Thomas Schell, III — Choral Conducting
Eiko Kinoshiba Shoji — Organ
Dorothy Constance Watson — Church Music

Harriet McCleary — Church Music/Choral Conduct.
Gwyneth Ann Michel — Church Music
William David Sharrow Church Music
Daniel Lewis Simpson — Organ
David Lee Simpson — Organ
Norman Alan Sutphin — Church Music/Organ

Glenn Mark Lehman — Church Music
Theodore R. Lorah, Jr. — Church Music
Laura Lee Thompson McClure — Church Music
David Lunn Miller — Church Music
Virginia Ruth Murphy — Music Education
Ronald Lee Neal, Jr. — Church Music

Clifford Hagan Parrish — Choral Conducting
Michael Phillip Pavone — Music Education
Harold Eugene Pysher — Church Music

Lesley Miller Schutt — Organ
Sandra Kay Watters — Church Music
Judith Ann Werner — Church Music

continued on page 16
Campus
News of Departments,

spoke of repertoire for manuals only and service preparation; John Kemp summed up the relationship and importance of various techniques for a music program in the church. Robert Schuman’s introduction to harpsichord for organists drew much interest. 167 plus students attended the seminar. “Our only problem,” said John Kemp “was that the programs were so interesting that those in the seminar had a hard time choosing which of the multiple choice lectures to attend!”

CHORI ACTIVITIES
The Chapel Choir, comprised of the 110-member freshman class, was divided into two groups for tour purposes. Both choirs were matched so to be vocally as equal as possible and were designated as the “Blue” and the “Gold” instead of Choir I and Choir II, eliminating a “second fiddle” interference! Robert Simpson, conductor of the “Blues” headed for Ohio and Michigan via Binghamton and Niagara Falls, returning through Pennsylvania. John Kemp and the “Gold” choir sang concerts in Delaware, Washington D.C., Virginia, West Virginia, Kentucky, Tennessee and North Carolina.

The Chamber Singers, under Dennis Shrock scheduled concerts in South Roanoke, Va., Wayneboro, Va. and Millersville, Md. Their program, entitled “Mostly Madrigals” included German, English and Italian madrigals; a section of Menotti’s Unicorn ending with two Triumphs of Thunfelda from the pen of the inimitable P.D.Q. Bach. The “non-madrigals” on the program included parts of Schütz St. John Passion and some spirituals.

John Kemp’s Choir sang four groups under the headings: The Choral Heritage (a cappella classics), The New Choral Tradition (Britten, Warren Martin and Don Muro); Messiah excerpts; Pop and Jazz Influence (Ruboff and Brubeck).

Robert Simpson’s group sang a varied program including Byrd, Lotti, Palestrina, Schütz, Brahms, Westminster composers David York, Warren and Gilbert Martin. Their concerts ended with spirituals.

The Chapel Choirs repeated their concert programs on campus at the culmination of the tours. Chamber Singers will present Schütz St. John Passion on campus April 5th (repeated for Trinity Church on Good Friday) and are due to sing Menotti’s Unicorn, Gorgon and the Manticore on May 2nd. The Singers will be accompanied by an
Calendar
Events, and People

instrumental ensemble consisting of flute, oboe, clarinet, bassoon, cello, bass, trumpet, harp and percussion. Katie Ford is choreographing it for a Princeton modern dance group. Westminster Choir will sing a special program in the chapel in memory of Geoffrey Winslow Estes, a Princeton friend of the College. The Symphonic Choir's last tour of duty will be Berlioz Damnation of Faust with the Philharmonic, Boulez conducting, on May 12, 13 and 14. Immediately after commencement, Westminster Choir will leave for the inaugural Spoleto U.S.A. festival in Charleston, S.C., followed by their 6th season in Spoleto, Italy.

JANUARY INTERIM AND SPRING TOUR
Interim Session had 145 participants — almost all of whom were Westminster students — enrolled in courses which included History of Art, Boy Choir Methods, theory courses, Notation of Polyphonic Music, and Piano Tuning and Maintenance.

With the beginning of the second term came the annual upsurge of senior recitals — often with several of them on the same day. Creativity in campus posters announcing these student recitals is quite evident with many art and lettering styles represented. Practice times are doubled and the College's xerox works overtime producing programs for the recitals. The APO student organization has been taking care of setting up and ushering.

TWO NEW PROGRAMS
"Westminster Choir is opening its doors to the public," announced Dean Charles Schissler in January. "For fifty years there have been many who have wanted to sing in one of the world-famous Westminster Choirs. They may now have the opportunity."

The "Westminster Choir" referred to was the Oratorio Choir, conducted by Dennis Shrock. Ads and stories were carried in the area newspapers and a number of singers have been joining the Oratorio Choir daily from 11 AM to 11:50 in the Chapel. A first concert of the Choral Music of Germany was held on March 4th. "It is a singing-and-learning - repertoire - through - performance experience," said Shrock. "The Oratorio Choir is essentially a repertory group where we sing a history of music through performance. Our German program used music from the 16th to the 20th centuries." A program of Music for Double Choir and Brass will culminate in a performance in Alexander Hall at the University in May. Tuition for each session was $75.00, or about $2.50 a rehearsal.

The new choral activity was the beginning of a larger Continuing Education project which got underway the end of February. Joslee Birchfield has been setting up Continuing Ed. Courses for Wednesday evenings. The Dean stated of these courses: "In this day when education is an ongoing process, Westminster wants to share portions of its program which are unique to this institution." This new program is in addition to the successful Preparatory Department, which has been moving along for several years and at present has over 350 enrolled for lessons and classes.

AWARDS AND HONORS TO WESTMINSTERITES
Two Westminster students captured the first places in both the college piano and organ competitions held by the N.J. Music Teachers Association; and the National Society of Arts and Letters (N.J. Chapter) competition was won by Susan Robinson of the faculty and Paula Mueller, an alto in Westminster Choir.

Jorge Gonzalez, a junior and a piano student of Harold Zabrack and Charles Harris, a graduate organ student of Joan Lippincott, won the N.J. music teachers' competitions in piano and organ. Harris gained an honorable mention in the regional competition.

Susan Robinson, as New Jersey's entrant, will go to Scotsdale, Arizona, in April for the N.S.A.L. national voice competition.

Graduate student Richard Hynson set Ogden Nash's animal poems to music for soprano with piano accompaniment and gave a copy to Judith Blegen during the Poulenc/Haydn recording session with the Philharmonic. Miss Blegen was so delighted with the songs that she will be doing them on her New York recital this spring. Rick, who started his musical career as a choirboy in Washington Cathedral, is a conducting major and has been acting as Assistant to the President and to the Director of Choral Activities.

HARALD VOGEL COMING TO CAMPUS IN FALL
Harald Vogel will be in residence at Westminster for six weeks in the fall of 1977 conducting studies in Baroque and Renaissance organ literature, and will give four concerts and lead a Saturday Seminar.

Vogel, a dynamic personality, is the Director of the North German Organ Academy and an authority on historic organs, their preservation and restoration. Sponsored by the German government (even to the use of an old castle outside of Bremen!), Vogel has spent the last ten years in research on these organs. He is known particularly for his recordings and radio programs with a series of recordings to celebrate the Schindler Anniversary Year (1969) on the old Schnitger organs, and in connection with the Praetorius Anniversary Year (1970) when he first performed polychoral works of the Early Baroque according to original performance practices.

Herr Vogel will be joined by Klaus Bolt, organist of St. Bavo Church, Haarlem on the European Organ Culture Tour sponsored by Westminster from July 21 to August 4. Joan Lippincott advises that the upcoming tour will be the best ever with admission to instruments not accorded to the public, concerts almost every evening and the opportunity to be with the most authoritative scholars in the field.

THE FACULTY — ON AND OFF CAMPUS
George Markey and his wife, Jane, left on a six-month sabbatical January 15th for the trip of their lives with a concert itinerary which will take them to Hawaii, Japan, Korea, Taiwan, the Philippines, Singapore, Australia, India, Italy, Spain with time to visit Hong Kong, Djakarta, Bali, Israel, Greece, Egypt and Paris. Reports have been SRO for concerts and master continued on page 16

Robert Schuneman — Introducing the harpsichord. (Hutchinson)
HARMONY IN NOVA SCOTIA

by A. Munroe Wade, Visiting Assistant Professor of English

Beginnings Before Pilgrims

In 1976, six Westminster graduates were teaching music in the schools of Nova Scotia, Canada. But early as 1606, a tradition of choral singing started in that Atlantic province with the first recorded theatrical performance on the continent of North America.

The occasion was the return of Samuel de Champlain to Port Royal, Nova Scotia, after he had spent the late summer of 1606 exploring the New England coast. A young French lawyer, Marc Lescarbot, who had accompanied Champlain on his trip from France to the New World, was prone to sea-sickness and elected to remain at Port Royal during the weeks that Champlain was off at sea exploring the new continent. During that summer at Port Royal, Lescarbot wrote a show called La Folie de Neptune ("Neptune's Folly") as a kind of "welcome-home" celebration to greet the leader when he returned from his voyage.

A "Marine" Production

La Folie de Neptune had a cast of eleven, and, like Guy Lombardo's Marine Theatre, was partly water-borne, because it was presented in canoes on the waters of the Annapolis Basin - just off the Bay of Fundy. The star, of course, was the sea-god, Neptune, played by a Frenchman in a long, homemade wig. Most interesting of all, at least to Westminster students and alumni, was the fact that the production included a four-part choral song. The Canadian musical historian, Marius Barbeau, has even identified the tune as being a traditional French air.

It is interesting that before the Pilgrims landed on Plymouth Rock or John Smith settled Jamestown, the French settlers in Canada (to the north of what was eventually to become the United States) were singing four-part harmony.

In 1956, this writer visited Nova Scotia and saw the reconstructed Habitation of Champlain and his followers, which has been carefully and accurately restored by the Canadian government. The people of Port Royal (now called Annapolis Royal) were busily preparing a re-enactment of that production of 1606 — "Neptune's Folly." Shortly after his return to New York, he purchased a copy of Variety, the show-business weekly, and noticed the headline — "Show has second performance 350 years after its 'Preem'."

New Province for Westminster

In 1975, there were twelve music specialist positions available in Nova Scotia, reflecting a shortage of qualified teacher candidates within the Province. This need for music specialists combined with a spirit of adventure motivated six recent Westminster degree candidates to consider and pursue careers as music teachers in Nova Scotia, a place which offered an attractive "alternative" living environment. Aside from the initial feelings of loneliness and the frustrations of administrative "red tape" encountered in dealing with immigration authorities, these "strangers in a strange land" remain convinced that their decision to live and teach in Nova Scotia was the right decision for them. Alumni now teaching in the Province include: Marjorie Crouch '76, Amherst; Brian Fogelson '75, Lunenburg; Glenn Hendry '76, Baddeck; Beth Layer '75, Sydney; Bill Perrot '75, Wolfville; and Broderick Seymour '76, Halifax.

Through Sister Rita Clair, CND Music Supervisor at Sacred Heart School in Sydney and a 1974 participant in a Summer Session Workshop at Westminster, we first received word of the need for an elementary level music specialist at Sacred Heart School. An announcement was disseminated to Westminster's available degree candidates in the Spring of 1975. Beth Layer responded by applying for the position, and she was hired shortly thereafter. Bill and Brian were subsequently employed during the same year; and Marjorie, Glenn, and Broderick in 1976. They now call themselves CAMP.
(Canadian Alumni In the Maritime Province)

Westminster's Alumni Director, Steve Sharp '65, visited with CAMP on the occasion of Canada's day of national thanksgiving (weekend of October 10). They were joined by Harold '31 and Ora Hedgpeth who recently retired to Annapolis County in Nova Scotia, not far from Bill's home in Kingston. Marjorie was unable to attend. The feast and fellowship shared that weekend were truly memorable experiences according to Steve. "To witness Broderick teaching everyone how to dance 'The Hustle' in canon was definitely worth the two-day trip!"

During some after-dinner conversation, Bill spoke of the gracious hospitality and friendliness that he and others have experienced from Canadians in their respective communities since arriving in the province. "Lunenburg has a small-town atmosphere similar to that of my home town in New Jersey (Newton)," commented Brian, "but the pace of daily life is somewhat slower. It's a pleasure to live and teach in such an atmosphere." Beth describes the environment as being more conducive to the development of one's self. The beautiful scenery impressed Glenn.

Good Preparation, Good Adjustment

Each person agreed that Westminster had adequately prepared them for their professional role of music teachers, although there were subtle adjustments with which they had to deal. It is not uncommon to find two-room school buildings in Nova Scotia, particularly in the rural communities. Many of the conveniences and facilities taken for granted by Westminster student teachers and other alumni teaching in the States are not always readily available in the province. Our alumni are learning about the music and local customs embraced by the Canadian people whom they teach and with whom they live. A significant degree of mutual cultural enrichment has resulted from their living/learning experiences.

It is not clear what the future holds for other potential Westminster teacher candidates who might desire to teach in Nova Scotia, but we know that new doors of mutual opportunity have been opened. There is appreciation among current students, faculty, and staff for work of our alumni employed in Nova Scotia, and there appears to be growing interest on the part of Canadian music specialists to know more about Westminster through participation in the College's Summer Session offerings. Through the good work of its alumni, Westminster is pleased to be a part of Nova Scotia's long-standing tradition of choral singing.

VOLUNTEERS IN ACTION... definitely a "better idea!"

In restructuring our Alumni Office we frequently encounter situations where there is simply more work to be done than our staff is able to handle. In an attempt to find a better way to meet these challenges before us, we recently turned to former students of the College for assistance. Alumni/ae have responded enthusiastically and generously by volunteering their time, energy, and expertise. We extend our deep appreciation to these and the many other dedicated former students of Westminster who lend a helping hand in support of our College throughout the year.

When we needed help in the planning of Bob Simpson's Chapel Choir tour this year, Kay Payn '68 offered her services and made the proposed tour a reality.

With the very able assistance of many volunteers, but particularly Phil Frowery '66, we have made significant progress in the updating of our Alumni Office mailing list.

"Verify the accuracy of the mailing lists!" was the charge. Vicki Pfann (a friend of Kathy Bennett Lane '74), Kathy, Ken Elder '79, and Dennis Duda '78 worked on a recent Saturday morning in response to this charge.

Before joining the Public Information staff at Westminster Carlette Mueller Winslow '40 coordinated the preparation of the history for our Fiftieth Anniversary Recording of the college and edited the music with Ken Wight '50.

To help us provide more effective and efficient bulk mailing operations at the College, Don Schilke '68 redesigned our mailroom facilities.
Class Notes

35 Winifred Blount and Caleb Cushing have retired from full-time duties of the Music Ministry. Their address is 2931 Dover Drive, S.W., Roanoke, VA 24018. James R. Sydor was elected President of the Presbyterian Association of Musicians (PAM) in 1976.

38 George Lynn, composer, former student, faculty member and conductor of Westminster Choir College, is a 1957-1977 ASCAP award winner. These awards, says ASCAP, "reflect our continuing commitment to assist and encourage writers of serious music. They are granted by an independent panel and are based upon the unique prestige value of each writer's catalog and the performances which are not reflected in the survey of performances." Virginia Temple Mather continues her graduate work in Chinese Studies at the University of Minnesota, and she expects to complete Master of Arts degree requirements in 1978. Virginia Mather is married to Richard B. Mather. James R. Weeks serves as Minister of Music at First Congregational Church of Rio Vista, California and recently played the Wicks Organ Company in Southern California through the Blaine Ricketts Company.

39 Millie Morris Ashley is now teaching at Converse College in Spartanburg, South Carolina. In addition, she is a speech pathologist. She resides at 95033 Augusta, New York.

40 R. Nelson Rose is retired from the National Criminal Justice Service (General Electric Company), and now is self-employed as a free-lance translator.

41 Mary Gilkeson McCleary has completed several new music compositions for handbells which are soon to be published. Her latest success is a concert, selected for the 1977 National Bell Festivals.

43 The Rev. Thomas Davies, Assistant Minister of Westminster Presbyterian Church in Dayton, Ohio, reported the death of his wife, Elizabeth Byerly Davies, which occurred on November 10, 1976. Laura Gibbs recently married Henry Thomas, a government employee in Washington, D.C. David Hewlett is Director of the Conservatory of Music in Winchester, New Hampshire, and Organist and Choirmaster at St. James Episcopal Church in Greenfield, Massachusetts.

45 Edward Grau has served as the principal conductor of the Hamburg Germany Opera, and has recently conducted six performances of Amahl and the Night Visitors with a professional orchestra.

46 Robert V. Woodside is Vice President of the Chautauqua Institution in Chautauqua, New York.

47 Thomas Herndon has been tenor soloist of the Hamburg Germany Opera, and sang the tenor role in two of Verdi's operas. He resides in Pennsylvania in addition to his work as voice teacher at Westminster Choir College.

48 Robert Rooks, Music Director at J.B. Stuart High School in Falley, North Carolina, has conducted several performances of "The Messiah" and gives recitals throughout the Southeast.

50 June Day Ananikian was appointed organist and choir director at the Elwood Community Church in West Hartford, Connecticut.

55 Carolee Gans Pastorius was appointed organist and choir director of Church of the Ascension in Silver Spring, Maryland. Her current address is 1712 Hollow Glen Place, Silver Spring, MD 20910.

56 Kathleen Roof Dowd and her husband, Charles, reside at 3820 Arthur Street, Hollywood, Florida 33021. Kathleen is a substitute teacher in the public schools, and sells organs for a local music store. She is also a choir member and soloist at Fulford United Methodist Church in North Miami Beach. Robert L. Edwards was Church Music Director for a recent performance of Beethoven's Ninth Symphony. The new chorus was composed of 170 voices from various singing organizations of the Wilkes-Barre and Scranton, Pennsylvania areas. Lisa Carlson '65 was soprano soloist. Jerry and Ginny Aubrey Le Doux '70 announce the birth of their son, Erick John, on August 28, 1976. They now reside at 5119 Bradley Blvd., Chevy Chase, MD 20015. Becky Parish, '70, is a public school teacher in the Bexley Public School System, Bexley, Ohio and is organist for the Karl Road Baptist Church in Bexley. Becky earned a Master of Arts degree in music history at Kent State University in March, 1976. Rick Schwartz and John McIlroy '70 have planned a concert series at First United Methodist Church in Asusby Park, New Jersey which includes such organists as John McIlroy, Kon Clayton '67, Richard Glasser '70 and Harold Pysher '75.
69 Henry and Georgine Lomell Buckwater have their daughter, Kristin, now resides at 7210 W. Broadmoor Road, Shreveport, LA 71122. Henry is Assistant Professor and Director of Choral Activities at the University of Louisiana, Georgine, a member of the area Bach Society, the Choral Union, and a local church choir. Nancy Yost Evans has been appointed organist and choir director of St. David of Wales Episcopal Church in Wayne, Pennsylvania. Her address is 4912 Pulaski Avenue, Philadelphia, PA 19144.

70 Marjorie C. Born is employed as a secretary to the Sales Manager at Princeton University and swims with the Swyt Adelines (International Organization of Women's Barbershop Style Singing). John K. Gottschall was recently promoted to the position of accounting supervisor for the New York division of the L. B. Foster Company. C. J. is also teaching French at West Windsor-Plainsboro High School to pursue his Master's degree at the University of Pennsylvania. Barry Ellison is on professional leave from his vocal music teacher position at West Windsor-Plainsboro High School to pursue his Master's degree at the University of Michigan School of Music in Ann Arbor. He is studying voice with John McCollum. Barry's new address is 1043 Baldwin Avenue, Ann Arbor, MI 48104. Ida Norris Legg and her husband, Ed, expect their first child in June. Ida teaches voice and piano privately in her new house in 2247 Loch Braemar Drive, Richmond, VA 23235.

71 Barry Ellison is on professional leave from his vocal music teacher position at West Windsor-Plainsboro High School to pursue his Master's degree at the University of Michigan School of Music in Ann Arbor. He is studying voice with John McCollum. Barry's new address is 1043 Baldwin Avenue, Ann Arbor, MI 48104. Ida Norris Legg and her husband, Ed, expect their first child in June. Ida teaches voice and piano privately in her new house in 2247 Loch Braemar Drive, Richmond, VA 23235. Denise Von Glahn Cooney's new address is 3305 N. 22nd Street, Tacoma, WA 98406. Denise has begun work on a PhD in musicology at the University of Washington in Seattle. Bill and Mary Dickman Cotte announce the birth of their daughter, Heidi Elisabeth, born in July 1975. Tina Ingerot issued an announcement of the birth of their daughter, Jamie, born in July 1975. Her new address is 2247 Loch Braemar Drive, Richmond, VA 23235.

72 Debra Von Glahn Cooney's new address is 3305 N. 22nd Street, Tacoma, WA 98406. Denise has begun work on a PhD in musicology at the University of Washington in Seattle. Bill and Mary Dickman Cotte announce the birth of their daughter, Heidi Elisabeth, born in July 1975. Tina Ingerot issued an announcement of the birth of their daughter, Jamie, born in July 1975. Her new address is 2247 Loch Braemar Drive, Richmond, VA 23235.

73 Treva Lynn Broadman teaches voice and piano at Carborro Christian Academy in Carborro, North Carolina. June Francis Erdmann performed the role of Katisha in a production of The Mikado at VanWezel Hall in Sarasota, Florida during February. June is currently preparing for the role of Donna Lucia in Where's Charley?, and she has been elected to the board of directors of the Players Theatre, America's oldest and largest community theatre, which is located in Sarasota, Florida. Wendy Stafford Hill and her husband, Jack, announce the birth of their son, Erik, who was born on November 25, 1976. Jack received his Master of Music degree from Westminster in 1976 and now teaches vocal music at Clearview Regional High School in Mallicia Hill, New Jersey. He also serves as organist and choir director at Hanover Presbyterian Church in Wilmington, Delaware.

74 Stephen Beddia and his wife, Susan, announce the birth of their son, Vincent, who was born on January 21. Mary Luft Fenwick (M.M.) gave an organ recital at the Cadet Chapel last fall as part of homecoming weekend activities.

75 Vicky Bedi teaches piano, voice, and theory and is organist at Westminster. She recently moved to North Springs, Vermont. Her address is 76 Union Street, Springfield, VT 05156. Beatrice Engel is moving to Denver, Colorado, to serve as an assistant choir director in the Reformed congregations. She plans to continue studying voice privately. Betty Neff is serving as organist at Air Force Academy stationed in Texas at Keesler AFB. She is stationed in Texas at Keesler AFB. She is a member of the Chapel Choir, and teaches piano and voice students on the base.

SABBATICAL – INSPIRATION

For A Challenge continued from page 4

A very important aspect of this plan, which was mentioned earlier and should be emphasized at this point, is the relationship the project will have to the choral program at Westminster. Historically, choral style was always intimately related to the development of the organ. In the sixteenth century, for example, the organs played from chorals and motets. This is the reason why the Renaissance, early Baroque, English Chamber, and Modern organs are conceived from the standpoint of their design (disposition) and placement (balcony location) to allow a close connection with both vocal and instrumental performances. With the late Baroque and French Classical organs, both of which will possess a large ruckpositiv, music making with small vocal and instrumental groups will also be possible. In this project, then, for the first time in this century the requirements of both vocal and instrumental music are brought into consideration in the planning of a facility without compromise in the conception of the organ (as, for example, in the placement of the ruckpositiv at a considerable distance from the main organ to bring the choir nearer the organ).

Acoustical Considerations

Now a word about the building itself. Important in this connection is not only the nature of the instruments themselves but also the design of the building through which proper acoustics will allow these instruments to speak clearly and articulately. The basic plan calls for a Greek-cross shaped building with five separate rooms. The design is based on the proportions of rooms in selected European churches which have been recognized to have excellent acoustics. The dimensions of each wing would probably be similar in size: the floor plan 12.7 meters by 22 meters and the height somewhere between 18 and 22 meters. There is a possibility that a height of 20.5 meters would be used giving each room the proportions of the Golden Section. The basic proportions of the building have been developed from the root-two, root-three, and root-five rectangle. Each room would be separated from the other by movable walls which would allow five of the organs to be used at the same time for teaching purposes.

One of the interesting aspects of the building would be the independence of the individual organs. Each organ would be placed in a balcony large enough to allow singers and instrumentalists to perform with it. The early Baroque, late Baroque, French Classical and Modern instruments would each be placed at the end of its respective room, while the Renaissance instrument would rest on the side wall near the middle of the room which would house the early Baroque organ. This location would be advantageous to the acoustical environment of both the separated, closed-off wing and the total, unpartitioned continued on page 16
Cherie F. Anderson . . . . employed at Orchestral Hall, Minneapolis, MN in ticket sales, and continuing private voice study
Helen (Dersham) Anthony . . . . . organist/choir director, Zion Lutheran Church, Hummelstown, PA
Deborah (Smith) Bailey . . . . . residing in Godalming, Surrey, ENGLAND (her husband, Jonathan, is stationed there as a British officer in the Royal Artillery)
Timothy W. Baker . . . . . organist/choir director, Holy Family Roman Catholic Church, Milwaukee, WI
Brian G. Bauman . . . . . organist/choir director, St. Peter's Episcopal Church, Perth Amboy, NJ; Sales Assistant, Columbia Artists Management, Inc., New York, NY
Mary S. Breder . . . . . intermediate public school vocal music teacher, Ocean City, NJ
John T. Brobeck . . . . . vocal music teacher, George School, Newtown, PA
John W. Buckwalter . . . . . no report at this time
Linda (Barnshaw) Carter . . . . . married to John Carter '77 on September 4, 1976; soprano soloist, St. Peter's Episcopal Church, Perham Amboy, NJ
Kathryn (Wendehorst) Carpenter . . . . . public school substitute music teacher, Camden and Burlington Counties; studies in Early Childhood Education, Glassboro State College, Glassboro, NJ
David C. Chewning (MM) . . . . . organist/choir director, St. John Berchman Roman Catholic Church, Detroit, MI
Roger Claiborne . . . . . graduate studies, Yale Divinity School, New Haven, CT
Barbara (Tirrell) Connelly . . . . . public school vocal music teacher, Madison, ME
Joanmarie S. Connolly . . . . . elementary public school vocal music teacher, Camden, ME
Craig Cramer . . . . . graduate studies, Eastman School of Music, Rochester, NY; co-organist/choir director, Twelve Corners Presbyterian Church, Rochester, NY
Gail (Walton) Cramer . . . . . graduate studies, Eastman School of Music, Rochester, NY; co-organist/choir director, Twelve Corners Presbyterian Church, Rochester, NY
Marvin L. Crawford . . . . . choir director, Aloha community Baptist Church, Aloha, OR
Alice (Bridge) Crawford . . . . . organist/assistant choir director, Aloha Community Baptist Church, Aloha, OR
Marjorie (Compton) Crouch . . . . . senior high public school vocal music teacher, Amherst, Nova Scotia, CANADA
Shirley M. DeMarco . . . . . elementary teacher aide under Federal Program, Title I, Hammonton, NJ
Susan G. Denninger . . . . . organist/choir director, Bethany United Church of Christ, Bethlehem, PA; music teacher, Swain Country Day School, Allentown, PA
Diane W. Dersch . . . . . graduate studies, Ithaca College, Ithaca, NY
Stephen L. Emery . . . . . organist, Northampton Presbyterian Church, Holland, PA
Veronica Fareri . . . . . organist/choir director, St. Anne's Roman Catholic Church, Bethleham, PA
Darlene Elizabeth Fawver . . . . . graduate studies, Indiana University, Bloomington, IN
Kathryn T. Fitzgerald . . . . . elementary public school vocal music teacher, North Brunswick, NJ
Sally Anne (Bennett) Ford . . . . . no report at this time
Nancy Alice Freed . . . . . organist/choir director, First Presbyterian Church, Perth Amble, NJ
Nancy (Woods) French . . . . . senior high public school vocal music teacher, Annandale, NJ
Charles D. Frost (MM) . . . . . organist/choir director, Trinity United Presbyterian Church, Cherry Hill, NJ
Greg Funfgeld . . . . . organist/choir director, First Presbyterian Church, Bethleham, PA
John H. Gainfort, II . . . . . middle school vocal music teacher, Vineland, NJ
Robert H. Gangewere, Jr. (MM) . . . . . continued studies in organ with André Marchal, Paris, FRANCE
Charles L. Goings . . . . . vocal music teacher, Our Lady of the Divine Good Shepherd School, Trenton, NJ
John Goldsmith (MM) . . . . . choir director, Conservatory of Music, Capital University, Columbus, OH
Stephen R. Greene . . . . . choir director, Eastminster Presbyterian Church, Hyattsville, MD
Lynn S. Halverson . . . . . secretary, Sedgwick Printout Systems, Princeton, NJ
Glenn C. Hendry . . . . . elementary public school vocal music teacher, North Sydney, Nova Scotia, CANADA
Beverly V. Hill . . . . . graduate studies, Westminster Choir College
John Milton Hill, Jr. (MM) . . . . . senior high public school vocal music teacher, Mullica Hill, NJ; organist/choir director, Hanover Street United Presbyterian Church, Wilmington, DE
Charlotte C. Ho (MM) . . . . . no report at this time
Cheryl Yvette Horsey . . . . . no report at this time
Jettie June Hutchinson . . . . . public school vocal music teacher, Freehold, NJ
Pnina Isseroff (MM) . . . . . music instructor, Rubin Academy, Jerusalem, ISRAEL (conducting children's choirs,
<table>
<thead>
<tr>
<th>Name</th>
<th>Position/Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jeffrey Leopold</td>
<td>graduate studies, Westminster Choir College; organist/choir director, Good Shepherd Lutheran Church, Florham Park, NJ</td>
</tr>
<tr>
<td>Betty Lin (Cheng-Cheng Liu Lin)</td>
<td>continued studies in piano pedagogy</td>
</tr>
<tr>
<td>Carol Ann Little</td>
<td>public school elementary vocal music teacher, Howell, NJ</td>
</tr>
<tr>
<td>Stephen J. Lucasi</td>
<td>choir director, Sacred Heart Roman Catholic Church, Riverton, NJ</td>
</tr>
<tr>
<td>Ted E. Markle</td>
<td>graduate studies, Westminster Choir College; organist/choir director, First Presbyterian Church, Bernardsville, NJ</td>
</tr>
<tr>
<td>J. Mark Mason</td>
<td>choir director and youth director, First United Methodist Church, Ozark, AL</td>
</tr>
<tr>
<td>Eleanor (Henson) Mason</td>
<td>associate choir director, First United Methodist Church, Ozark, AL</td>
</tr>
<tr>
<td>Harriet McCleary (MM)</td>
<td>private voice instructor</td>
</tr>
<tr>
<td>Kathy (Geyer) McNeil</td>
<td>organist/choir director, First Presbyterian Church, Rockaway, NJ; elementary public school vocal music teacher, Blairstown, NJ</td>
</tr>
<tr>
<td>Gwyneth Ann Michel (MM)</td>
<td>employed as organist/choir director at Evangelische Brüdergemeine Neuwied am Rhein, West Germany. She is studying the Moravian Church in Germany and gaining experience in foreign culture.</td>
</tr>
<tr>
<td>Larry Molnar</td>
<td>choir director/youth director, Westwood Baptist Church, Durham, NC</td>
</tr>
<tr>
<td>Debra (Terpay) Molnar</td>
<td>assistant choir director, Westwood Baptist Church, Durham, NC</td>
</tr>
<tr>
<td>Timothy J. Moore</td>
<td>no report at this time</td>
</tr>
<tr>
<td>Marga Jeanne Morris</td>
<td>graduate studies, Kent State University, Kent, OH</td>
</tr>
<tr>
<td>Alida A. B. Moscone</td>
<td>substitute public school music teacher, Newark, NJ</td>
</tr>
<tr>
<td>Stephanie M. Napoliello</td>
<td>elementary public school vocal music teacher, Brookside, NJ; writer of reviews for New Jersey Music and Arts Magazine</td>
</tr>
<tr>
<td>Michael D. Noland</td>
<td>choir director, First Presbyterian Church, Greeley, CO</td>
</tr>
<tr>
<td>Joan L. Nye</td>
<td>elementary public school vocal music teacher, Newtown Square, PA</td>
</tr>
<tr>
<td>Sandra Kristine Orr</td>
<td>graduate studies, Ohio State University, Columbus, OH</td>
</tr>
<tr>
<td>Susan Jean Owen</td>
<td>elementary public school vocal music teacher, Middletown, NJ</td>
</tr>
<tr>
<td>Greg A. Parks</td>
<td>continued voice studies; employed at Rusty Scupper Restaurant, Princeton, NJ</td>
</tr>
<tr>
<td>J. Carole Peiffer</td>
<td>no report at this time</td>
</tr>
<tr>
<td>David W. Perkins</td>
<td>senior high public school vocal music teacher, Manville, NJ</td>
</tr>
<tr>
<td>Mark H. Pierson</td>
<td>tenor soloist, St. Peter's Episcopal Church, Morristown, NJ</td>
</tr>
<tr>
<td>Gregory L. Powell</td>
<td>graduate studies, Indiana University, Bloomington, IN</td>
</tr>
<tr>
<td>Kathleen Jo Prudon</td>
<td>vocal music instructor, Vail-Deane School, Elizabeth, NJ</td>
</tr>
<tr>
<td>Joan M. Rasna</td>
<td>intermediate public school vocal music teacher, South Somerville, PA</td>
</tr>
<tr>
<td>James S. Rice</td>
<td>no report at this time</td>
</tr>
<tr>
<td>Stephen R. Rivera</td>
<td>senior high public school vocal music teacher, Quakertown, PA</td>
</tr>
<tr>
<td>Jane (Bedford) Rivera</td>
<td>private voice instructor</td>
</tr>
<tr>
<td>Judith B. Roberts</td>
<td>choir director/youth director, Union Methodist Church, Havertown, PA</td>
</tr>
<tr>
<td>Jeffrey T. Ross</td>
<td>tenor soloist, First Presbyterian Church, Dutch Neck, NJ</td>
</tr>
<tr>
<td>Stephen J. Russell</td>
<td>no report at this time</td>
</tr>
<tr>
<td>Broderick Seymour</td>
<td>organ builder, Stanford, CT</td>
</tr>
<tr>
<td>Daniel L. Simpson (MM)</td>
<td>continued studies in organ with André Marchal, Paris, FRANCE</td>
</tr>
<tr>
<td>David Lee Simpson (MM)</td>
<td>continued studies in organ with André Marchal, Paris, FRANCE</td>
</tr>
<tr>
<td>H. Jan Siskin</td>
<td>piano instructor, Preparatory Division, Westminster Choir College</td>
</tr>
<tr>
<td>Stanley E. Stroman</td>
<td>tutor, “Learn at Home” reading program (a programmed reading concept for children of incarcerated persons)</td>
</tr>
<tr>
<td>Linda Kay Stull</td>
<td>choir director, Woodland Chapel Presbyterian Church, Decatur, IL; insurance sales</td>
</tr>
<tr>
<td>Norman A. Sutphin (MM)</td>
<td>organist, First Presbyterian Church, Asbury Park, NJ</td>
</tr>
<tr>
<td>Sarah C. Tarr</td>
<td>organist/choir director, St. Vincent de Paul Roman Catholic Church, Hanover, PA</td>
</tr>
<tr>
<td>Karen K. Tinkham</td>
<td>substitute public school vocal music teacher, Buffalo, NY; continued studies in voice</td>
</tr>
<tr>
<td>David G. Tovey</td>
<td>doctoral studies, University of Michigan, Ann Arbor, MI</td>
</tr>
<tr>
<td>Robin Y. Tolbert</td>
<td>graduate studies, Westminster Choir College</td>
</tr>
<tr>
<td>Robert Van Dongen</td>
<td>choir director, Park Hill United Presbyterian Church, Beaver, PA</td>
</tr>
<tr>
<td>Timothy J. Wert</td>
<td>choir director, Norland United Methodist Church, Miami, FL</td>
</tr>
<tr>
<td>Mary Frances Whitener (MM)</td>
<td>organist, First Baptist Church, Morganton, NC</td>
</tr>
<tr>
<td>Sylvia J. Williams</td>
<td>choir director, Mt. Pisgah AME Church, Princeton, NJ</td>
</tr>
<tr>
<td>David C. Yetter</td>
<td>continued studies, Westminster Choir College; organist/choir director, Trinity Lutheran Church, Dover, NJ</td>
</tr>
<tr>
<td>Donna M. Zerbato</td>
<td>intermediate public school vocal music teacher, Bridgewater, NJ</td>
</tr>
<tr>
<td>Rebecca (Wheat) Zimmerman</td>
<td>elementary public school vocal music teacher, Seabrook, NJ; choir director, Lutheran Church of the Redeemer, Vineland, NJ</td>
</tr>
</tbody>
</table>
## MUSIC EDUCATION

### Westerminster Princeton Workshops

**Summer 1977**

### ORGAN

- **Organ Master Class**
  - July 11-15
  - JOAN LIPPINCOTT, Coordinator
- **European Organ Tour**
  - July 21 - Aug. 4
  - HARALD VOGEL • KLAAS BOLT

### CHURCH MUSIC

- **Church Choirs: Resource, Rationale and Repertoire**
  - JOHN KEMP
  - June 27-July 1
- **Gregorian Chant**
  - FATHER GERARD FARRELL
  - July 4-7
- **Singing Children in Church and School**
  - HELEN KEMP
  - July 11-July 15
- **Advanced Handbells**
  - ROBERT IVEY
  - July 18-July 22
- **Action Worship:**
  - Use of Religious Drama
  - ERIK ROUTLEY
  - July 18-July 22
- **Hymnody in the Church's Worship**
  - ERIK ROUTLEY
  - August 1-August 5

### VOCAL

- **Art Song Festival**
  - June 12-17
  - DALTON BALDWIN, Program Coordinator
  - ELLY AMELING • GERARD SOUZAY
  - JESSYE NORMAN • WILLIAM PARKER
  - PAUL SPERRY • MARILYN HORNE
- **Function and Care of the Singing Voice**
  - June 13-17
  - DR. WILBUR J. GOULD, Director
- **Master Teachers of Voice**
  - June 20-24
  - ELEANOR STEBER • DANIEL FERRO
  - CHLOE OWEN • RALPH APPELMAN
  - ELENA NIKOLAI'DI
- **Training Young Voices**
  - July 4-8
  - HELEN KEMP
  - (Grades 4-12)

### Choral Workshops

- **Choral Repertoire**
  - WILLIAM TREGO
  - June 20-24
- **Choral Conducting**
  - DENNIS SHROCK
  - July 4-8
  - Intermediate
  - DENNIS SHROCK
  - July 11-15
  - Advanced
  - JOSEPH FLUMMERFELT
  - August 1-5
- **Choral Technique, Style and Tone**
  - HOWARD SWAN
  - June 27-July 1
- **Creative Singing & Writing**
  - ALICE PARKER
  - June 27-July 1
- **Advanced Choral Writing**
  - ALICE PARKER
  - July 4-8

### Horizons for High School Students

- **Organ Week**
  - JOAN LIPPINCOTT • EUGENE ROAN
  - July 4-8
- **Piano Week**
  - LOUISE CHEADLE • WILLIAM CHEADLE
  - July 25-29
- **Vocal Camp I**
  - ROBERT SIMPSON, Director
  - June 26-July 9
- **Vocal Camp II**
  - ROBERT SIMPSON, Director
  - July 10-23

### For Application and Catalogue

- write:
  - Daniel Pratt, Director of Summer Session
  - Westminster Choir College
  - Princeton, New Jersey 08540

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### Notes

- *Workshops may also be taken by instructors for two hours graduate credit.*
- Two graduate credits are available for each workshop.

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ALUMNI WEEK 1977
Thank you for helping us plan . . .

Former students who attended the Fiftieth Anniversary Alumni Week festivities in 1976 participated in an evaluation of the Week when they completed and returned the evaluation form which was enclosed in their registration packet. With those helpful comments in mind, Allen Crowell '59 and Jean Morris Kreitzer '43, co-chairpersons of this year's Alumni Week Committee, have developed an outstanding program. A schedule of events is provided for your information.

In addition to choral presentations by the Chapel and Westminster Choirs, we are pleased to announce a performance of the United States Army Chorus under the direction of Major Allen Crowell. The Chorus, which has earned an enviable reputation in the worlds of serious and popular music, just sang at the National Convention of the American Choral Directors Association (ACDA).

Westminster's faculty will serve as clinicians in conducting, organ, and voice workshops. There will be more time for Erik Routley, a chapel service led by John Kemp '46, and an Opera Gala under the direction of Robyn Bauman '77.

The Alumni Banquet will be held in the Dining Commons of our new Student Center. The entree will feature breast of capon Cordon Bleu. Dr. Lee Hastings Bristol, Jr., past-president of the College, will entertain those assembled with "For the Life of Me", a humorous and touching story of his life and his Westminster years. Reservations for the Alumni Banquet will be accepted through May 7.

We are certain that you won't want to miss this exciting Alumni Week program which reflects Westminster today. Complete the registration form provided below, and return it along with your check to the Alumni Office at your earliest convenience.

SCHEDULE OF EVENTS

Wednesday, May 18
8:30 Registration (continuous)  
Williamson Hall
9:30 Clinic on Conducting  
Dennis Schrock '67, clinician  
Bristol Chapel
11:30 Chapel Choir Concert  
Robert Simpson '51, conductor  
John S.C. Kemp '46, conductor  
Bristol Chapel
12:30 Lunch  
Dining Commons, Student Center
1:30 Clinic on Voice  
Daniel Pratt, clinician  
Bristol Chapel
3:30 "Opera Gala"  
Robyn Bauman '77  
The Playhouse
5:00 Class Reunions
8:30 United States Army Chorus in Concert  
Major Allen Crowell '59, conductor  
Bristol Chapel

Thursday, May 19
8:30 Coffee and Rolls  
The Playhouse
9:00 Annual Business Meeting  
Marvin Keenze '59, Alumni Association President  
The Playhouse
10:30 Hymn Sing  
Erik Routley, leader  
Bristol Chapel
12:15 Lunch  
Dining Commons, Student Center
1:30 Clinic on Organ  
Joan Lippincott '57, clinician  
Scheide Recital Hall
2:30 Chapel Service  
John S.C. Kemp '46, leader  
Bristol Chapel
3:30 Westminster Choir Concert  
Joseph Flummerfelt, conductor  
Bristol Chapel
7:00 President's Reception  
Thayer Lounge, Student Center
7:45 Alumni Banquet  
Dining Commons, Student Center

Friday, May 20
10:30 Commencement  
Princeton Chapel

REGISTRATION: ALUMNI WEEK, May 18 - 20, 1977

Name:  
Class:  
Address:  
(Check if this is a new address □)

□ Registration ($5.00)  
□ Wednesday Lunch ($2.00)  
□ Alumni Banquet ($10.50)

□ Thursday Lunch ($2.00)

Please make checks payable to Westminster Choir College, and mail directly to:  
Alumni Office  
Westminster Choir College  
Princeton, NJ 08540

This year, during the Alumni Week festivities, we are going to feature an Alumni Resource Display in the lobby of Talbott Library.

We encourage all alumni who have published compositions, articles, or books to submit such items for use in this display. We hope to include a wide range of alumni resources, covering the many facets of work being done by former students of Westminster Choir College.

Please send one copy of each item you wish to include in the display to: Alumni Office, Westminster Choir College, Princeton, NJ 08540. There will be many other alumni, as well as current students, who will benefit from this display.

William Payn '68  
Vice President -  
Alumni Association

Rob Turnbull '78  
Cynthia Matchette '77  
Display Coordinators
A "FASHIONABLE" EVENT

The latest development has been the introduction of a fifth major — in voice performance — at the graduate level. This program began last fall and brought Bethany Beardlee and Martin Katz to add still more luster to an already glittering Voice Department! A major in accompanying has been proposed and is, as we say in educationese, "undergoing exploratory talks."

Perhaps the most gratifying thing about all this is the fact that we are starting to receive applications from students who have had Westminster recommended to them by those who have earned the "new" masters degree. That our most recent graduates think of us as highly as so many of our earlier alumni, who have always sent us the bulk of our students, makes me feel that it is a privilege and a pleasure to be a part of Westminster — and that the grading of all those music history entrance exams was worthwhile.

Sabbatical

When completed (the earliest practical date that a project of this magnitude could be completed would be 1982), a facility of this type would give Westminster the finest conditions anywhere for the study of organ music, choral performance practice, and church music. At this point it exists only in expectation, but as we contemplate the impact a building like this would have upon our educational program we are reminded of the admonition of King Solomon, who was also involved in a building project in his time, "Where there is no vision the people perish." Lee H. Bristol, Jr., my predecessor, still."

A "FASHIONABLE" EVENT

A committee under the chairmanship of Mrs. Sydney Stevens of the Community Relations Committee of the Trustees, sponsored a first and very successful fashion show benefit for the College in the new Student Center on March 21st. About 150 women attended and were entertained with some lighthearted music by Dan Beckwith at the piano, and singers Jamie Gilhooley, Cynthia Matchette, Marilyn Moore and Mark Bleke. Spring fashions for the Princeton woman were shown, tea was served, and the weather cooperated by producing a gorgeous spring day (in the middle of bad weather before and after).