WESTMINSTER SINGERS GIVE CAREER DAY PROGRAMS

In February the Westminster Singers under Allen Crowell '59 began a series of "Career Day Programs" in New Jersey high schools. The Singers begin with a sure-fire program: a few madrigals, choruses from Irving Fine's "Alice in Wonderland," Chansons of Hindemith, and a swing into pops with Kern, Youmans, Loesser, Cole Porter and company — a program lasting about 35 or 40 minutes. Allen then says a few words to the high school students and Steve Kreinberg '76 tells the students about what Westminster Choir College has to offer. There is then a break for individual and small group discussions between the secondary school and college students.

The program is being subsidized by a grant from the Geraldine R. Dodge Foundation. The purpose is not only to entertain and inspire young people to hearing and singing good music, but to show them what is involved in a career in music.

MENC/TMEA CONVENTIONS

February 11-13 saw the combined convention of the Music Educator's National Conference and the Texas Music Educator's Association in San Antonio, Texas. Kathryn Avery '74 (Director of E.O.F.) and Steve Kreinberg '76 (Director of Admissions) represented Westminster at this colossal gathering of nearly 20,000 musicians by staffing the college's display booth. Video tapes of the New Jersey PBS television special "Christmas with the Westminster Choir" and the South Carolina ETV documentary "Spoleto 81: Children of Spoleto" were shown to conventioneers throughout the three days. Many Westminster alumni and friends stopped by the display to say hello, catch up on the latest, or collect admissions materials.

On Friday evening of that week, fourteen alumni and alumni relatives attending the convention gathered at Earl Abel's restaurant in San Antonio to eat dinner, socialize, and view a new slide presentation created by Walter Eichenberger, Westminster's Vice-President of Development. It was definitely an evening of reminiscing and renewing acquaintances. Those attending were: Ralph Ewing '29 and wife, Jan, of San Antonio; Shirley (Siegfried) and John Donahue '50 of San Antonio; Sally (Boulton) '50 and Ira Bowles '42 of San Marcos (TX); Mildred (Newman) and Bob Downer '54 of Austin (TX); Judy (Walker) Cooley '58 and her son, Hunt, of Austin; Campbell Bunting '49 of Doylestown (PA); Janice Clark '51 of Ann Arbor (MI), as well as Kathryn and Steve from Princeton.

ADMISSIONS NEWS

Two pieces of good news have come to the attention of the Admissions Office in recent months. First, the 1980 New Jersey Higher Education General Information Survey (HEGIS) reveals that, out of the thirty colleges and universities in the state, Westminster ranks sixth based on average SAT scores of the respective schools' freshmen classes. Westminster students tallied an average of 921 SAT points compared to Bloomfield College's 672 (low) and Princeton University's 1267 (high). Only Princeton University, Stevens Institute of Technology, Drew University, New Jersey Institute of Technology, and Rutgers University showed higher SAT averages on the list.

Also, according to a report prepared by the Association of Independent College and Universities in New Jersey (AICUNJ), Westminster places first in the state in the ratio of accepted students to enrolled students. Almost 75% of the freshmen students who were accepted by Westminster's Admissions Committee chose to enroll at the college. In other words, if a student is accepted by Westminster, the chances are three out of four that the student will matriculate at WCC. Steven Kreinberg '76, Director of Admissions, states, "This (continued on page 8)
The Westminster Choir's West Coast Tour

by Ray Robinson

It took nearly thirty-four years, but the Westminster Choir finally made it back to the West Coast for a full-fledged concert tour for the first time since 1948! Unlike the previous tour, which covered the entire nation and made Pacific Coast appearances only in California, Oregon and Washington, this year's 26-day, 13,000-mile tour included concerts in Alaska, Utah and Arizona as well.

For this tour, Dr. Joseph Flummerfelt selected a program that included a cross-section of choral literature, equally appropriate for small town and metropolitan audiences. The program opened with the robust *Coronation Anthem* No. 4 by George Frederic Handel. A Renaissance group followed which included motets by Josquin des Pres and William Byrd and madrigals by Orlando di Lasso, Francis Pilkington and Pierre Passereau. The two centerpieces of the concert, one of which appeared before and the other after intermission, were the popular *Three Quartets* by Gioacchino Rossini and the delightful *Zigeunerlieder* of Johannes Brahms. It should be noted here that both works were magnificently accompanied by Glenn Parker at the piano. The program concluded with two pieces from the *Four Hungarian Folksongs* of Bela Bartok and selected folksongs and spirituals chosen from among those works which appear on the Choir's most recent recording.

The trip began at 5:30 a.m. on a cold (20-degree) January 15th as the Choir and its tour manager, Louis Weiner, boarded a bus for the ride to Newark International Airport. Even colder temperatures were ahead, however. When the singers left the plane at 11:00 p.m. (Alaska time), after the long flight to Seattle and Fairbanks, they were greeted with a crisp 40 degrees-below-zero (F.) evening!

Because of the size of Alaska (its land mass is larger than that of Texas), and a tight concert schedule (that placed the Choir in five cities in as many days), it was necessary to fly from concert to concert. In this relatively short period of time, the Choir traveled from Fairbanks in the north to Ketchikan on the tip of the southern panhandle. In between they sang in Anchorage, Kenai and Juneau. It was in Juneau that the choir was hosted by Allan MacKinnon '75, who handled the local arrangements and scheduled a master-class which Dr. Flummerfelt conducted on *Messiah*. A choral workshop was also given in Anchorage.

The time in Alaska, though short, gave the choir members the opportunity of getting to know the people of our 49th state as they stayed in homes throughout their five-day visit. And, the Alaskans got to know them as people and as the superb musical ensemble we are fortunate enough to hear all the time! At every concert they received a standing ovation. The audiences clamored for more ... and MORE. Dr. Flummerfelt tells me that we have an open invitation to return to what is probably the last true frontier of the United States.

The first concert back in the continental United States was presented in Spokane, Washington. This performance, held in the beautiful and acoustically-ideal Ferris High School, was the result of the interest and hard work of Leonard Martin '32, who had also served as sponsor during the 1948 tour, and Dr. Richard V. Evans, Chairman of the Division of Fine Arts at Whitworth College. Dr. Evans' contact with Westminster began in 1976 as a summer session participant in the Seminar for Music Administrators and continued during the fall semester of 1980-81 when he served as an intern in the President's Office. This concert was a highlight of the tour; a fine and enthusiastic audience, a beautiful hall, and an outstanding performance were the result.

The Choir and Dr. Flummerfelt experienced one significant disappointment in Washington, however. Snow, which had fallen all the day before and during the Spokane concert, had closed the Snoqualmie Pass in the Cascade range, making it impossible for the choir to reach Seattle in time for an afternoon concert at the University of Washington. The audience's disappointment was matched by that of the Choir.

Two performances in the state of Oregon followed; a sell-out on the campus of Western Oregon College in Monmouth was an outstanding concert. The following night the group traveled twenty miles south in the Willamette Valley to Corvallis, the home of Oregon State University, where the performance was given before an appreciative audience in spacious Gill Colliseum.

Then came the long drive across Oregon and Idaho, en route to Salt Lake City, Utah. Corvallis to Ontario, Oregon, the first day and then on to Salt Lake City the next. The two-day stay in Utah's capital city gave the students time for a visit to the regular Thursday evening rehearsal of the Mormon Tabernacle Choir.

The next concert was in southern Utah at St. George, where the Choir sang at Dixie College to critical acclaim. After three days in Utah, including a visit to Zion National Park, the Choir once again geared itself up for another long drive, this time across the vast desert areas of southern Utah and Nevada. In addition to the long days of travel, the concerts and master classes, the Choir spent time each day rehearsing the Schubert *Mass in A-flat* in preparation for this summer's Spoleto Festival in Italy. So it was fortuitous that at this point in the tour the bright lights of Las Vegas provided an interesting diversion. From here, California, with its colorful desert, snow-capped mountains and famous ocean beaches, was just a short distance away.

The California leg of the trip began in the small San Joaquin Valley town of Visalia. Following a concert at the College of the Sequoias, the group traveled down the coast to Oceanside, where it appeared before a full house at the First Presbyterian Church. In attendance at this concert were a number of prominent alumni, including Cecil Lapo '41 and his wife Bea, who had assisted as sponsors of the 1948 tour while in Akron, Ohio. Because Oceanside and El Cajon, the location of the concert the following evening, were in such close proximity, the Choir was able to spend two days in the scenic Pacific resort town of La Jolla. It was here that the singers enjoyed a short period of rest and relaxation prior to the final three concerts on the tour.

The return of the Choir to Occidental College was especially nostalgic to Westminster graduates in southern California because it was here that Dr. Williamson had held his successful summer sessions in the late 1930's. And, with the

(continued on page 6)

NOTES

1. On the 1956-57 world tour, the Choir made a week-long stop-over in California en route to the Orient. Concerts were given in Los Angeles, Fresno and Sacramento. It is of special interest to note that the 1956-57 Choir will celebrate its 25th Anniversary at Alumni Week this May.
An Historic Organ on Campus
by Barbara Owen '53

It occupies a rather dreary practice room in the new dorms, and to most of the students it's probably "just another practice organ." If you date back further that the new dorms, you'll remember it on the lower level of the "Ad Building" (Williamson Hall), and if you date way back, it was Carl Weinrich's new studio organ.

It was originally known as the "Praetorius organ," because its specification was of the type found in Praetorius's Syntagma Musicum, published in the early 17th century. In my day it was known as "the Baroque organ," and those of us who worshiped at the shrine of early music (we were a real minority then) used to fight over practice time on it.

In the light of subsequent developments, this 16-rank Aeolian-Skinner organ may now seem a bit anachronistic. It didn't have tracker action, flexible wind, or even casework. And while its specification was certainly iconoclastic for 1939, when it was installed, the scaling and voicing of the pipes did not particularly follow historic practices. Yet it had (and has) a clean, spare sound which did things for trio sonatas and contrapuntal music that no other organ on campus could do until fairly recent times. And it had that *rara avis*, a Krummhorn!

But is it a historic organ? Emphatically, yes. Without this organ and its more famous near-twin at Harvard's Busch-Reisinger Museum, built in 1937, the whole "organ reform" movement in the United States might have gotten off to a much slower start. Both organs had their genesis in a trip to Germany made in 1936 by Carl Weinrich, then the head of the WCC organ department, and G. Donald Harrison, tonal director of the Aeolian-Skinner firm. The purpose of the trip was to see and play some of the historic instruments there, particularly those by Schnitger and Silbermann, the great Baroque masters.

Harrison, on his return, proceeded to build what he termed an "experimental organ," and E. Power Biggs persuaded Harvard University to house it in the Museum, from whence it was subsequently heard by millions of Americans on Biggs' Sunday morning radio broadcasts during the 1940's and 1950's. The almost immediate success of this instrument encouraged Carl Weinrich to order a similar if slightly smaller organ for his studio at Westminster. Because of its long use as a teaching and practice instrument, it too has had incalculable influence.

Two other organs of the same type and size followed quickly from the Aeolian-Skinner works: one for Ernest White's studio at St. Mary the Virgin Church in New York, and one for the Music Shed at Tanglewood, the summer home of the Boston Symphony Orchestra.

Where are they all now? The Busch-Reisinger Organ was sold to Boston University in 1958 and although it is still "alive and well and living in situ, but has not been heard from for some time due to deterioration from the dampness in its essentially out-of-doors location.

And Carl Weinrich's studio organ? It is still "alive and well and living in Princeton." Well, perhaps not totally "well," since time and hard use have taken their toll mechanically, but it is currently in process of being pains-takingly restored by Mark Brombaugh of the organ faculty, and has been recommended for a special "Historic Organ" citation by the Organ Historical Society. It is the lone survivor of a very important episode in American organ building and playing, and it is good to know that this veteran of many pleasant practice hours is at least receiving the attention and recognition which it deserves.

Barbara Owen was the first president of the Organ Historical Society. From 1961 to '69 she was a voicer and tuner for the C.B. Fisk Co. and has been Dir. of Mus. for the First Religious Society of Newburyport MA since '63. In 1971 she went on a fellowship from the National Endowment for Humanities and is the author of *The Organ in New England*, published in 1979.

(continued on page 6)
Board of Trustees Adopts Planned Giving Program

In a meeting of the Board of Trustees, February 10, 1982, in Princeton, a resolution was adopted setting forth the policies and guidelines for establishment of a plan to assist people who want to make planned gifts to Westminster Choir College.

Planned gifts may be given through one of the following methods:

Bequests: Many people postpone making their wills until it is too late. In most states, if a person dies without a will, the state dictates how the person’s estate is to be settled.

For many years, caring friends have provided for Westminster Choir College through bequests in wills. Charitable bequests allow a person to control distribution of an estate and also provide substantial tax relief to the donor’s estate.

Gifts of Securities: Many donors will wish to make a gift of securities, stocks or bonds. If these items have appreciated in value since they were purchased, their worth on the day of delivery to Westminster Choir College is deductible from the donor’s adjusted gross income (within the amount specified by law) as a charitable contribution with no capital gains tax.

Gifts of Other Appreciated Property: These include real estate, art objects, book collections, jewelry, etc. A charitable income tax deduction is available to the donor.

Gifts with Life Income Provisions: There are several ways a donor, or donors, may make a planned, irrevocable gift to Westminster Choir College and receive income (at least 5% of the principal annually) during his and/or her lifetime. At the time of the donor’s (or survivor’s) death, the principal then becomes a part of Westminster Choir College assets for unrestricted or restricted use.

Charitable Remainder Unitrusts: Under this arrangement a donor may make a substantial gift to Westminster Choir College while retaining the income from the property for himself or for someone he designates. To create a charitable remainder unitrust, the donor irrevocably transfers to a trustee who will manage the fund and each year distribute to the income beneficiary a fixed percentage of the trust assets, valued annually. The donor will be entitled to a charitable income tax deduction in the year the trust is created for the actuarial value of the College’s remainder interest and will avoid any capital gains tax if the trust is funded with appreciated long-term securities. At the termination of the life income interest(s) the principal goes to Westminster Choir College.

Charitable Remainder Annuity Trusts: Similar to the unitrust, except that the trustee distributes a fixed dollar amount to the income beneficiary each year. The tax advantages to the donor are similar to those available under unitrusts.

Charitable Income Trusts: An individual whose annual income is substantially in excess of his or her needs may wish to create a charitable income trust. Under this arrangement, the donor transfers assets to a trustee who makes distributions (either a fixed percentage of the trust assets, valued annually, or a fixed dollar amount, minimum of 5%) each year to Westminster Choir College for a specified number of years, or during the life of the donor. At the end of the trust term, the principal is returned to the donor or transferred to other individuals chosen by the donor. This type of trust may provide the donor with substantial tax advantages.

Life Insurance Gifts: Gifts of life insurance have several advantages. For example, if Westminster Choir College is irrevocably named beneficiary of the policy, the cash surrender value of the policy at the time of the gift is deductible from your income tax in the year the gift is made. In addition, future premium payments are also deductible. At the time of death, proceeds are paid to Westminster Choir College without delay and are not subject to estate taxes.

Pooled Income Fund: The pooled income fund is another form of charitable remainder trust, although it functions somewhat like a mutual fund. Gifts from many donors are pooled by the trustee (usually a bank) and invested. By law, all of the net income from the fund must be paid to beneficiaries on the basis of the number of income units each owns (a figure, in turn, that is based on the size of their gift in relation to the size of the entire fund). Upon the death of the donor...
Joseph Flummerfelt relaxes between concerts — on the California Coast.

Presently we have three interns in the Bay Area. David Erwin '81 is working with Bill '71 and Mary J. (Renneckar) Mathis '72 at Menlo Park Presbyterian Church. The Sunday I observed, Bill and Mary J. sang in the choir and David was completely and competently in charge. Kemp Smeal '81 has recently begun his internship with Charlie Frost '73 at Community Presbyterian Church in Danville. President Robinson, who had been with the Choir in the Northwest flew down to the Bay Area which happens to be his and Ruth’s home, and attended a Sunday service in Danville. He not only observed Kemp’s work, but also presented the church with a plaque and thanked the congregation for its generous gift to the Choir College. Our third intern, Mark Anderson '84, is in Princeton now but will be working with Claire Campbell at the First United Presbyterian Church of Los Gatos this summer as he did last year.

A musical highlight of the weekend was a Handbell Workshop and Concert conducted by Don Allured and hosted by Lance Vining '71 at The First Presbyterian Church of San Mateo. It was a wonderful example of what musical results can be achieved when a true professional, and in this case a leader in his field, works with a group of dedicated volunteers. My personal congratulations to Don and to Lance. Also, I realize that this is just one example of the many worship and learning experiences you people are providing for your musicians all over the country.

On Monday evening those mentioned above plus several others gathered at an alumni meeting at Menlo Park Presbyterian. This one was especially fun for me because, as a member of the class of '71, I was a part of the stories exchanged and could answer most of the “what ever happened to...” questions. Another nice thing about that evening was that Lance Vining brought two of his students. They certainly enjoyed the slide presentation and got caught up in the spirit and fellowship of those present. After the meeting, the questions started and they just couldn’t get enough. I encourage more of you to bring students to meetings. Alumni are the best possible spokesmen for the College.

After finishing more church business I went to San Diego where I was able to hear and enjoy the Westminster Choir twice. Our San Diego area alumni meeting was held at the First Presbyterian Church in Oceanside preceding the concert. Bill Atkinson, not an official alumnus although many assume he is because he’s such a good friend of the Choir College, made the arrangements for us. Perhaps the newest Westminster residents in the area are Cecil Lapo '41 and his wife, Bee, who want you all to know how much they are enjoying their retirement and again how very special Westminster made them feel on the occasion of their 50th wedding anniversary last year.

On February 4 Westminster Choir sang in the East County Performing Arts Center in El Cajon. Carol Cunningham, another good friend of the College, and Virginia Lingren '44 prepared a lovely reception for the Choir and members of the Performing Arts board at the First Presbyterian Church. Virginia is one of our ambitious alumni who is trying to make development contacts for Westminster. It would be a great help to us if more of you could do the same. If you know of individuals or organizations who might be interested in supporting the work that we do, please identify them to Ray Robinson or Walter Eichenberger, Vice-President for Development. Perhaps the best place to start is with your own churches.

My last day on the West Coast was spent at Occidental College in Los Angeles, a school whose rich choral tradition is due in great measure to the work of Howard Swan. Here’s an interesting fact that was new to me. When Occidental’s beautiful concert facility, Thorne Hall, was built in 1948, Westminster Choir was the first choir to perform there. The most recent Westminster Choir performance in Thorne Hall on February 5 was a tremendous success.

The alumni who came to Occidental had a whole afternoon and evening of activities. In the afternoon Dr. Flummerfelt conducted a workshop sponsored by the L.A. Choral Conductors’ Guild. This gave alumni an opportunity to see him develop sound and style in a rehearsal, in this case with the Occidental Glee Club. After the workshop the Choir, alumni and members of the Guild had dinner on campus. Tom Somerville, conductor of the Glee Club, and Claire (Williamson) Collings '52 set up the dinner and meeting for us. After the Choir left to change and warm-up, not only did the alumni stay but so did a few members of the Conductors’ Guild. One aspect of this situation which is bound to be the case in a city as spread out as L.A. is that many of the alumni were meeting each other for the first time. I hope that the result is an even stronger bond among the Westminster “family” in Southern California.

With all the people I saw and places I visited I know that I just scratched the surface of the Westminster influence in California. At last count there were 168 of you in the state. Next time I’ll meet more of you; and believe me, the next time will be soon! Considering winter in flat New Jersey, I could easily adapt. Thank you to all who ordered such great weather!

After spending just a few days at home barely making a dent in your mail, I flew down to Roanoke, Virginia, on Feb. 12 for a dinner/meeting at the home of Robert and Frances (Tice) '45 Claytor. I arrived early in the day and Richard Cummins '58 gave me a church tour of Roanoke. I was surprised at the number of full time Music Ministries in the city, several of which involve Westminster alumni. Later Eula (Transou) Ligon '32, Helen (Ferguson) Robertson '50, Richard and Rita (Padilla) Cummins '58 and I had a lovely luncheon/ pre-alumni meeting. With the five of us representing four decades of the College, the discussion was quite lively and fun.

Ray and Ruth Robinson, and their youngest son, Jeff, took a long weekend.
and drove down to Roanoke. Approximately 35 alumni joined us at the Claytors for an elegant evening. It was fabulous: people traveled great distances to attend despite the threat of snow. The range of alumni spanned 50 years of our heritage — an original Daytonite, Eula Ligon, and a member of our most recent graduating class, Daryl Dymond '81.

We are especially appreciative of the kindness and generosity of Bob and Frances for opening up their home to so many.

The Robinsons went on to Mechanicsville to meet with Richmond area alumni as I had to head home, David McCormick '49 and Jean (Browne) Turner '49 organized a pot-luck dinner which was held in Jean's home. Dr. Robinson commented on the particular warmth and caring of this group of people. He said that they talked for hours and that questions could have gone on all night. I can't tell you how important it is for us to know of your cares and concerns and to feel your support for what we are trying to accomplish in Princeton.

To those who come out to meetings and especially to those of you who work so hard to arrange things for us we depend on you and we thank you. It's such a privilege to serve in this office.

Let us know what Westminster can do to help you.

**Part time job opportunity at W.C.C.**

—Assistant to the Director of Alumni and Career Services / work primarily in the area of placement / position open July 1, 1982 / call or write by April 1, (609) 921-3200, 3201. Affirmative Action / Equal Opportunity Employer.

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**OPEN INVITATION**

If your class is not having a reunion this year, please consider joining the class of '72 in their celebration on May 8th. The party, held in the beautiful Talbot Library Foyer, will include a sumptuous banquet with champagne and a live after-dinner entertainment entitled “Marching Sideways: American life from The Great War to the 30's as seen in popular song.”

Price: Adults, $17.50, children $8.75, toddlers sharing your plate free. For tickets or further information, contact Patsy-Jo Ingalls, 444 E. 82nd St., NYC 10028, 212-988-4851. Checks should be payable to ANDERSON, INGALLS & MILLER LTD.

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**ROBINSON (continued from page 2)**

exception of a one-concert stop-over in October, 1956, while the Choir was on the way around the world, this concert at Occidental College marked its only appearance in the Los Angeles area between 1948 and 1982. In fact, this performance at Thorne Hall returned the Choir to the site of another historic event: the Westminster Choir was the first to perform a choral concert in Thorne Hall shortly after its opening in 1948. Among the alumni in attendance at Occidental College was Ola (Luginbuhl) Moser '31, a member of the choir that made the first European tour in 1929.

The Final segment of the tour took the Choir to Arizona where it presented concerts in Phoenix and Cottonwood. An unusual feature of the Phoenix performance was that it was shared with the Phoenix Symphony and featured an abbreviated program that included the Rossini Three Quartets, The Ziegenfiedler, the Bartok Folk Songs and other folksongs and spirituals.

Although weary from the long, three and one-half week trip, Dr. Flummerfelt and the Choir returned to the Princeton winter on February 8th confident that they had represented the College well and in the process scored impressive musical triumphs during a tour that had taken them some 13,000 miles and included 17 concerts. Bravo!

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**LOST (continued from page 3)**

Lynn E. Halpern '79
Carol Ann Yeager '79
Gail Janice Evans '81
Mrs. Janes Connolley (Barbara Tirrell) '76
The Rev. Vincent Watson '39
Robert M. Read II '65
Lee Bulkley '63
Lucretia Anne Statile '77
Donald L. Proffit '70
Mrs. Mary Pierce Mitchell '46

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**REVIEWS FROM WESTMINSTER CHOIR’S WESTERN TOUR**

... "Last Friday's Westminster Choir Concert was one of the greatest choral experiences I can remember. Watching Joseph Flummerfelt, the conductor of the Westminster Choir, was like seeing the music itself. The choir's diction and intonation were almost flawless.... The choir was a major success from beginning to end — an intense line of music and sound that provided an artistic unity. This was augmented by the incredible precision of the group which at times sounded like one voice — a difficult technical feat."

Mike Malouf, *The Occidental*...

... "I learned a little trick when I was singing that I believe will help you to better appreciate the sound of a choir... close your eyes. You will find that once your sight is taken away, you will be able to concentrate more on listening. I did exactly that on Friday night, and what I heard can only be described as pure bliss.

‘From the very outset the choir captivated the audience with Handel's "Coronation Anthem No. 4." Here your eyes should have been opened because this is one of those choirs that get really excited about what they do. The three movements of the anthem were not only flawlessly performed, but the expressive faces of the choir members showed their excitement for the work."

Ben Lass, *The Utah Statesman*

"Tiny Westminster Choir College in Princeton, N.J., surely must be proud to send its ambassadors of sound across the continents each year. Fortunately, their itinerary included Alaska on the 13,000-mile concert tour.... The intensity of the choir's performance could only be matched by the intensity its members must have exhibited during their preparation to be able to produce a program of such excellence.... The singers' clean, crisp pronunciation of the words, making each sound distinct, added to the audience's enjoyment..... Those who enjoyed the concert must surely join in shouting 'Bravo!' and wish that the choir includes the Kenai Peninsula in its next tour."

Than Curry, *Peninsula Clarion*

... "It was quality with a capital Q from beginning to end when the Westminster Choir performed at Mingus Auditorium under the auspices of the Verde Valley Concert Association.... Under the direction of Joseph Flummerfelt, with Glenn Parker as accompanist, the forty voices melded as one glorious sound. It was more than being well trained that brought to life the beautiful choral works they presented; it was their love of singing that was evident with each piece.... A word of appreciation for the accompanist, Mr. Parker. In view of many of the musicians in the audience, he is the finest to be heard in many a moon."

Red Rock News..."Flummerfelt did not emphasize the use of traditional beat patterns, but rather used his hands to control and add substance to every nuance. Watching him work was like watching an artist add the final subtle textures to a land-
Ley Music Educators at their convention in Atlan-
ton every bit of knowledge and support that Dr.
orchestral works based on great hymn tunes - by
When he told her that she replied that she “relied
Gwynn (Moose) Cornell '56 was spectacular!
organized a string quartet to play for weddings
when her husband preaches. She says “bravo” for
gram with the Cornell Glee Club for a special
Bach, Vaughan Williams, Weber and Brahms.
accomplish!
accomplishment of religious arts which will take place in March. The
work for a future concert engagement may con-
and a member of the adult choir at the Second
Princeton, conducted by Joe Kovacs '61, and has
William Zimmerman rejoined the faculty of
“Sonatina for solo hammered dul-
and a member of the adult choir at the Second
Reformed church of Pella, Iowa; where her hus-
Christopher, 7; and Willie, 10. . .Carolyln (Woodard) added “H usted” to her name on Jan 2,
John is Min. of mus. and Evangelism at South-
John Brobston and his wife, Sara, 
Bob Amrstrong and his wife, Becky, 
Bob Armstrong and his wife, Becky, 
Mary (Michael) Jones and husband, 
Carol Ann (Little) Dykestra '76 were in attend-
tive music, K-6 and special education in the Perth
the Dunlaps live at: 551 Pearl St. #408, 
Bob Rooks performed in the original
Appalachian Opera Co. and is auditioning for
William Zimmermann rejoined the faculty of the 
Termanhauser, 
Gwynn '56 was specialized. When he told her that she replied that she “relied
St. Louis where he will start in Sept. He and his wife, Sharon, announce the birth of their first child, Sarah Catherine, born Oct. 15, 
Roger who is now Or/Cm at First Meth. Ch. in
William Hagelin for a special project at the 
IN. David is studying organ with Robert Rayfield 
Jim Heard (MM) was selected as “New
in the doctoral program. He has been recitalizing 
Carolyn (Woodard) added “H usted” to her name on Jan 2,
least of his students who has won an important award... 
Susan Denninger was married to Thomas 
from Vocal performance and pedagogy at the 
David Arpin received his B.S. from the 
Anchorage News
The Choir which she heard at Mars Hill. The Tal-
incorporating the Handel and the Mozart Requiem. 
Brian Flanagan is a member of the adult choir at the 
David Browne has been appointed Min. of 
Carol Ann (Little) Dykestra '76 were in attend-
Bob Armstrong and his wife, Becky, 
Mark Lawlor is serving as chapel organist at 
W.C.C. grads are now serving in all three chapels at “The Point”. . .Jack Davis '47 at the Cadet 
Barbara Price Sandoz reports that the high-
one of the adult and junior choirs. For
Mark Lawlor is serving as chapel organist at 
David is studying organ with Robert Rayfield 
David was appointed Min. of Mus. of the Central Pres. Ch. of Lafayette 
Announce the birth of their first child, Sarah Kateyyn.
Carl G. (Woodard) added “H usted” to her name on Jan 2,
DEGREE RECIPIENTS OF 1981: Where did they go?

Westminster Choir College Placement Report from the Office of Career Services

Dennis John Apple (MM) ... organist, First Presbyterian Church, Hillsburg, NJ; doing free-lance music conducting and teaching piano privately.

Sarah Batchelor ... organist/choir director, Carmel Presbyterian Church, Carmel, NY.

Laurie Meunier (MM) ... organist/choir director, First Presbyterian Church, Jamesburg, NJ; teaching piano privately.

Linda Corcoran (MM) ... singing with New York Public Schools, Cedar Grove, NJ; teaching piano and organ privately.

Diana Dallman (MM) ... studying viola di gamba at Westminster Choir College.

Kenrick Mervine (MM) ... music therapy, New Jersey Neuro Psychiatric Institution.

Patricia Buchholz ... announcing at the Sandy Cove Bible Conference in North East, MD.

Elizabeth Stevenson ... organist/choir director, St. Peter's Episcopal Church, Delran, NJ; teaching piano and voice privately.

Loretta Brown ... organist, Cranbury United Methodist Church, Cranbury, NJ; training to be an estate appraiser.

Linda Cocorcan (MM) ... singing with New York Choral Society, music director St. Cecilia Church, Iselin, NJ; teaching piano and organ privately.

Judy Miller ... teaching piano, American Boy Choir.

Mary Ziegler (MM) ... organist/choir director, First Presbyterian Church, Danville, CA with Charles D. Frost '73.

Vincent Crist (MM) ... professor of music, Montreat College, Montreat, NC; organist/choir director, First Presbyterian Church, Pembroke, PA.

Elizabeth Stevenson ... organist/choir director, St. Paul's Episcopal Church, Richmond, VA; organ builder, Andover Organ Co.; New England Rep and Consultant, Childrens' Home and School, Princeton, NJ.

Mary Ziegler (MM) ... organist/choir director, Westminster Presbyterian Church, Utica, NY.

Karen Knipe ... organist, Trinity Lutheran Church, Reading, PA.

Lynn Koch (MM) ... elementary school music teacher, Trenton, NJ; doing free-lance music arranging.

Virginia (Carroll) Koegel ... organist/choir director, Westminster Presbyterian Church, Menlo Park, CA; teaching piano and organ privately.

Caroline Engler (MM) ... organist, Westminster Presbyter Church, Menlo Park, CA.

David Erwin ... music intern at the Menlo Park Presbyterian Church, Hillsborough, NJ; waiter at Dean's Restaurant, Verona, NJ.

Lynne WILLIAMS ... organist, First Presbyterian Church, Pembroke, PA.

Karen Knipe ... organist, Trinity Lutheran Church, Reading, PA.

Linda (Calwell) Lockart ... director of youth choir, Stanton Reformed Church, Stanton, NJ; teaching piano and organ privately.

Dolores Malish ... accompanist, Princeton Ballet Society and South Brunswick Chorus, Princeton, NJ.

Andrew Himmelstein ... organist/choir director, Westminster Presbyterian Church, Menlo Park, CA.

Glenn Parker (MM) ... head of opera workshop, Westminster Choir College; accompanist for The Westminster Choir.

Nancy Rawlins (MM) ... organist, Sacred Heart Roman Catholic Church, Brooklyn, NJ; doing free-lance work as a tenor soloist in the New Jersey and New York area.

Susan (Gordon) Johnson (MM) ... director of music, Tenafly (Group Home for Autistic Children), Princeton, NJ.

William Iiams ... trainee with Columbia Artists Management, New York City, singing with Gilbert & Sullivan Players in New York.

Trenton; doing free-lance music arranging.

Peter Gillis ... graduate studies in voice performance, Indiana University.

Nancy Rawlins (MM) ... organist, Sacred Heart Roman Catholic Church, Brooklyn, NJ; doing free-lance work as a tenor soloist in the New Jersey and New York area.

Janice Tedders ... continued studies in piano with Harold Zahracke, NJ.

Forrest Henderson ... no report at this time

Jenny Kelly ... no report at this time

Aniya Koch ... organist/choir director, Westminster Presbyterian Church, Menlo Park, CA.

William Klimas (MM) ... organist/choir director, First Presbyterian Church, Pembroke, PA; teaching piano and voice privately.

C. Robert Miller ... organist, First Presbyterian Church, Pembroke, PA.

Shelley Crooke ... substitute teacher, Cedar Grove Public Schools, Cedar Grove, NJ; directs youth choir at Cedar Grove Community Church; teaching piano privately.

Laurie Meunier (MM) ... minister of music with husband, Temple Emanuel-EL, Edison, NJ.

Karen Shafer ... teacher at the Camden County Childrens' Fresh Air Home, Wildwood, NJ.

Elizabeth Stevenson ... organist/choir director, St. Peter's Episcopal Church, Bedford, MA; organ builder, Andover Organ Co.; New England Rep and Consultant, Malmark Handbell Co.; director, Tynghorst Dunstable Chorale.

Paul Sulyok ... elementary vocal and instrumental music teacher, South Brunswick School District; teaching piano privately; completed 7th year of activities director at the Camden County Childrens' Fresh Air Home, Wildwood, NJ.

Jeffrey Martin ... no report at this time

Kemp Smeal ... church music intern, Community Presbyterian Church, Danville, CA with Charles D. Frost '73.

Forrest Henderson ... no report at this time

Lynne Baker ... substitute teaching (general and music), choir director and member of choir, Carnegie Mellon University, Pittsburgh, PA; teaching piano and voice privately.

Sarah Batchelor ... organist/choir director, Carmel Presbyterian Church, Carmel, NY.

Laurie Meunier (MM) ... minister of music with husband, Temple Emanuel-EL, Edison, NJ.