Commencement 1983
Address by Gilbert Kaplan
publisher, editor, journalist, author, orchestra conductor

Well. It was a hot September morning, nine months ago, and after taking a long walk on a deserted beach in East Hampton—a place I have often gone to summon up my courage—I came to Princeton to rehearse the Mahler Second, a piece with which I have had an on-going love affair for over a decade. About two years ago, I felt compelled to conduct the symphony, to express the special feelings I have about the music. I did this with full awareness that the three years of compulsory piano lessons I had held as a child hardly prepared me to tackle this task. When I entered that memorable rehearsal hut of yours that day, I did so with all the trepidation of someone about to go on trial—in fact, about to go on trial for a second time.

I could still recall my first experience before the American Symphony Orchestra precisely one year earlier. That was still early in my career. I had been studying conducting for two months then and that was to be my first test. I stood before the orchestra and prepared my first down beat as precisely as I could...
anxiety stemmed from something far more serious. I was confident about the music, but jittery about what you would think of me and my motives in wanting to conduct the symphony. Perhaps for that reason I was more tentative than I had planned to be at the rehearsal, but as usual, you were in fine form and it all worked out.

But what I wasn’t prepared for was that ovation you gave me at the end. I thought about that applause afterwards, trying to figure out what could have prompted it. To say the least, it was certainly more than polite. Frankly I had graded my own performance as about a B minus, so it could not have been that I had dazzled you with my conducting skills. I came to the conclusion that what you were saying to me that day with your sustained applause was that you believed that what I was doing was genuine, that you were responding to my love of the symphony, my love of the music—in short my love of your world.

I also suspected something else: that what later became popularly known as my “impossible dream” was touching some common chord, something deep and spiritual within all of you. In a way I was living out your secret dreams as well. Not necessarily a dream to conduct Mahler or even to conduct. But some dream you harbor within you, a dream you long to come true. By making my dream a reality, I sensed that I was shaping a conviction inside each of you, that your secret aspirations might one day become a reality, too.

It may sound strange but I felt that same way about the audience in Avery Fisher Hall that night of the first concert last September. True, they were all invited guests and many of them were friends of mine but that was certainly no guarantee they were on my side. I was aware, for example, what happened to Ernest Hemingway when he decided to act out his dream and stepped into the bull ring in Spain to fight the bull for the first time. He, too, brought his friends for support only to discover that about half of them were secretly rooting for the bull. Not everyone approves of dreams.

Yet, by the time I stepped onto the stage that evening at Lincoln Center, I sensed that the audience was far more nervous than I was. In a sense, the concert turned out to be a truly communal experience. Sure, I was on the podium, but everyone in the hall was up there with me. It was almost as though there was a feeling that if anything had gone wrong, they would have failed as much as I. And that was because their unfilled dreams were up there, too. While I was living out my own private dream, I was also living out the special private dreams of countless other people in the hall. In that respect, the sense of triumph at the end was truly a shared one. Shared by you, by me, by the orchestra—and by the audience.

Because the fact is we all have dreams and there is no question that one of life’s great tragedies is that so few of us fulfill them. Often it is because we are so locked into our daily routine, so enclosed in the box that is our daily lives, that we cannot see our way clear. More fundamentally, though, we don’t realize our dreams because of a lack of nerve, an unwillingness to take the necessary risks. We are reluctant to sacrifice, we are afraid of failure, but most of all, we are...
To the 1983 graduating class of Westminster Choir College I present this Charge: Out of experience with living and out of my joy in loving you, I regard it as a great privilege to share this milestone moment and I thank you for the honor of your invitation.

As I look at all of us, attired in the dignity of academic regalia, amid the architectural grandeur, the color and beauty of this place, I see students who out whose gentle touch I may never have discovered the tiny musical spark that really lighted up my life.

Scene: a two-room country school house (six grades, two rows of desks for each grade).

Action: music class for second graders, all marching neatly to a basement room.

Materials: one table, eight drinking glasses, all sizes, and a pitcher of water, not for drinking but for pouring into the glasses, testing the pitch by striking with a metal spoon and — ta-dah! — a musical scale was created. Then came the excitement of making up a melody! I discovered that there were melodies in my imagination. I could make them come out of me with my voice, and bring them to sparkling life with that spoon and those magical glasses.

Home I ran after school, in a wild search for jelly jars and tumblers and any container that sounded beautiful. I poured water and spilled water and made up melodies until I was begged to stop for sanity's sake. Then came my giant's help in making the large flash card with my chosen melody notated on those beautiful five lines and four spaces. All my artistic dreams came true when our concert for parents featured the winning melodies played on those wonderful glasses. I was indeed raised up and borne aloft on that giant mass.

Until this magic time of Commencement (this beginning), your learning process has largely been being "borne aloft" by those whose teaching has informed you, inspired you, disciplined you, perhaps frustrated you or set you ablaze with the fire of enthusiasm. Perhaps you were allowed to slip from those giant shoulders when the view from above overwhelmed you, or bored you, or exhausted you.

It sounds very poetic, and grand, to speak about the shoulders of giants, but I predict that your shoulders are about to become the strong base for thousands of children, adolescents, adults, senior citizens whose lives you will certainly influence by your "raising up and bearing aloft."

May I tell you of one small giant who was the first to fling me aloft, and with-
DAVID AGLER
Alumni Merit Award Citation

As a student at Westminster, David Agler '70 had every intention of pursuing a career in church music. And for many years after graduation he served the congregation of All Saint's Church here in Princeton as organist-choirmaster.

A mere four years after his graduation, he was propelled — on 48 hours' notice — into a career as an opera conductor by Gian Carlo Menotti in Spoleto in 1974, when David Agler was rehearsal pianist for the Westminster Choir. “One day Menotti came to me,” he explained in an interview with the San Francisco Chronicle, “and told me I must conduct the last two performances of his opera Tamu-Tamu.” After his opera conducting debut, he returned to Spoleto annually for several years as general manager and conductor, and then became music director of the Syracuse Opera, where he first came to the attention of Kurt Herbert Adler, director of the San Francisco Opera.

David Agler first appeared in San Francisco as conductor of Henze’s Elegy for Young Lovers in 1978, and returned for the company’s revival of Britten’s Death in Venice the following year. Since then, as musical advisor and resident conductor, he has led the world premieres of John Harbison’s A Winter’s Tale and Kirke Mechem’s Tartuffe, as well as Robert Kurka’s The Good Soldier Schweik, in addition to putting together the opera’s new full-time orchestra of 69 players, together with concertmaster Zaven Melikian and personnel manager Thomas Heimberg. He is also music director of the opera’s Affiliate Artists, a group of six singers who, for example, formed the nucleus for a recent production of Mozart’s The Marriage of Figaro.

David Agler, your commitment to musical excellence is evident in all your endeavors during the course of your career — as a church musician, an accompanist, conductor, and an administrator. We honor you today for these accomplishments in musical performance, and it gives me great pleasure to present you with this Alumni Merit Award on behalf of the Alumni Association.

ROBERT J. CARWITHEN
Alumni Merit Award Citation

When Robert Carwithen came to Westminster to pursue his Master of Music degree in 1958, he already had a significant list of musical accomplishments to his credit; an undergraduate degree from the Curtis Institute in his native Philadelphia, a stint as carillonneur at the 1958 Brussels World’s Fair and a contract with Decca Records to produce an album, Bells on Christmas Morn.

While studying at Westminster, Robert Carwithen served the First Presbyterian Church of Germantown as organist and choirmaster, a position he holds to this day. He directs the church’s 75-voice oratorio choir and has built up a musical program at the church that is one of the finest in the city.

Upon graduation from Westminster in 1960, he joined the faculty as an instructor in the Organ Department, and also worked with George Lynn as assistant conductor of the Westminster Symphonic Choir.

In addition to this work at First Presbyterian in Germantown and at the Choir College, Robert Carwithen’s career has included extensive work in organ and carillon recitals, which have taken him to many cities across the United States and around the world. He also assumed the music editorship of Westminster Press of the United Presbyterian Church. And, he has accompanied various groups in the Academy of Music in Philadelphia and at Lincoln Center, Town Hall and Carnegie Hall in New York City.

Robert Carwithen, the range of your musical activities — as soloist, accompanist, conductor, and educator — are eloquent testimony to the extent to which one human being can show service through musical leadership. I am pleased to present you with this Alumni Merit Award on behalf of the Alumni Association for your distinguished achievement in the field of Church Music.

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afraid of ridicule. We are afraid of what people will say.

Yet risk is part of what life is — or at least should be all about. It is terribly tempting to live in a habitual way, to go about our business, take the expected path, opt for the safe and the routine. It is tempting, but we are denying ourselves so much when we do that.

At this time of your lives, a time when you are making choices that will affect the rest of your professional careers, you no doubt have been getting guidance on how to prepare for what people like to call the “real” world. No doubt, the Westminster system, your teachers and your counselors have given you all sorts of excellent advice about how to fit into the real world. And I have some ideas I could contribute here also. I suspect that is one of the reasons you invited me to speak to you.

This morning, however, I have a different message for you. I want to encourage you in the strongest possible terms, to preserve at least a portion of your life to go beyond what the real world expects of you. I know of many people who live in that real world who do not regard it as a place in which they can truly fulfill themselves. As exciting as your work can be and as rewarding as your family-life can be, to be truly fulfilled you may have to reach further.

And, when you reach, I would like for you to think about dreams and illusions. I have no doubt that you are destined to be a group of high achievers, but at some moment of your life — no matter how successful you become, there comes a glimmer — an idea, a fresh conclusion, a dream. And when it comes, by the way, it is most likely to come in a flash. It is in the nature of such insights that they are very personal and they will haunt you for the rest of your life unless you act on them. You notice I haven’t been very specific about what these dreams might be — that’s up to you.

But when you have such a breakthrough, one thing is for sure: you will face a wall of resistance. To begin with if you tell someone about it more often than not they will dismiss the idea out of hand as either inappropriate or downright foolish. A world of frustrated dreamers is unfortunately a world often hostile to people who seek to fulfill their dreams. It has been said that it is better for your reputation to fail conventionally than to succeed unconventionally. In Japan they have a saying for it: “A stake that stands higher than the rest must be swatted down.”
So anyone who goes against the grain of what the world expects of you (as I am urging you to do) has to be prepared to pay the price. You will require enormous inner strength and faith in yourself to overcome the self-doubt such an atmosphere creates. It is not easy to disregard the advice of experts or the opinions of people in authority. But you — and I — already know that such people are often wrong.

I can’t resist the opportunity — because it is amusing and instructive at the same time — to recall the scorn and ridicule with which many of our great composers were greeted in their own times.

• Of one piece, a critic wrote: “Several times I had difficulty keeping awake. It was a great relief when the choral part was arrived at.” That, in case you hadn’t guessed, was what one prominent critic of the day wrote of the premiere of Beethoven’s “Ninth.”

• Or how about: “Whatever he writes, he seems to have to force out of his brain as if by hydraulic pressure.” That was Brahms.

• And my favorite is this: “His first Piano Concerto, like the first pancake, is a flop.” That was what a Russian critic said of Tchaikovsky in 1875.

• Finally, the most maligned of composers was none other than Gustav Mahler himself. Here’s what the critics wrote about the Resurrection Symphony after its debut: One condemned the “cynical impudence of this brutal music-maker.” Another called the music “Atrocious, with no logic, no central idea, no deep feeling on a taste for the ugly.”

So much for the experts. And if you should ever weaken in your resolve, because of some expert’s doubts, keep in mind how Sibelius encouraged a young musician when one of his concerts had been poorly received by the critics. Sibelius patted him gently on the shoulder and said: “Remember son, there is no city anywhere in the world where they have erected a statue to a critic.”

The lesson in all of this is that at a certain point you have to disregard the experts and learn to trust your own instincts. I think one of the most dramatic examples of this in musical history is the career of Charles Ives. Ives was a realist. He had his dreams, but he also understood that a man can’t live only on dreams. In Ives’ words, and I quote, “If a man has a nice wife and some nice children, how can he let the children starve on his dissonance?” Now Ives’ answer to this dilemma was quite startling. He became an insurance salesman. And not just any insurance salesman — Charles Ives built the biggest insurance agency in the country. When he wasn’t busy writing Three Places in New England and The Robert Browning Overture, he was setting new business records.

There are those, I’m sure, who would look at what Ives did and accuse him of selling out. But he wasn’t selling out — he was simply giving himself enough of a financial cushion to realize his dreams. Selling insurance didn’t stifle Charles Ives. It actually liberated him, enabling him to write the kind of music he wanted to write. Ives learned to be practical — and I think we all should be, when it comes to our dreams. Because it is one thing to have dreams and quite another to have illusions — and here I think I can offer some advice.

In fact, one of the few times that advice does not seem pretentious is in a commencement address. On such occasions, Art Buchwald always says, “We of the older generation have given you a perfect world — don’t louse it up.” I won’t go that far, but I will pass on six principles that experience both recent and otherwise has given me — and which should improve your odds — by helping you separate the kind of dreams

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you should have from the illusions you
should not have.

First, when everybody tells you that
you are being idealistic or impractical —
consider the possibility that every-
body could be wrong about what is right
for you. Look inside yourself the way
nobody else can. Will the pursuit of
your dream hurt anybody? Do you
stand at least a fair chance of success? If
you fail, will you be seriously damaged
or merely embarrassed? If you succeed,
will it change your life for the better?
When you’ve made a realistic assess-
ment, and can persuade yourself that
your dream is worthwhile and achieva-
able — then say thank you to the dou-
bters and go ahead and take the plunge.

Second, consider the real possibility
that everybody may be right and you
may be looking at life cockeyed. Un-
derstand your limitations. You cannot
go out and become the quarterback for the
super bowl championship team or decide
that it would be nice to become a genius
in mathematics. Many dreams simply
are beyond your reach. We smile toler-
anently, even affectionately, at Don
Quixote for tilting at windmills, but
those were not castles or dragons, those
were only windmills. Let the illusions go
by.

Third, be willing to deal with the most
incredible amount of detail. Often little
details frustrate us, often they bore us,
but so much of what we achieve in life is
built up on such details. On getting the
details right. I was always very con-
scious of the advice given by the con-
ductor Pierre Monteux to one fledgling
conductor, “Listen.” Monteux told him,
“before you knock out the ladies in the
balcony, make sure the horns come in.”

I’m sure you all know what I’m talk-
ing about because you all have had to
go through it in your work at the Choir.
After watching Joe Flummerfelt in action I can tell you a large part of what
makes you special, what makes the
Westminster Symphonic Choir the fin-
est in the world, year after year, is
Westminster’s and Joe Flummerfelt’s
attention to detail. I know it can some-
times be exasperating, but I can tell you
it shows — you can hear the attention to
that detail. And dreams require even
more of that.

Fourth, gauge the resources you will
need to make your dream come true.
Let’s face it, I could never have pursued
my own Mahler dream without consid-
erable resources. But many dreams
require very modest resources. And
think how many people who have the
resources do not fulfill their dreams.
Knowing what it will take to carry you
to the end of the line is a critical step
without which success is highly unlikely.

Fifth, dreams come true after hours.
The world of dreams is not an eight
hour work day, but requires continu-
ously going into overtime. Thomas
Edison once said that “Genius is one
percent inspiration and 99% perspira-
tion.” Those who cannot find the extra
persistence and endurance will fail.

Finally, if you decide to gamble on
your dream, have a plan. You’d be sur-
pised on how many tasks that appear
overwhelming, beyond one’s reach, be-
come possible when they are dealt with
on a careful, methodical basis. Take the
task that confronted me, trying both to
learn and then to memorize the 209-
page Mahler score. The very prospect of
learning that score by heart was fright-
ening, but then I realized if I learned just
one page a day that in 209 days, I might
have the whole thing committed to
memory. That didn’t mean it was easy,
but at least it began to seem possible.
More important, it enabled me to actu-
ally start. So many people come to the
gate and cannot even open it.

These practical tips will no doubt
improve the odds of your succeeding.
But they won’t provide the secret ingre-
dient without which there really is no
hope: A special kind of faith in yourself.
And for many people that will turn out
to be a problem.

This was highlighted to me during
this commencement weekend which I
have spent in Princeton trying to develop
a better understanding of your school to
get to know some of you better person-
ally. One of the most interesting aspects
of the weekend was an invitation by
your chairman, Dr. William Scheide, to
visit his family’s library which is housed
here on the Princeton campus. In Dr.
Scheide’s library are some very rare and
fascinating original scores of the great
composers.

With Dr. Scheide I reviewed the only
original Wagner score in the United
States. It was his first orchestration of
the opera, Das Rheingold. We studied
an early Beethoven notebook and found
tucked away on one of the back pages a
short sketch — no more than three bars
long — which was clearly the kernel of
an important part of his Ninth Sym-
phony which he would write five years
later.

While we were studying some Bach
material, it began to occur to me that I
could spend the entire day in this plea-
sant setting, but as my daughter was
invited to sing in the Children’s Chorus,
I indicated to Dr. Scheide that I ought
to check her progress in rehearsal. But
he asked me if I could stay just to review
one more book, a volume of which he
seemed particularly proud.

As he withdrew this huge volume
from the family vault, he asked me if I
could read it to him, for it turned out
that the book was a 14th century hebrew
bible. As I read to him the famous open-
ing lines of Genesis:

For the beginning God created the heav-
ens and the earth
it occurred to me how far we had come
from a time when people were capable
of an act of simple faith. Today, we are
a people plagued with a loss of faith. We
have lost much of the faith in our govern-
ment. We no longer have confi-
dence in many of our institutions, but
most of all, so many people have lost
faith in themselves. In short, we are
plagued with self-doubt.

This was a problem well familiar to
Gustav Mahler, 90 years ago, when he
wrote his momentous Second Sym-
phony, the work that brought us to-
gether in the first place. He had to com-
pose that music to answer the burning
question of whether life was really
worthwhile or whether as Mahler him-
selves asked, “Is it all nothing but a huge,
frightful joke.” One day, you too, will
have to answer that question and in
looking back won’t it be better to have
taken some risk — in spite of the odds,
in spite of the ridicule, in spite of the
uphill struggle that lies ahead, than
not to take it at all. How much better to
know that we have dared to live our
dreams than to live our lives in lethargy
of regret. We will always have our
doubts. But we should never allow those
doubts to overwhelm that wonderfully
naive faith in ourselves that each of us
should have.

Until you try you will never know the
power you can harness, that you can
always do more — much more — than
you think you can do and that you just
might win.

As you leave Westminster, as your
lives unfold and you must make the dif-
cult choices you face in the days ahead,
I hope you will remember these lines
from Robert Frost’s poem, The Road
Not Taken:

“Two roads diverged in a wood and I,
I took the one less traveled by and
that made all the difference.”

I hope you will take that road. Thank
you.
**CLASS NOTES**

**'31** Ruth (Schweigert) Tukey-Bates enjoys and keeps up with 5 children (and spouses). 14 grandchildren and 11 great-grandchildren. With no family collaboration on the subject, their Biblical names include: Mary, John, James, Andrew, Phillip, Steven, David, Jonathan, Ruth, Anna, Lois and Michael — all darling and interesting! Ruth lives at 1427 Lakeside Dr., East Lansing, MI 48808.

**'32** Marguerite (Saylor) Benton sends greeting to all her classmates! She, her husband, and Eula (Transou) Leagon recently flew to Texas to pay a visit to John "3 gals studying together 53 years ago!" Marguerite sang for the Moravian Easter Service in Winston Salem and sang the "Gloria" in Portland ME recently. Fred and Irene Holler have been teaching diligently since their return from Europe in 1974. This summer they are planning one more extensive 3-month trip including travel in Turkey, the continent and the British Isles. The trip will include visits to old friends and students. . . . Ray and Virginia (Fischer) Smathers wrote from 3106 Dale Dr., GA 30305. The Smathers went to SF at that time the only full-time ministers of music in Georgia. They were recently quoted in a sermon as “having everyone in Atlanta as a member of their choir — making a phenomenal difference in many peoples’ lives.” The Smathers are retired and live near their daughter "Beth" ’58 and her five children.

**'33** Ward Bedford has gotten his hand back into choral directing after years of “retirement” in the field. With the help of some former professionals and his son, Clayton, a much better-than-average tenor, Ward conducted the Faure Requiem with a 300-voice Episc. Ch. in Sun City AK. The performance was a “first” in Sun City and was so successful that Ward will be organizing a choral wing of the local symphony next fall. Ward has also written his autobiography entitled “Just for the Record.” . . . Mary (Keeley) Morrisett sends 50th year greetings to the class of ’33. A former student who is playing with orchestra at Univ. of N.C. keeps her address at Box 282, Boiling Springs, NC 29017.

**'39** Bill Wood writes from RT 1 Box 115B, Aberdeen NC 28315 that “this sire is Westminster Presbyterian in Southern Pines NC in which Bob Frazier ’54, Katherine (Roster) Ewing ’58, and Walter Ross ’56 participated. The program was sponsored by the AGO in which Bill is sub-dean of the local chapter. Bill also keeps busy in “semi-retirement” with a 2nd wind quartet and word wind quintet and as the director of a 4th wind quintet.” . . . Henry Williams continued to teach aspiring opera singers in his private studio, gardens and travels. He recently came back from a trip to Panama, Blas & Pearl Islands and will go to Alaska this summer. He keeps composing and arranging and conducting music and teaches bass for the Cheltenham H.S. Band. Henry lives at 8584 Bloomfield Ave., Philadelphia PA 19115.

**'40** Eva (Cross) Haskin retired from teaching last Oct and is working as an interviewer for the Case Western Reserve Univ. Sch. of Med., Dept. of Community Health — a “fascinating job!” Sometime this summer she will be married to Dr. Charles Harold Jobe. Her new address is: 13700 Shaker Blvd. Apt. 610, Cleveland OH 44120. He has just come out of a 6-month convalescence after shingles, staph infection and a spinal operation. Otherwise she is enjoying retirement. She sang recently for the first time in 5 years.

**'41** Jim Hart, since his retirement from the Peabody Conservatory in Atlanta, has been serving as org/dir of St. John’s Luth. Ch. A new 22-rank Zimmer tracker has been installed with a dedicatory recital on May 15 by Jim, assisted by neighboring organist friends.

**'42** Dick Jacobs recently gave a program of the local music of Benj. Britten for the Music Appreciation Club of Brevard. Dick serves on the Board of the Civic Music Assoc. in Melbourne (FL) and sings with the Brevard Chorale. . . . Francis Weinrich will be retiring from teaching organ & voice and conducting the University Choir and Madrigal group at the Univ. of Vermont at the end of next year.

**'43** Olive (Burnham) Thompson “retired” after 35 yrs., but just couldn’t stay away so she has been back in the saddle at Unit. Ch. of Christ in Wilbraham MA for almost a year. She still teaches voice and dance and has her 14 grandchildren and 11 great-grandchildren.

**'44** Betty (Morse) Eggleston gave the Faure Requiem at her church in Hot Springs Village, AK on Mar 31. She has been at this Unit. Meth. Ch. for 10 years. . . . Pat (Porche) Johnson has had “5 wonderful years since retirement” and has been with the “Entertainer Dinner Theatre” in various shows. Loves it! Oldest son will enter seminary in the fall for another degree, daughter is a college freshman and youngest son is bassist, drummer & tympanist when needed — otherwise in computer science.

**'47** Else Farr writes from P.O. Box 113-6551, Beirut, Lebanon: “The war situation has created a strange set of sensitivities, and no one seems to have emerged free or untouched by its impact. The tensions, hardships and fears experienced during the long years of instability, unrest and war have left their deep impress on the lives on each one in a particular way, no one has emerged unscathed! And certainly includes myself, too. At the same time there is an added sense of community, support and fellowship. With each one somehow pursuing a personal agenda and goals, there is a lack of working together in a sharing, common ministry. In this atmosphere life can also at times be very lonely.” On the brighter side Else reports that she is now back (as Of Apr 6) in her apt. which was bombed out last Feb and is enjoying her students at the Seminary and her work with the Arabic hymnal. She thanks all for their letters, messages, thoughts and prayers.

**'48** Tom Hilsb touried Europe with his Univ. of Mich. Chamber Choir and Orchestra in April/May.

**'49** For the 40th Ann. of Myers Park Bap. Ch. in Charlotte NC, Jim Berry commissioned Gilbert Martin ’88 to write and direct his anniversary. The piece, "Mother Love" is by Martin. "Interlude" (Bombara Short ’44, ’45/’49) is by Handbell Ch., in August Jim will have been at the church for 25 yrs. His predecessors were: Alice Berman and Harvey Martin ’36 (MM ’38)

**'50** Barbara (Smith) Hillibrah sang perf. of the four movements of the "Mother Love" in Amalthea and Natchez Visitors at Xmas. She more recently was a guest artist on the Faculty Chamber Series at Illinois Wesleyan, singing Op 91 by Brahms.

**'51** Janice (Morris) Harsanyi, currently Professor of Voice and Coordinator of Voice at Florida State, continues to be as active as ever in the concert scene. Her career has taken her to 44 states and six foreign countries. . . . Beverly Howerton invites discussion on just war when Warren Martin s ‘56 (MM ’58) Procession was first used for Commencement. Beverly thinks she was 1951 along with a Sun of My Soul and Anthem of Dedication. Old Commencement programs indicate that there was a “silent procession” in ‘51 and appears in the program in ’59 for the first time. Alex McCurdy claims he played it for the first time in ‘59. What do YOU remember? (Write the editor!)

**'52** H. Wells Near (Gerry), min. of mus. at the Fairmount Pres. Ch. in Cleveland Heights OH where she has 11 choirs (including 3 handbell groups), recently gave a Festival of Hymns with the Mason & Milton Ch. es.

**'53** Jim Kamm plans to retire from his teaching job at Blackwood Elementary School in Lawrenceville (NJ) in June. He will relocate in Sarasota FL. . . . Betty (Dunn) Ziegler will retire at Christmas. She says she plans to "just be there" at the church and enjoy "preaching on the funerals and getting the flowers ready for the big services.”

**'54** John Boles can be reached via Box 9514, Dhahran, Saudi Arabia, where he works with the Arabian American Oil Co., developing computer systems. He claims his musical output to be limited, but he has directed local productions of Oklahoma and Fantasticks and directs a male chorus. He claims his mind is bogged by all that is going on in his areas. There anything new from W. Virginia? (Yes.)

**'55** Gwynn (Moore) Cornell, once a sopranosoloist with Westminster Choir, is now a mezzo-soprano at the Met in a range of roles. Have you seen her "Marina" in Boris Godunov, "Venus" in Tanhauser, "Laura" in La Gioconda, "Fricka" in Die Walküre? . . . Ward Beck

**'56** Tom Flynn and Jessie (Dear) Flynn have four children, Tom has been at Southminster Pres. Ch., 799 Washington Rd. Pittsburgh PA 15226 since 1969 where he says he’s “almost got the hang of this.” He’s been doing voice work with the Arabian American Oil Co. and the Lou Harrison Foundation.

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**'58** (25th reunion) Sally Ann (Black) Bedsworth reports that she moved to Ad, “who is a super, unbelievable fellow & whom’s too much good for me!” She would like to get together with each and every class member and sit and talk “for hours,” Sally Ann has been at Epworth United Meth. Ch. for 24 yrs. and teaches piano at home 5 days a week. She has a daughter who is an artist and a son who is quite musical. The Bedsworth’s address is P.O. Box 87 Exmore, VA 23350 . . . Sandra (Pond) Alber is a receptionist and legal secretary and teaches piano in a home studio as well as substituting at the woodboro & various Episc. Chs. She says that two of her four girls are musical. Sandra, her husband, John, and daughter lives at 139 Hewett Rd. Wyncote PA 19095 . . . Norma (Read) Chidester and Jim Chidester ’57 are in the Christ Pres. Ch. in Toledo where they have 3 singing and
They have one son, 4 dogs, and 3 cats... . Joy directs 3 choirs & a bell choir at St. Paul's U.C.C. from Bach to Bachrach... . Rochelle (Erb) Dietz Organ Co. Their two daughters are very musical, attend the NC School of the Arts and are planning to be busy this summer with handbell workshops in the area and plans recitals at Yale and other schools. She is thinking of rejoining a univ. or conservatory as pianist/teacher. Martha lives at 780 West End Ave., 7A, NYC 10025... . Bob Morrison is the area consultant for Marquard Handbells and sings solos and duets in church "when they are really desperate!" His wife, Joyce, "who is the perfect woman for me" and he have a son and daughter and live at 5136 Autumn Lane, McFarland WI 53558... . Bob Rooks is chm of fine arts & choral dir. at: J. E. Stuart HS, Fairfax Co., VA. He and his wife, Marcia, live at 1501 Freebs Rd. Sylvania OH 43560.

Martha (Braden) Jones, mother of 5 and grandmother of one has, had four major concerts in NYC and had a recent ti-mon tour of China. She plans debuts in 3 major cities and plans recitals at Yale and other schools. She is thinking of rejoining a univ. or conservatory as pianist/teacher. Martha lives at 780 West End Ave., 7A, NYC 10025... . Bob Morrison is the area consultant for Marquard Handbells and sings solos and duets in church "when they are really desperate!" His wife, Joyce, "who is the perfect woman for me" and he have a son and daughter and live at 5136 Autumn Lane, McFarland WI 53558... . Bob Rooks is chm of fine arts & choral dir. at: J. E. Stuart HS, Fairfax Co., VA. He and his wife, Marcia, live at 1501 Freebs Rd. Sylvania OH 43560.

Maritza (Onofrio) Currier and her husband, Jim, are preparing to take a 3rd trip abroad with his H.S. students. He and his former wife, Ellen Barton, have two children... . Phil Kroeker is a professor at Taylor Univ., Upland IN. He and his wife, Carole, live at 11210 NW 23rd St., Portland OR 97210. They have one son, 4 dogs, and 3 cats... . Joy Eilers because of health problems has had to move back with her parents to play the piano again if something for arthritis choregoes along. Her address is PO Box 3024 Granada Hills CA 91344... . Winifred (McGavran) Grifffen is presently finishing her PD in clinical psychology and loves her work with individuals, couples and families. How she will keep up with music remains to be seen. Her husband, Karn, left Wall Street to go into the ministry and is the pastor of the Knox Pres. Ch. in Pasadena. Winifred's address is: Madison Prof. Bldg., 127 Madison Ave., Suite 300, Pasadena CA 91101. The Griffens have a son and a daughter... . Bob Ivey is at present min. of music for the First U.C.C., Charlotte NC and will be busy this summer with handbell workshops from Japan to W.C.C. His wife, Shirley, and daughter will accompany him. The Iveys live at 2100 Comiston Pl. Charlotte NC 28207... .

Kenneth Landis is concertizing, playing organ and accompanying singers and conducting. As his conducting increases, his work with the Eric Diocese has had to diminish. He will again be playing at Chautauqua this summer. He and his former wife, Ellen Burton, have two children... . Phil Kroeker is a professor at Taylor Univ., Upland IN. He and his wife, Carole, live at 11210 NW 23rd St., Portland OR 97210. They have one son, 4 dogs, and 3 cats... . Joy Eilers because of health problems has had to move back with her parents to play the piano again if something for arthritis choregoes along. Her address is PO Box 3024 Granada Hills CA 91344... . Winifred (McGavran) Grifffen is presently finishing her PD in clinical psychology and loves her work with individuals, couples and families. How she will keep up with music remains to be seen. Her husband, Karn, left Wall Street to go into the ministry and is the pastor of the KnoxPres. Ch. in Pasadena. Winifred's address is: Madison Prof. Bldg., 127 Madison Ave., Suite 300, Pasadena CA 91101. The Griffens have a son and a daughter... . Bob Ivey is at present min. of music for the First U.C.C., Charlotte NC and will be busy this summer with handbell workshops from Japan to W.C.C. His wife, Shirley, and daughter will accompany him. The Iveys live at 2100 Comiston Pl. Charlotte NC 28207... .

Marianna Ciraulo keeps up with some of her classmates, but has not been included in the Newsletter for many years because we have not heard from her! (HINT, HINT... all the rest of us out there, please send your news to Carlette Winslow!!) Marianna has been making a big name for herself with the press (quote from OPERA NEWS):... a hybrid of Maria Callas as "Lucia" and Judith Anderson as the Shakespea- rian villainess. This about performances of Macbeth with the Virginia Opera Co. Marianna performs regularly with the NYC Opera as well as singing in Austria, Germany and Italy. Her roles include: "Salome" (which critics claim is "siz-zling"), "Tosca," "Madame Butterfly," "Luisa Miller," as well as lesser roles and parts in musical comedy. Marianna lives at 685 West End Ave. NYC 10025.

David Craig's Chancel Choir in the United Meth. Ch. in Englewood FL gave a sacred concert with brass and organ during lent and seeks to meet human needs wherever they are. He is the choirmaster at J.E.B. Stuart HS, Fairfax Co., VA. He and his wife, Ellen Barton, have two children... . Phil Kroeker is a professor at Taylor Univ., Upland IN. He and his wife, Carole, live at 11210 NW 23rd St., Portland OR 97210. They have one son, 4 dogs, and 3 cats... . Joy Eilers because of health problems has had to move back with her parents to play the piano again if something for arthritis choregoes along. Her address is PO Box 3024 Granada Hills CA 91344... . Winifred (McGavran) Grifffen is presently finishing her PD in clinical psychology and loves her work with individuals, couples and families. How she will keep up with music remains to be seen. Her husband, Karn, left Wall Street to go into the ministry and is the pastor of the KnoxPres. Ch. in Pasadena. Winifred's address is: Madison Prof. Bldg., 127 Madison Ave., Suite 300, Pasadena CA 91101. The Griffens have a son and a daughter... . Bob Ivey is at present min. of music for the First U.C.C., Charlotte NC and will be busy this summer with handbell workshops from Japan to W.C.C. His wife, Shirley, and daughter will accompany him. The Iveys live at 2100 Comiston Pl. Charlotte NC 28207... .

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