"In looking back over the last 40-plus years," said Helen Kemp '41, "The things which were most successful were things that I never expected to do. Any success I have had has stemmed from my love of singing, inspired as a student by LoRean Hodapp. I know, too, I love to teach."

Helen has never lost her wide-eyed expectation and enthusiasm for life. Creative activity of any kind is fun — from raising flowers and baking bread to teaching and conducting a large festival with hundreds of voices. But above all to Helen and John Kemp and their five children, music is an essential, vital and integral part of their lives.

Next fall, the Kemps will be stepping out of their Westminster roles as Head of the church music department and Professor of Voice and child voice specialist to go back to Oklahoma City where from 1949 to '68 they ran a most successful music ministry in the First Presbyterian Church. John will again be minister of music of the church, working with organist Sam Hutchison '75. Helen plans to spend her time writing and presenting workshops.

It is time to recall musical memories and Kemp keepsakes while looking forward to new endeavors. John and Helen will be carrying out the practices that they have recommended to students for 11 years, on a full-time basis.

This coming May will be a banner month for the Kemps... During Alumni Week on May 7th, Helen will be conducting a Children's Choir Service in Princeton University Chapel — the first she has done in Princeton. On Sunday night, May 8th, the "Kemp Carolers" will sing and on May 29th, the Kemps celebrate their personal love affair — 41 years of togetherness which began with their marriage in Bristol Chapel!

The Kemp Carolers concert will mark the 20th anniversary of the family's year in Holland, when they unexpectedly found themselves America's answer to the Trapp Family Singers. All five children will return to Princeton with husbands, wives and offspring. Julie (Kemp) Rothfuss '66 and husband, Guy Rothfuss, (who attended Westminster for several years) will come from Germany. The Rothfusses are both key soloists with the Osnabrück Opera Co. in North Germany near Hannover and are parents of three lively children. John Kemp (the younger), who spent two years at the Choir College and his wife Mary (Poynter) Kemp '69, live in nearby Trenton with their two children, and will participate in alumni activities. Mary is director of music at the Stuart Country Day School in Princeton and John, after getting his architectural degree at
The Westminster Abbey Service for Erik Routley

by Ray Robinson

I felt the same way in the fall at the service in Bristol Chapel. It seemed as if it was much too short. It could have gone on forever; the beautiful music, the vital hymn singing, and the address which so appropriately reminded us what Erik Routley had really meant to us. As in Princeton in October the friends, students and admirers gathered on February 8, 1983 to pay tribute in London to a man whose life really did make a difference in the way the Church and church music was viewed on both sides of the Atlantic. And whereas in the fall the setting was the simple Colonial style chapel of Westminster Choir College, this "Service of Thanksgiving for the Life and Work of Erik Routley" took place in the magnificent Gothic royal seat of the Church of England, Westminster Abbey.

The abbey service was a celebration in the grand British style. No stone was left unturned as the Reverend Alan Luff, Precentor at the Abbey and Secretary of the Hymn Society of Great Britain and Ireland, and Patrick Routley put together a service that left no doubt that this was a victorious Christian occasion. The organ, the brass, the procession, and the Choir of Charterhouse, led by William Llewelyn, provided just the right touch, what everyone anticipated, expected and needed at a service of thanksgiving dedicated to the glory of God and to the memory of Erik Routley.

The service itself included a great deal of music of Erik Routley, but the music before and after the service was limited to one composer, Johann Sebastian Bach. Organist Geoffrey Morgan played three preludes before the service (Herz Jesu Christ, dich zu uns wend, O Mensch, bewein' dein' Sünden gross, Vor deinen Thron tret' ich allhier) and the Prelude and Fugue in B Minor afterward.

Following the Procession, which included all the participants and the Dean of the Cathedral, the Reverend Edward Frederick Carpenter, the Choir sang the Introit to the tune AUGUSTINE (Erik Routley, 1964), "Let all the world in ev'ry corner sing, My God and King!" accompanied by brass and organ. The Bidding Prayer, read by the Reverend Alan Luff, was followed immediately by the Genevan Psalter Hymn Rendez a Dieu (1562) sung by the congregation to a text by Erik Routley based on Psalm 98, "New songs of celebration render to him who has great wonders done" (1972).

The scripture passages were read by the Rt. Reverend John Bickersteth, Bishop of Bath and Wells, Chairman of the Royal School of Church Music Council (2 Chronicles 29:20, 25-20) and Dr. Ray Robinson, President of Westminster Choir College (2 Corinthians 4:13-5:5). Between the readings the Choir sang a version of Psalm 1 ("Happy is he who walks in God's wise way") to a Thailand Traditional Melody, paraphrased and harmonized by Erik Routley in Cantate Domino (1974, 1980). After the New Testament reading, the Isaac Watts hymn "Give me the wings of faith to rise" was sung by the congregation to the tune SAN ROCCO by Derek Williams (b. 1945).

The Address, given by the Reverend Professor B. G. Caird D. D., Dean Ireland’s Professor Exegesis of Holy Scripture at Oxford University, stressed both the obvious and the subtle characteristics of Erik Routley. He spoke of Dr. Routley’s vitality, memory and wit, but he also emphasized the deeper qualities of the man. These he attributed to the Puritan tradition in which Erik Routley felt increasingly at home. Veneration of the past was one of these characteristics, and "precisely because he himself moved with freedom through the treasure house of the past, he was an enthusiast for new hymns and music; and he gave unstinting support and encouragement to aspiring authors and composers." 1

Other qualities cited by Professor Caird were Dr. Routley’s insistence on high standards and his love of the common life and worship of the people of God. “To him the service of God, whether in churchmanship or in music, was far too important to be left in the hands of professionals.” 2 The secret of Erik Routley’s ebullient self-confidence, without the detraction of self-importance, was expressed in a letter to the hymn writer, Brian Wren, in which Erik Routley gave his own recipe for a good modern hymn: “The great glory of God and the contemporary need of man need to be made to collide in modern verse, just as they collided in people like George Herbert — only there the need was not social but personal.” 3

The Routley hymn Praise, sung to the tune SHERIDAN (1976), followed the Address and prepared the congregation for the Prayer of Thanksgiving, which was led by one of Erik Routley’s oldest and closest friends, the Reverend Caryl Micklem, Minister of St. Columba’s United Reformed Church, Oxford, and a member of the Royal School of Church Music Council. Dr. Donald Sykes, Principal of Mansfield College, Oxford, gave the Prayer of Intercession. Between the prayers the Choir sang the Prayer Canticle (1969), contributed by Erik Routley to New Songs for the Church (1969), with a text adaptation from Romans 8:26 and Luke 11:9-10 by Alan Luff.

The Dean of the Cathedral gave the Blessing, which was preceded by the singing of the hymn which Erik Routley called "perhaps the finest of all hymns," one in which “Thomas Kelley has here comprehended the whole Gospel...and the mysterious mercy by which we may lay hold on it.” 4 Accompanied by brass, organ and timpani, and complete with descant, this hymn provided a fitting expression for those who came from near and far to celebrate the life and work of Erik Routley (1917-1982) with this Service of Thanksgiving in Westminster Abbey.

NOTES
2. Ibid.
3. Ibid.

ALUMNI WEEK UPDATE
May 6 - 9

There are a couple of changes from the schedule printed in the January/February Newsletter:
Saturday, May 7
10:30 AM — Handbell Concert, WCC Concert Choir
Sunday, May 8
2:00 — Alumni Choir Concert
Please make your Alumni Week reservations soon. The Alumni Council has prepared a particularly fine schedule this year. Highlights include a concert by Westminster Choir and a Children’s Choir Service conducted by Helen Hubbert Kemp ‘41. We hope to see you in Princeton May 6-9.
ERIK ROUTLEY (1917-1982)

This address was given by The Reverend Professor G.B. Caird in Westminster Abbey, London, on February 8, 1983 during the Service of Thanksgiving to the memory of Erik Routley.

“The whole world,” said Pericles, “is the memorial of famous men.” Wherever hymns and psalms and anthems continue to be sung to the glory of God, Erik Routley will have his memorial. Future generations will know him as a composer, as writer of authoritative books, as the expert whose wisdom and encyclopaedic knowledge were consulted by the editors of many hymn-books. But knowing that, how little will they know of the man who brought light and laughter into our lives, as well as wisdom! How little will they know of his astonishing mixture of rigour and charm, of joie de vivre and seriousness, of high standards and the common touch, of attention to detail and universality of vision, of profoundity and joy! How little will they know of the warm-hearted friend, or of the family man, blissfully happy and secure in his marriage, with an intense pride in his family, however hard and unsuccessfully he might try to conceal it!

There were three characteristics of Erik which struck everyone, even on a superficial acquaintance: his vitality, his memory and his wit. His vitality was prodigious. What most people think of as his life-work was done in the cracks of his time. Only in the last eight years was he professionally engaged in music. He spent twenty-one years in the pastoral ministry, including one exacting year as President of the Congregational Church. He was, to be sure, Director of Music for eleven years at Mansfield College, but he was at the same time Lecturer in Church History, Chaplain and Librarian. Yet he found time to write thirty-seven books, to edit the Bulletin of the Hymn Society for twenty-seven years, to lecture far and wide on church music, and to compose. In private and in public he remained vivdly, colourfully alive. We gave up saying, “Erik was on form today,” because it became platitudinous. Yet beneath all this energy there was a centre of tranquility. He was never a Tiger; you never felt you were being bounced.

His memory was almost freakish. He remembered the telephone numbers of every house we ever lived in, long after I had forgotten them. On a visit to Montreal he left his gloves in a taxi, but we had no difficulty in recovering them for him, because he remembered the number of the taxi. He knew not only the number of every hymn in all the hymn-books in common use, but also the tune that each hymn was set to, the key, and whether the harmonies had been altered. But this remarkable facility was always subordinated to a more remarkable ability to see things in their wholeness. Early in my friendship with Erik and Peter Scott, whose sister he was to marry, they explained to me that, if they both learnt three-quarters of a piece of music, Peter would stop three-quarters of the way through, whereas Erik would play the whole piece and leave out a quarter of the notes. I have no doubt that this phenomenon is familiar enough to musicians. But Erik was able to apply his combination of memory and panoramic grasp to the whole range of hymnody. Already when I first knew him, he had a huge loose-leaf folio folder containing all the hymns and tunes that he then thought fit for public worship; and the seeds there planted bore a rich harvest throughout his career, not least in the great trilogy of books on hymnody published in the last three years of his life.

He had that wit which can encapsulate an idea in a telling phrase. Could we ever forget his description of a congregation which had surrendered to the self-indulgence of nineteenth century chromatic harmonies as being “in a state of hymn-singing”? Yet his wit was never unkind. His barbed arrows stuck in the mind without ever causing a wound. He never used an epigram to silence opposition. I suspect that the reason was that he never thought of anyone as the opposition. Certainly he was the lifelong enemy of banality and bombast, of pretentiousness and shoddy craftsmanship. But whenever he talked with you about the things he loved, he assumed that you were on his side. Because he expected the best of everyone, he usually got it. We may admire, though we can hardly like, those whose efficiency, industry and goodness are a silent criticism of our own inadequacy. But how we love those, blessed of the Lord, who bring out a best we did not even know we had in us!

The vitality, the memory, the wit lay all on the surface. There were deeper qualities which Erik owed in large part, I believe, to the Puritan tradition in which he felt increasingly at home. It was from our Puritan fathers that he learnt the true veneration of the past. For the great men and women of the past did not live in the past; they lived in the present with their eyes on God’s future. Nobody, then, can do justice to the heritage they have bequeathed us without being to some degree a rebel against the tyranny of the past. We cannot satisfy God by offering to him the obedience of our fathers. The God who makes all things new must be worshipped with a new song. Precisely because he himself moved with freedom through the treasure house of the past, Erik was an enthusiast for new hymns and music; and he gave unstinting support and encouragement to aspiring authors and composers. He was a total stranger to that mediocrity which is niggardly of praise.

Puritan that he was, Erik, like David, refused to offer to God a sacrifice that cost him nothing. But there was one thing that mattered to him even more than high standards — the common life and worship of the people of God. To him the service of God, whether in churchmanship or in music, was far too important to be left in the hands of professionals. There is a passage in 2 Corinthians where Paul, attempting to raise money for the impoverished church in Jerusalem, argues that a thank-offering to God that gives others cause to be thankful multiplies itself and “overflows in a flood of thanksgiving to God.” It was Erik’s most distinctive gift to be in this sense a liturgical fund-raiser: so to tend the flame on his own altar that it might kindle an answering flame in the hearts of others and grow into a blaze of thanksgiving.

(continued on page 7)
Princeton University, works in business for himself as an architect/builder, keeping up his music as actively as possible. Mike Kemp '68 and his wife, Janice, and their three children will leave their very active music program in the First Presbyterian Church in Arlington, Texas, to spend a week in Princeton. Margaret (Peggy Kemp) Miller, who also attended Westminster and was a member of Westminster Choir in '70-'71 will come with her husband Benjamin, and their three children from California where Ben is an engineer for a health spa and Peggy is an entertainer in several restaurants in the spa as well as being a teacher. Kathy (Kemp) Ridl and her new husband, Jim, are both graduates of the University of Colorado at Denver. Jim is a jazz pianist who may well hit the "big-time" according to his mother-in-law. Kathy is a contracting entertainer for Elysium Productions as a bassist and singer. She attended Westminster for 1 1/2 years. At the concert on May 8th the Kemp Carolers will perform The Family Choir, a comic opera written for them by the late Warren Martin '36 in 1968 as well as some of the repertoire from the 1962-63 European year, "Operation Windmill."

They accepted their first "kerkconcerten" in the Hague and surrounding communities in order to be better acquainted with the Dutch church musicians. To their utter amazement their first concert was reviewed by six newspapers and mother and father Kemp were concerned because they did not feel that their performance was polished enough for critical acclaim. In a newsletter to friends and the church in Oklahoma City Helen wrote: "Our bright red vestments" (which they had taken with them along with three cellos, 2 violas, a flute and an autoharp) made the first special impression. People liked them — especially on the two little girls! Vestments are not used here for church choirs. Five of the critiques surprised us with enthusiastic praise and their good wishes for the remainder of our Euro-
reported: "The language of music is international. Helen Kemp's gestures say almost everything. What we can't understand from Helen's words we understand from her eyes and gestures... she shares her philosophy of life — music is an experience to the entire personality, body, mind, spirit, voice... all children ought to learn to sing... church music can be exciting, rhythmical and beautiful, but never boring and uninteresting..."

Helen presented two workshops in Sweden: the first in Östersund, a small town above Stockholm on Sweden's east coast and the 2nd, in Falun in the Dalarna region — home of the Swedish red horses and famous copper mines. Both workshops were under the auspices of the SKSö, Lutheran church/state-sponsored schools for continuing education and were for choir directors as well as participating children. During her stay she made videotapes on remedial vocal techniques; rehearsal techniques with a presentation of materials; finishing process of a song; and children's choirs in worship.

Helen found the Swedish people "delightful, talented, gently reserved, fun-loving (but not boisterious), warm and loving." Parties abounded during her stay, and the weather cooperated by being warm and beautiful. During her teaching in Falun, Helen made a "ritual of red hearts," substituting a homemade heart of construction paper every time the word "love" appeared in the songs she was teaching. On the final day in a morning service (at which children participated for the first time) in the beautifully-decorated Krystine Kyrka, a heart for each child was fastened on to a harpsichord in the chancel with a ring of masking tape. To the delight of the children and before the singing of Natalie Sleeth's "Go Now In Peace," Helen fastened a heart on each child. At Christmas, many heart-decorated yuletide greetings arrived at the Kemp home — reminders of Helen's Swedish love affair! This experience will be repeated next summer, adding American students to the program under the leadership of John Kemp and Westminster's church music department. So far 24 have been interested in going.

The idea of the upcoming Westminster Choir College children's choir festival entitled: "A Festival of Singing Children" on May 7th took off like a rocket and is still climbing! According to J. Jay Smith '77, registrar for the festival: "After we hit 2,000, I stopped counting."

Because of the physical space restrictions of the University Chapel only 45 choirs (with 750 participants) could be accepted for the festival. Directors meetings have been held and Helen Kemp has been through the music with the directors of the various choirs. Several commissioned works are off the press and the order of service for the festival was written and finished by Erik Routley shortly before he died. Glenn Miller '77 is the organizer of the festival committee.

The purpose of the festival as outlined by Helen Kemp is:

To point up Westminster Choir College's interest in, support of, and preparation toward choral education of all children — not just a selected few.

Childhood is too early for super-selection if interest is to be created in a total musical environment which encourages participation and develops a high level of amateur music-making.

To point up a vital part of the college's choral obligation — the training of excellent teachers to work with children in our schools and churches.

To honor the efforts of church musicians who are training children in music, education, and worship.

To provide a musical, spiritual, and esthetic experience for children — a crusade for "seedling" choristers.

The Kemp love affair continues — a 41-year saga of mutual objectives, of raising five children and loving 11 grandchildren but not disdaining from using "Dutch uncle" disciplinary tactics when necessary!). From the family the love affair grew to include their own choirs, the church, Westminster students and thousands of workshoppers. Retire? No time! Helen's original idea was to slow down a bit and teach half-time at the Choir College next year, but new and exciting opportunities for both Kems keep presenting themselves.

And there is not doubt in anyone's mind that they will be equal to the challenge!
THE S’WONDERFUL SINGERS

(This is a review from New Bern, NC, a stop on the Westminster Singer’s Tour)

Monday night the Westminster Singers of Westminster Choir College, Princeton, NJ, under the direction of Allen Crowell “appeared and inspired” an enthusiastic New Bern audience with a varied program of secular choral music. Performing with the security that only thorough knowledge of the music supplies, the group exhibited all that is best in choral singing: tight ensemble, close attention to direction, commitment to each selection as to style and individual character. While each singer shared a vibrant personality during and between numbers, the enthusiasm of the singers did not interfere with the discipline of the musicianship.

The program opened with six madrigals from various countries. Each of these cantus materiales was sung with incredible clarity as to pitch and text. The Italian was especially well sung, and the French overcame the difficulty of some less musical pronunciations characteristic of that language. Phrasing throughout was well conceived and executed and the fortepianos in “Io Tacerò” possessed controlled drama. Intonation was generally fine, but the sopranos had an under-pitch moment on “so spirò” in “Io Tacerò” and an under-pitch entrance in Vautier’s English madrigal, “Sweet Suffolk Owl.” Flexible dynamics and assurance on syncopated rhythms in addition to positive shifts between major and minor tonalities on “Hark All Ye Lovely Saints” made this series of madrigals some of the most consistently excellent singing heard in New Bern.

“Vier Zigeunerlieder,” Opus 112, by Johannes Brahms created magyar moments with four dramatic love songs in gypsy style. The fuller, heavier tone required for Romantic music had both richness and clarity, and stellar dynamics characterized “Rote Roseknospen kunden.” The tenor section was especially effective on that cadence and the cadence of the last lied retained energy, rather than winding down insipidly—a hackneyed technique often heard in the performance of 19th century music.

Benjamin Britten’s Hymn to St. Cecilia, Opus 27, is his setting of a magnificent text by W.H. Auden. The complexity of this work challenged the group, but the singers sang with the intensity of “immortal fire.” The fully supported forte by the tenors, the crescendo by the basses, and the crisp execution of the sixteenth note/eighth note combination added special beauty to an already very beautiful work. The only (and very minor) flaw occurred in the alto solo where the register change seemed a bit forced. The soprano soloist (Patty Dettbarn) captured the ethereal breathlessness needed for the piece and her high entrances were right on target. The solid bass notes on the final cadence provided a massive undergirding for the last harmonic progression.

Four aural portraits, “Christopher Columbus,” “Nancy Hanks,” “Abigail Adams,” and “George Washington” by Gail Kubik, were picaresque, poignant, pixieish, or passionate. Stylistically these Choral Profiles drew on jazz, swing, and other ‘pop’ styles of this century. Use of vocal techniques such as the carefully orchestrated glissando demonstrated the versatility of the performers. Dialogue and ensemble choral speaking contributed to the effectiveness of these portraits, and one of the moments among moments of the evening came at the end of “Nancy Hanks” with her heart wrenching question about the son she never saw grow up — Abe Lincoln. “Did he get on?” The audience delayed in applauding as if fearful of intruding on the moment of the mother’s question. The accompanist, Justin Hartz, played with verve on “Abigail Adams;” ensemble attacks and releases, and a final tonic chord with the sixth added gave an unresolvable insouciance to the number. The rhythmically complex selection “George Washington,” explored areas of unusual harmonic shifting and irregular rhythms such as seven/four and five/four. All of the singers were on top of each shift because of the clear conducting by Crowell. The final crescendo to the cut off built powerfully.

After the intermission the group sang entirely from memory, opening with an up-tempo and very surprising contemporary setting of five songs by Stephen Collins Foster. Finger snapping, dialect singing, and swooping jazz-swing style gave immense energy as they sang more directly to the audience, establishing a warm intimacy through eye contact. The mixed triplet and dotted rhythms in “Camptown Races” and the spinning tone from the tenors on the word “vapor” in “I Dream of Jeannie” were lovely.

The final survey of popular American songs swung from Scott Frederickson’s “Great Feeling” to a close harmony arrangement of Lionel Bart’s “Where Is Love?” where the altos kept the harmonies in motion with suspensions and minor sevenths. Here the relaxed tone and the key change on the cadence created a massive harmonic suspension. The shift into and out of triple meter in “Dancing in the Dark” and the soaring sibilants in Gershwin’s “S’wonderful” were punctuated by fine accomplishment from Hartz. By way of a well-done “Manhattan Transfer” rendition (by a quartet) of “A Nightingale Sang in Barbary Square” the evening came to a close with an “Autumn and April Medley.”

The blend of the voices on the ensemble sections and the trickling triplets in the piano part on “April Showers” were particularly fine.

The deserved ovation by the audience brought forth a humorous encore about a hunter whose bag for one day was two wardens, seven other hunters, and one cow. An up-tempo reprise of “Great Feeling” was the fitting close to a program which provided great feeling in the audience — and in the performers, too, if their enthusiastic expressions were any guide.
**ALUMNI CLASS**

To the Classes of '47 '48 '49 and any Alumnus or Friend!

You are invited to a dinner party Saturday evening, May 7 of Alumni Weekend at the Nassau Inn. The Class of '48 will be celebrating its 35th. This will cap a full day of music and activities at the college. The menu will be: fresh fruit cup, French onion soup, green mixed salad, turkey, cranberry sauce, sage dressing, vegetables, potato, and apple pie. The complete price is $15.00 per person. Cash bar. Dinner hour will be announced later.

Make your reservations soon by writing to: Ann Schwartz ('48-Seaboldt) at 101 Fiordon Rd., Dewitt, N.Y. 13214. Checks made out to Ann, or call her at: 315-446-1856. Reservation Deadline is April 27, 1983.

**ROUTLEY (continued from page 3)**

He had ebullient self-confidence, yet without a hint of self-importance. The secret, I believe, is well expressed in a letter he once wrote to Brian Wren, giving his own recipe for a good modern hymn. "The great glory of God and the contemporary need of man need to be made to collide in modern verse, just as they collided in people like George Herbert — only there the need was not social but personal." That seems to me to be the hymnologist's version of the Great Commandment: "you shall love the Lord your God and your neighbour as yourself." Anyone who is preoccupied with the great glory of God and the need of man is not likely to have much time left over for self-concern.

Many of the obituaries have expressed puzzlement that Erik Routley may be taken from us when he still had so much left to give. That chorus I do not propose to join. How could such a man as he die at any time, early or late, without leaving an enormous unfinished agenda? He himself had no illusory aspirations to produce the definitive edition of the Infinitic and the Eternal. Of course we shall miss him: his friendship and his fun, his erudition and his eccentricities. And because we shall miss him more than we can say, our sympathy is all the greater for those who will miss him most. But anyone, be he pastor, teacher or musician, who makes himself indispensable, is the greatest of failures. We shall best honour his memory by proving that he was no failure, that his influence and his spirit live on in us who have known and loved him.

I'll praise my Maker while I've breath, And when my voice is lost in death, Praise shall employ my nobler powers: My days of praise shall ne'er be past, While life and thought and being last, or immortality endures.

What nobler powers of Erik Routley may be taken from us when he still had so much left to give. That chorus I do not propose to join. You details of an Alumni gathering to be held there. You can also get information at the registration area at the convention, but we would like to know ahead of time for planning purposes. Thank you — see you in Nashville.

**ALUMNI ELECTIONS**

Please be sure to vote for your District Representatives and Alumni Trustee, using the ballot found in the January/February Newsletter. Every vote counts.

Last year's election was very close.

We encourage you to take this opportunity to elect your representatives. We need your vote in order to make our election process work. Thank you.

**ACDA — NASHVILLE, TN**

If you are planning to attend the American Choral Directors Association convention in Nashville this month, please let the Alumni Office know, and we'll give you details of an alumni gathering to be held there. You can also get information at the registration area at the convention, but we would like to know ahead of time for planning purposes. Thank you — see you in Nashville.

**FACULTY NOTES**

Donald Allured, ch. mus., is the subject of an extensive article in Creator (Jan/Feb) about bell ringing. He will be involved in a bell festival in June which will be limited to 3,000! William Cheadle, piano fac., has been welcomed to the distinguished international roster of Steinway Artists by the Steinway Concert & Artist Dept. in New York. He and his wife, Louise, carry on a very active professional career as a piano duo with numerous appearances this year in recital, with orchestra and on radio. Frances Clark and Louise Goss, adjunct piano faculty, will present a one-day workshop for the Rockland Co. (NY) Piano Teachers Assoc. on Mar 2. Using video-tapes developed at the New School for Music Study, Dr. Clark and Miss Goss featured study plans, methods and materials for the beginning student. Ms. Goss also chairs the Worship Comm. at Nassau Pres. Ch. in Princeton which has just developed a new radio program over WHWH, Princeton local radio.

Joseph Flummerfelt will take time out from his already very busy schedule to be the conductor of three ACDA regional conventions: All-Eastern, Boston, Feb 24-26; All Northwest, Seattle, Apr. 6-9; New Jersey All-State, Atlantic City, Nov. 1983. Kathleen Grammer (MM '82), Conservatory voice fac., is alto soloist of St. Elizabeth's Episc. Ch., in Ridgewood (NJ) and pres. of the Shrewsbury Chorale.

Frauke Haasemann, conducting fac., presented a workshop at the Texas Mus. Ed. State Conf. in San Antonio TX in Feb. Joan Lippincott '57 played organ recitals at Sweet Briar College in VA, Christ Episc. Ch. in Toms River (NJ), and in the Abington Pres Ch., Abington PA during the month of February. George Markey, org. fac., gave a joint conc. of Lenten music for soprano and organ with his wife, Jane, at the Ch. of St. Andrew & Holy Communion, South Orange (NJ) on Feb 27. During the spring break the Markleys plan to spend a week in Hawaii.

Quentin Marty, mus. ed., presented a paper at the MENC conf. in Boston on: "Influences of Selected Family Background, Training, and Career Preparation Factors on the Career Development of Symphony Orchestra Musicians; a pilot Study." Judith Nicosia, voice fac., is understudying the soprano role of the Opera Orch. of NY's perf. of Benvenuto Cellini. Frances Poe, mus. ed., gave a wkshp. in choral music for grades 9-12 at the Maine Mus. Edctrs. at Univ. of Maine. Daniel Pratt, Assoc. Dean and Head of the Summer Session, will be baritone soloist in the St. Matthew Passion in Westfield (NJ) on Mar 13, Seven Last Words, Du Bois in Red Bank (NJ) Mar. 16, Faure Requiem, Plainfield (NJ) Mar. 27 and St. John Passion, St. Thomas Church N.Y.C. on Mar 29. Alan Seale ('81 MM) gave five baritone recitals in Jan: 3 in Kentucky & Tennessee, on campus, and in the Bloomfield (NJ) Public Library. This month he will be soloist with the Princeton Musical Amateurs in the Faure & Durufle Requiems.

Brenda Smith (MM '81), voice faculty, is in her 2nd term of grad. study at NYU, concentrating on Renaissance music. She and Janna Bruene (MM '81) gave an "Abendmusik" in late Jan in the 1st Parish, Unitarian, in Norwell MA.
FACULTY NOTES CONT.

...Betty Stoloff is the student recital chairperson for the Piano Teachers Forum, a new group in the Princeton/Trenton area. The 1st recital was in Nov. with an upcoming one on Mar. 6.

...Louis Woodruff, mus. ed., recently worked as a music consultant to Wrenn Assoc. in the production of a multimedia P.R. pkg. for the Princeton Chamber of Commerce...Harold Zabrack, piano fac., recently had a new Assoc. in the production of a multi-worked as a music consultant to Wrenn forum, a new group in the Princeton/Trenton area. The 1st recital was in Nov. with an upcoming one on Mar. 6.

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