PRESIDENT FLIES TO GERMANY

President Robinson has just returned from a trip to Germany sponsored by the Department of Defense Dependent Schools for whom he taught a seminar for 35 of the Department School Music Teachers in Bacharach. While there he laid the groundwork for the use of more music education graduates in the Dependent Schools.

His first stop was in Wiesbaden with Robert Benson, Music Education Coordinator, where he made plans for the above seminar entitled “Choral Techniques and Literature.”

Second stop was to the Black Forest region for a meeting with Wilhelm Ehmann to discuss and plan for the 1983 Heinrich Schütz International Festival — to be held on campus March 4-6, 1983. On to Kiel to meet with Dr. Kurt Gudewill, President of the International Heinrich Schütz Society and to Bärenreiter Publishing for more Schütz Festival planning.

In a visit to the Westfälische Landeskirchenmusikschule, now headed by Uwe Gross, plans for a 1982 Organ Tour of the United States were made. (The tour will be lead by Gross and booked by President Robinson.)

A PROMISE FROM STEVE 65

“Steve Sharp is something else,” said one of his former employers, “he has fulfilled all that we believed would be possible if the right man were available.”

Steve has been associated with Westminster Choir College since 1961 when he came to Princeton from his home in Union, N.J. to matriculate at the college. Steve was class president, member of “Who’s Who” (etc.). . . . After several years as choir director and teacher he returned to Westminster as Director of Church Relations and Placement in 1970 — and from then until now he was responsible for finding jobs for others.

After eleven years he felt that he had accomplished what he started to do and wanted to move on. Since his move to Columbus, he has been too busy to give us a report on this activities, but one is promised for the near future.

DONNA PLASKET CABLE ’71, DIRECTOR OF ALUMNI & CAREER SERVICES

Donna Cable, as a student, was President of the Student Council, MENC and class secretary, in “Who’s Who,” and, according to her teachers: “Highly motivated; makes things go; seeks additional work; actively creative and distinctive.” After several very successful years teaching in Gov. Livingston Regional High School in Berkeley Heights, N.J. (71-75), Donna went to Cherry Hill High School East in Cherry Hill, N.J. (75-80). Last year she was a full-time graduate student in the choral conducting program. She and Chester Cable ’54 were married in 1974. Chester is at present with “Proresco” — a financial division of the John Hancock Company.

After a mere two months on the job, Donna has made her own impact on the department. Carrying on after Steve has been an almost super-human job, but Donna has set forth a few of her goals and activities in the following nut shell:

“In the alumni division, we strive to keep alumni records as accurately as possible; generally we process address changes within two days. I am in the process of setting up regional alumni meetings — so YOU may be called! I plan to go to Texas in November, the West Coast in January and to Charleston in May. I will also be visiting our Westminster interns. It is my responsibility to supervise the Alumni Fund and we will be planning another alumni phonathon.

“A very vital part of my responsibility is to supervise career services. We attempt to find employment for everyone from students to ‘senior graduates,’ matching job to individual or individual to job, as the case may be. I am on the phone everyday — in active consultation with churches and schools about JOBS. All positions are processed through this office. We help students get jobs and new churches get called on by

(continued on page 3)
Westminster Choir on Record
by Ray Robinson

The two recent releases of the Westminster Choir label — The Westminster Choir sings Folk Songs and The Westminster Choir sings Missa "O Pulchritudo"— mark the third and fourth time since 1978 that Westminster Choir has recorded on its own label. However, these recordings represent only the most current in a long series of professional recordings by the choral resources of the College, dating back to 1926, when the Choir travelled from Dayton, Ohio, to the RCA studios in Camden, New Jersey, to record the Lotti Crucifixus and the Palestrina Hodie Christus Natus Est. Since then, the Westminster Choir has appeared on more than fifty releases under such diverse labels as Electrola, HMV (His Master's Voice), British Columbia, Columbia Masterworks, Cantoria (French), RCA Victor, Decca, London, Toscanini Society, and Bruno Walter Society (the latter two are not released commercially). Between 1940 and 1970 the Choir was heard exclusively on Columbia Masterworks.

The earliest recordings of Westminster Choir were of the Choir alone. Between the years 1926 and 1944, commercial recordings featuring the Choir under its founder, John Finley Williamson, appeared fourteen times. The literature performed was as diverse as the concert programs of those years: Christmas music, hymns, spirituals, Bach's Singet dem Herrn (sung in English), Brahms' O Heiland, reiss die Himmel Auf, Russian church music, and works by the contemporary composer, Roy Harris (1898-1979). These were indeed exciting days as the Choir was pioneering in a new medium.

Although the Choir's first public performance with the New York Philharmonic took place in 1939 (conducted by Sir John Barbirolli), the first recording of Westminster Choir with that symphony orchestra was not released until 1944. This set of two 12-inch discs included the Brahms' Schicksalslied (Song of Destiny) and the a cappella motet O Heiland, reiss die Himmel Auf. This was the Choir's first recorded appearance with the New York Philharmonic. Bruno Walter conducted the Song of Destiny. The Brahms' motet, conducted by Williamson, was the last appearance of the Choir alone on a commercial recording until the Westminster Choir label was established in 1978. However, between 1944 and 1978 the Westminster Symphonic Choir appeared on more than fifty recordings with the leading orchestras of the country.

The Westminster choral tradition is well documented through these commercial releases which span more than fifty-five years and represent the choral techniques of John Finley Williamson, Warren Martin, Elaine Brown, George Lynn, Robert Carwithen, and the current conductor, Joseph Flummerfelt.

In the early years, the tone of the Choir was almost flute-like, had very little vibrato, and clearly showed the influence of the St. Olaf Choir and its director, F. Melius Christiansen. Following the first European tour of the Choir in 1929, and the visit of Williamson to Leipzig the summer before, the sound was more sophisticated, perhaps as the result of the direct contact with the great choral tradition of Europe.

After the second European tour in the fall of 1934, the Choir returned to perform the Bach B Minor Mass for the first time with Leopold Stokowski and the Philadelphia Orchestra. There is no recorded example of the sound of the Choir during this performance; however, the 1936 recording of the Bach motet Singet dem Herrn reveals a clear departure from the so-called "St. Olaf Sound." Here the tone is darker in the women's voices and the sound of the men is characterized by greater depth and vitality.

The recordings with symphony orchestras between the years 1944 and 1958, the founder's last year, are clearly characteristic of the "Westminster Sound" of that period. The long-playing record made its appearance in the early 1950s and the discs which were released after this technological advance demonstrated a much higher fidelity. Joseph Beck, a Westminster graduate writing on this topic in the November 1976 issue of The Choral Journal, has called the Bruno Walter recording of the Mozart Requiem (Columbia ML 5012) "probably the most beautiful recording of the era." Reporting on a conversation with the founder of the Choir, Beck writes that Williamson "thought it was one of the finest examples of his choral concept and the best production of the sound."

With the retirement of Dr. Williamson in 1958, Warren Martin, a graduate of the class of 1936, conducted the Choir for four years. During this period the Choir performed with a number of conductors, including Leonard Bernstein, Herbert von Karajan, and Eugene Ormandy. The recording of the Beethoven Missa Solemnis (Columbia M.25 619) in 1962, with Leonard Bernstein and the New York Philharmonic, is one of the best examples of the choral singing during this period.

Between 1964 and 1969, George Lynn, another graduate of the College and a disciple of Williamson, was the conductor of Westminster Choir. The 1966 release of the Verdi Requiem (Columbia 725 707), with Eugene Ormandy and the Philadelphia Orchestra, is characteristic of the sound during these years. Dr. Lynn also conducted the Choir on two other non-commercial albums (Westminster Choir on Tour, Westminster Choir College Sings) while he was Music Director of the College. The influence of Williamson is at once apparent upon hearing these recordings.

From 1969 to 1972 the Westminster Choir was trained and led by various conductors, including Elaine Brown, Robert Carwithen, Joseph Flummerfelt, and Roger Wagner. The 1970 recording of The Gates of Justice (Decca 710 175) by the jazz pianist, Dave Brubeck (b. 1920), is the only commercial release between 1966 and 1973. The chorus on this recording was prepared by Robert Carwithen, a long-time member of the Westminster Choir College faculty.

The year 1972 ushered in a new era of Westminster Choir recordings. Joseph Flummerfelt, who was appointed conductor of Westminster Choir in 1971, prepared the chorus for a February 1972 performance and recording of the world premiere of Olivier Messiaen's (b. 1908) Le Transfiguration de Notre Seigneur Jesus Christ, with Antal Dorati and the Washington National Symphony. This recording, which was released in 1974, won wide acclaim and the official recognition of the French government with the Prix de la Président. A recording with Bernstein and the New York...
Philharmonic of Haydn's Harmoniemesse followed in 1976. In 1979, the work of Flummerfelt was again recognized with a nomination of The Lord Nelson Mass of Haydn for a Grammy Award. Again the conductor was Leonard Bernstein and the orchestra the New York Philharmonic.

With the establishment of the Westminster Choir label in 1978, Westminster Choir was heard alone on a commercial recording for the first time since 1944. For this first release on Westminster's own label, the German choral director, Wilhelm Ehmann, was brought to Princeton to prepare and conduct the Six Motets of J.S. Bach. Christmas with the Westminster Choir followed in 1979, conducted by Joseph Flummerfelt. In 1981 Westminster Choir Sings American and British Folk Songs and the Gian Carlo Menotti Missa Pulchritudo were released. The Folk Songs, sung a capella and with piano accompaniment, include some of the best-loved melodies of the genre — several set to new arrangements by Dr. Flummerfelt. The Mass was taped in Charleston, South Carolina, at the Spoleto Festival U.S.A. and features the Spoleto Festival Orchestra. Maestro Menotti was present at the recording session, conferring with Dr. Flummerfelt who coordinated the orchestra and chorus in this premier recording.

For a complete discography of Westminster Choir recordings prior to 1976, the reader is directed to the article by Joseph Beck entitled “Westminster Choir: 1926-1976 Recordings as History” which appeared in the November 1976 issue of The Choral Journal. As many of these early recordings are out of print, any information as to their availability will need to be addressed directly to the company which released them initially. Please do not seek this information from the Westminster staff. No one at the College has this information.

For anyone who would like to own an archive of some of the sounds of the fifty-year history of Westminster Choir College, including some excerpts from choral performances, a two-hour recording entitled A Symphony of Voices is now available on cassette. Requests for information concerning the recordings which are now available from the College should be addressed to Westminster Choir Recordings, Hamilton Avenue and Walnut Lane, Princeton NJ 08540.

**SUMMER RETROSPECTIVE**

A most successful Summer Session was held on campus from June 22 through August 8. The International Art Song Festival directed by Dalton Baldwin (who also accompanied guest recitalists Gerard Souzay, Rosemarie Landry, William Parker, Marguerita Zimmerman and Elly Ameling) drew singers from many parts. Elly Ameling, as in the past, super-filled the chapel — and on a stormy night. Forty-five concerts were on the summer schedule with Hymns and a la Routley on Mondays, Oratorio Sings on Tuesdays and other events on Wednesdays and Thursdays. The “Sings,” particularly, were well-attended. Erik Routley was on hand all summer for daily chapel services at 8 am.

*New Directions in Church Music*, coordinated by Ray Robinson, was noteworthy. Frauke Haaseman held two groups of 50 each for her course in “Group Techniques”, Five Perspectives on Choral Conducting, with Sir David Willcocks, Gregg Smith, Daniel Moe, Philip Brunelle and Jan Bailey, had lectures on Choral Style, the reading of choral works and discussion for 100 workshopers. The summer ended with a bravura performance in the University Chapel of Benjamin Britten’s War Requiem, conducted by Robert Shaw. The Shaw Workshopers also sang on the steps of the Capitol in Washington, D.C.

The Summer Session offered 57 courses and enrolled 1800 from 43 states and Canada, Puerto Rico, Bermuda, France, Germany, Mexico, West Indies, Virgin Islands, Lebanon, Brazil and Iceland. Ninety-two percent of the workshopers were released. The Summer Session staff was rated 80% excellent, 20% good; Choral Library: 76% excellent, 24% good; Library: 72% excellent, 28% good. The food? Tarco Food Service is now manning the kitchen — with much appreciation from diners in the Student Center. Rumors are that the food is much improved.

**Cable continued from page 1**

me if at all possible to assess the type of service and kind of personnel needed. In the observation of students in their churches, I have the help of church music graduate students, but need the help of all of you, with a lot of communication between us to be as effective as I would like to be. Let me hear from you!**

The following Alumni attended the 1981 Summer Sessions:

Dawson Adams '75, Gerald Anderson '56, Brenda Arnold '80, Christine Baldwin '71, John Bate '68, Billie Blakney '71, Ruth Burke '69, Samuel Burke '80, Rhonda Callard '73, Anthony Celentano '78, Susan McLaine Cherry '78, Mallorie Chernin '78, James Chiappini '73, James Chidester '57, Norma Chidester '58, Roger Clabaugh '76, Catherine Clark '79, Kenneth Clayton '67, David Craig '61, Agnes Crisci '48, Anita Crumpler '57, Nancy Hauser Curtis '60, Edward Dalton '78, Martha Cook Davidson '75, Dorothy Ann Denninger Davis '46, Sandra Deiter '70, Rachel D'entremont '79, Lynn Edwards '75, Raymond Egan '80, Kenneth Elder '79, Patricia Emry '78, Nancy Yost Evans '99, Else Farr '47, John Ferguson '68, Kathleen Frennity '71, Margaret Fritsippaidi '69, Sarah Ford '78, Linda Frazier '40, Scott Fredericks '80, Philip Frowney '66, Greg Fungjeld '76, John Fuss '73, John Gamble '68, Peter Gillis '81, Anthony Godfrey '73, Melvin Goodway '75, Regina Gordon '78, Sharon Gorman '78, James Grant '57, Carol Greenwald '61, Cheryl Greene '79, Philip Hames '73, Rebecca Lapetina Hames '73, David Harper '57, Timothy Harell '80, Marshall Fresser '73, Robert Fryst '79, Carol Hunter '73, Edward Hutchenson '79, Jettie June Hutchinson '76, Carol Jenkins '76, Ralph Kaler 54, Michael Kemp '68, Margaret Kneeldor '59, James Kregger '78, Robert Frost '56, Kay Lutz Larson '74, Mark Lawlor '30, Jerry LeDoux '68, Marian Lewis '45, Frederick Lipinsky '73, Stephen Lucasi '76, Carla Mangold '66, Candace Breen Markle '79, Ted Markle '76, Laura McClure '61, Sara Johnson McKenzie '79, Daniel Mcevoy '74, Joanne Currier Metz '60, Glenn Miller '77, Andrea Cuveler Miles '63, Thomas Mills '62, Emily Hayle Mitchell '76, Lila Muhler-Acker '78, Virginia Murphy '77, Patricia Nataf '63, Stanley Novoa '60, Stephen Page, David Patton '75, Al Pendleton '71, Robert Plau '64, Lloyd Pinkerton 51, G. Stanley Powell '51, Kim Rauch '80, Martha Smith Regelmann '73, William Renneckar '49, Joyce Richardson '79, Stephen Rivera '76, Brian Roderick '74, Jean Mikita Sashihara '80, Louise Schalow '77, Edward Schell '75, Elaine Seitz '69, Dorothy Colburn Seagard '20, Stewart Shuster '58, Mary Hamlin Simpson '77, Barbara Solly '59, Marian Sommer '77, J. William Stephenson '59, Pamela Strachan '74, Alice Tietjen '67, Thomas Tietjen '65, David Tovey '76, William Trego '53, Scott Trefler '71, Sandra Walters '77, Carleton Weber '53, Carol Weber '92, Ellen Williams '42, Ruth Yoder '50, Verle Wimber '58, Robert Young '77, N. William Zimmerman '52.

**ALUMNI ACTIVITIES AT SPELETO**

The Spoleto Festival U.S.A. in Charleston will be from Thursday, May 21 through Sunday June 13 in '82. The alumni will again be sponsoring a weekend in Charleston sometime during the above time slot. When, it has not been determined, but a committee for Spoleto arrangements will decide which weekend, in their estimation, would be the most interesting for alumni to attend. It has been suggested that those alumni attending the festival meet for an opening dinner and have a post-concert reception with Westminster Choir. Give us your ideas. What would you like to do?
Step Back! Take a Look!
at the Organ Department

by Carlette Mueller Winslow ’40
Editor of the NEWSLETTER

As one graduate organ student put it: “There is no other school in the world that has an organ faculty which covers all angles as expertly as does Westminster Choir College. The faculty is large enough so there are authorities in every aspect of organ playing. Each one has a specialty and yet each can teach all aspects of organ playing.”

The department’s distinction, also, is its tie-in with the choral core of the college and with the church music department. “Our students are talented and highly committed to music being a ‘service’ — not only excellence in performance,” said Joan Lippincott, head of the organ department. Our diligent students “pride themselves on working hard. This drives both students and faculty to excel by insisting on excellence.”

But let us “step back and take a look” at how the organ department developed, reached and maintains its preeminence as a prime school for the study of the organ.

The Beginnings

The seeds of the present organ department were sown by David Hugh Jones, in Dayton, Ohio, who moved with the college to Ithaca and on to Princeton where he was associated both with the Choir College and with Princeton Seminary. In 1934, Carl Weinrich became head of the department. The Aeolian-Skinner chapel organ, a prototype of its time, was built under Dr. Weinrich’s supervision. The “Praetorius” organ was installed in the room now occupied by the Public Relations Department; a return to the Baroque had begun.

In 1940 Alexander McCurdy began his reign of 25 years as head of the department. “One realizes now,” said Virginia Cheeseman, professor of organ emeritus, “how many organists, well-known on today’s musical scene traveled through the rigorous years of demanded perfection under the steel-like guidance of Dr. McCurdy. Woe to you if you ever came to a lesson unprepared, or meekly stated that you had not had much time to practice that week! The reply was brittle! WORK! That was the magic word. The discipline of lessons was unrelenting, but we all loved it.”

The Instrumental Facilities

In those early days there was only one “big” organ — the Aeolian-Skinner — and for 25 years the organ rarely stopped. Students would practice from 1 am to 3 am, relieved by another student, who practiced from 3 am to 5 am and yet another from 5 to 7. Occasionally lessons began at 7:30 — if the teacher was an early riser. Lessons until midnight were not unusual. Non-stop use of the instrument took its toll and in 1959 it was re-built by M.P. Möller, under Dr. McCurdy’s direction.

The major performing instrument on campus at present is the 44-rank Casavant in the Scheide room of the lower level of Dayton Hall. In all, there are 28 instruments by Beckerath, Flentrop, Phelps, Noack, Schantz, Holtkamp and Fisk. The newest installation is an 11-stop Noack donated by the Bristol family, which is installed at one end of the old commons underneath the chapel. The organ was designed for the late Dr. Lee Hastings Bristol Jr., the 3rd President of the Choir College, and was formerly used by him in his “Supplement” — a small study/concert hall on his property on Mercer Street. At the other end of the former commons, is the 14-rank Fisk, installed in 1978. Although the two instruments can be played together, it has been deemed more practical to have them in two rooms — thus doubling their use for both teaching and practicing. Plans have been made for the remodeling of the commons for multiple use by the organ and church music departments. The recent gift of a Positiv organ from Dr. William H. Scheide, Chairman of the Board of Trustees, has added a new and much appreciated dimension to the organ facilities at the College.

Since the building of the Aeolian-Skinner, which was considered “very Baroque” in 1934, the concept of organ building and playing has changed considerably. Today tracker action is preferred by the Baroque purists. Although they are installed in such high places as Carnegie Hall, Westminster Choir College does not own an electronic organ. The concept of organ tone is as was originally conceived and music of different styles calls for different instruments.

Faculty — A Consistent Core

Although a few faculty have come and gone (or retired), a consistent core has been with the department for many years: Virginia Cheeseman (1946); George Markey (1951); Donald McDonald (1952); Eugene Roan (1956); Joan Lippincott and Robert Carwithin (1960). William Hays (1972) — (who just resigned); Harald Vogel and Mark Brombaugh both joined the faculty in 1977. Alec Wyton was head of the department from 1965 to 1968 and Joan Lippincott since 1968.

Over the last 15 years the organ department has broadened its base and widened its scope to include more literature courses and new approaches to technique and performance practices. “Students are now more conscious of the style of the music they are playing,” stated Stephen Pinel, a 1980 Westminster graduate student who is now a graduate student after finding, once out in the field and eminently successful, that he wanted to continue to learn and grow. “Each of the faculty transmits his specialty,” continued Steve. “Mrs. Lippincott is an authority on the performance practices of Bach; Eugene Roan, pedagogy and early English organ music; Donald McDonald, 20th century French; George Markey, 20th century German; Mark Brombaugh, organ construction and harpsichord; Harald Vogel, North German Baroque and performance practices; Robert Carwithin, organ accompaniment, console technique and improvisation; Virginia Cheeseman, the ability to take students without much previous training, bringing them to a high level. No other school in the world can cover all these angles. Westminster is unique and its organ department has more than any other.”

Meet Students’ Needs

Mark Laubach, a senior who was introduced to Westminster via the Organ Study Week for High School Students in the Summer Session said: “The faculty,
in my estimation, meets the needs of a student as a person. They know what pieces are best for a certain student and among them they contribute a diversity of approach. I learned one approach from Dr. Markey and am learning another from Dr. McDonald. When Dr. McDonald was not familiar with a particular piece I wanted to play, I had a lesson on it from Mr. Roan. As a senior I am now concentrating on my church experience and on my senior recital. In four years, I have been exposed to a lot of repertoire by listening to others in our weekly performance class. When I have a piece ready for performance I first play it in Dr. McDonald's mini-class on Tuesday nights, where he critiques my playing privately. After playing a piece in performance class I know I can play it anywhere! (Except playing for Chapel is worse.) Mark explained that when he first started playing the organ (at age ten) he was too short to reach the pedal board, so his teacher had him play with "just my toes. Then, after years of learning to use both heel and toe, I am playing Bach with the newest of Baroque techniques — just my toes!"

New Programs

Another senior, Jason West, has given his recital and will be spending the majority of this year studying oratorio accompanying with Robert Carwithen. "This style of playing is quite different from solo playing and actually calls for a different kind of instrument from that suited to an antiphonal Baroque piece. Here the organ is used more as an orchestral instrument. Since most oratorios were written for chorus and orchestra, we go back to the original orchestral score and try to apply it to the organ. I find it so interesting that I may specialize in oratorio accompanying. More and more church choirs are giving oratorios and not all can afford an orchestra to accompany the choir. There are many organ soloists, but few who are oratorio accompanists so I may head for a career as an accompanist. It is a technique that has been somewhat overlooked in the enthusiasm for a return to authentic Baroque. Mrs. Lippincott is very interested in my project and may add such a course to the official curriculum."

The organ curriculum is always changing and improving with new course offerings. A performance major's requirement now is Robert Carwithen's course in "Improvisation." "Organ Construction and History," taught by Mark Brombaugh, is also a recent addition. Students have requested that more emphasis be put on conducting from the console and studies that approach hymns as literature.

Tours and Guests

According to Mark Laubach, he never really cared for nor understood the French classical period until he heard it while on last January's European organ tour with all its manual ornamentation on the organs for which it was written. The annual tours, coordinated by Joan Lippincott and organized by Harald Vogel, have given different experiences to each individual, but all agree that they have been meaningful experiences which they will never forget. One student described the tour as "bringing each organ to life as a living thing for the communication of musical ideas and values. Each one revealed something that could not be found except from first-hand contact." The students' enthusiasm could do no less than inspire others to go and see for themselves. As part of the Summer Session, European Organ Tours, also coordinated by Joan Lippincott and organized by Harald Vogel, have thrilled and inspired students and professionals!

Harald Vogel, from the North German Organ Academy, is in residence at the College this fall in full of freshly discovered performance practices as they relate particularly to the North German Baroque organ literature. Herr Vogel and Mark Brombaugh are both interested in the harpsichord from the aspect of performance and teaching. The College has started a fund to purchase a new harpsichord in memory of Mary Krimmel, on the organ faculty from 1937 to 1978.

Guest performers and lecturers round out the total organ experience at Westminster Choir College. Step back... take a look... the organ department has and plans to continue to have more than any other department anywhere. And in addition... placement for organists who also have the Westminster choral experience, is good.

MESSIAH WITH THE NJSO

After a lapse of a year of concerts because of a musicians' strike, the New Jersey Symphony Orchestra is back in business. Due to last year's strike, concerts scheduled with Westminster and the Orchestra had to be cancelled. But this fall the Symphonic Choir will be singing Messiah with the Orchestra in four performances: December 5 at 8 PM and December 6 at 3 PM in Symphony Hall, Newark (NJ); December 11 at 8 PM in the War Memorial in Trenton; and December 12 at 8 PM at John Harms Plaza in Englewood.

Thomas Michalak will be conducting the December 5, 6, and 12 performances; Joseph Flummerfelt, the December 11th performance. Tickets (at Box Office prices) will be available for the December 11 performance on a first come/first served basis by writing to the Public Relations Office at the College. At this writing we do not know how many tickets will be available, but the evening promises to be a Westminster Celebration!

MORE ALUMNI MEETINGS

Donna Cable, the New Director of Alumni and Career Services, has announced that the District Representatives of the Alumni Association are anxious to do more for the College and will be setting up alumni meetings all over the country. If at all possible a staff member will try to attend. Alumni meetings are also being organized in connection with Westminster Choir concerts whenever possible.

ALUMNI CHOIR

Sometime ago it was suggested that an alumni choir be organized on campus which would meet on a regular basis. In October the Alumni Council took the matter under advisement and decided that it would like input from all alumni with ideas for such a group.

Donna Cable would like to hear from as many alumni as possible. Who would you suggest as a conductor? Would you make a commitment for one rehearsal a week? For whom would the group perform? Should it be a large, symphonic choir or a small, auditioned group?

Alumni from the New Jersey, Pennsylvania and New York area will be receiving a brochure about the proposed choir. Geographically, it would seem impossible for any alumni from any but the tri-state area to participate, but those with private planes are welcome from Kansas or wherever! Let us hear from you.
NEUSTE TRUSTEE — KEVIN SHANLEY

Kevin Shanley of Bernardsville (N.J.), executive vice president (since 1978) of Fidelity Union Bancorporation, Newark, and Chairman of the Board of Fidelity Union Bank, N.A., Garden State, was just elected to the Board of Trustees in October.

Mr. Shanley has had numerous affiliations with business, civic and cultural groups in Newark among which has been a prominent role with the Newark Museum. He is a graduate of the University of Pennsylvania and of Harvard Graduate School of Business Administration. His entire business career has been in the banking field, including three years as a principal with an investment banking firm in New York, and the rest with the Fidelity Union Company. He and his wife, Maudie, have four children.

HAROLD S. POWERS JOINS TRUSTEES

Harold Powers, Head of the Music Department at Princeton University was elected to the Board of Trustees of Westminster Choir College last May.

Dr. Powers earned his Bachelor of Music from Syracuse (piano major) in 1950, his Master of Fine Arts (composition and history) from Princeton in 1952 and PhD, Princeton, in 1959 with a dissertation on “The Background of the South Indian raga system.” He spent years in India as a Fulbright Fellow (1952-54); Rockefeller Foundation Grant (60-61); Fulbright-Hays grant (67-68); American Institute for Indian Studies grant (75-76). He also did research in Holland and Indonesia under a JDR Fund grant and research in comparative musicology under a grant from the National Endowment for the Humanities during 75-76.

He has been an Instructor in music at Princeton 1955-58; Instructor in music, Harvard 1958-60; Assistant Professor of Music and South Asia Regional Studies (61-64), Associate Professor (1964-70), and Professor of music and South Asia Regional Studies (1971-73) at the University of Pennsylvania. He has been a Professor of Music at Princeton since 1973, becoming head of the department in July, 1980.

Dr. Powers has written extensively — particularly on ethnomusicology. He is married to the former Elizabeth Connor; he and his wife have two children: Stuart, 22, and Cornella, 19.

ROBERT D. SIMPSON ’50 JOINS TRUSTEES

Bob Simpson, known to a whole generation of Westminster students as a voice teacher, conductor of the Chapel Choir, summer vocal camp for high school students director, and a superior tenor himself, adds a new Westminster activity to his list — that of an elected Alumni Trustee.

Bob graduated from Westminster in 1950, earning his masters degree in ’52. For 27 years he actively practiced his deep sense of commitment to the various aspects of his profession and to the college. A generation of freshmen had their initial Westminster singing experience through him; alumni and friends of the college sent many hundreds of high school students to him for inspiration and training both on the Westminster campus and in other parts of the country.

In 1979, Bob accepted the position of Minister of Music of the Shallowford Presbyterian Church in Atlanta where he has been working with his old friend Rev. Tom Are ’55, who is minister of the church.

ALUMNI WEEK, 1982

Details will follow . . . but May 10 is the date for the 53rd Annual Commencement. Save the dates of May 7 through 10 for “Alumni Week.” Plans have already been made for Westminster Choir to sing for alumni on Sunday afternoon, May 10, followed by a faculty/ alumni reception. An Alumni Luncheon will follow Commencement as it did in 1981.

FACULTY NOTES

Elma Adams (Conservatory faculty) has been appointed an adjunct instructor at Essex County College. She will be conducting two college choirs. . . Bob Evans, Associate Professor of Religion has returned from a sabbatical. . . Carol Elliott, drama department, took a production to the Edinburgh Festival in Scotland for the 2nd year running . . . Frauke Hassemann participated in a workshop on conducting and voice building in St. Moritz, Switzerland, last summer. In October she spoke to the Princeton Regional Schools on “Choral Singing,” and gave a workshop on “Voice Building for Choirs” for the ACDA in Boston. This month she will sing the alto solos in the Messiah in Lüdenscheid, Germany, and will again be abroad (in Hannover) for a conducting and voice building workshop in January . . . Marvin Keeze ’59 led a seminar on sacred solo literature at Old Dominion University sponsored by NATS last summer . . . Joan Lippincott ’57 gave recitals in Washington, D.C., Olean, N.Y. and Montpelier, VT during October . . . Judith Nicosia will be soloist with the Trenton Symphony on November 22 and will sing her “annual run” of Messiah in Philharmonic Hall with the Masterwork Chorus in December . . . Daniel and Suzanne Pratt gave a joint recital of solos and duets at First Presbyterian Church in Toms River, with Robin McEachern ’77 (where Robin is Minister of Music). In November they were soloists with the Toronto Chamber Society chorus and orchestra. Beginning October 25, Mr. Pratt began his 6th year as bass soloist in the Bach Cantata Series at Holy Trinity Lutheran Church in New York. On November 8 he will be bass soloist in the Mozart Requiem at St. Thomas in New York . . . Last spring Seek Ye the Lord, by David Stanley York ’46, a cantata commissioned by the East Congregational Church in Grand Rapids, MI was performed with the composer conducting the choir and orchestra.

IN MEMORIAM

Julius Herford, 81, formerly the Head of the Historical and Structural Analysis Dept. at Westminster, died on September 17, 1981. He began his career as a concert pianist in Germany but developed an interest in the history and structure of music as related to performance.

Dr. Herford emigrated to the United States in 1939. He taught at Columbia University, the Juilliard School of Music, and the Union Theological Seminary. He was a member of the Westminster faculty from 1952 to 1965. In 1965 he joined the faculty of the Indiana Univ. Sch. of Music.

Robert Shaw made the following observations on February 25, 1981 at the Indiana University School of Music Concert in honor of the 80th birthday of Professor Emeritus Julius Herford: " . . . Almost uniquely among American musicologists, he worked with people and associates, rather than libraries and books exclusively. So that, at all times study with Julius Herford was associated with performance. . . No ivory tower here — but immensely practical, productive musicology. As a result, almost single-handedly he elevated choral performance in the United States to a musical art. Before Julius Herford — choral performance had been one-half vocal method and one-half primitive evangelism. "In a very real sense all instruments are a copy of some aspect of the human voice. But Julius Herford made it possible for singers also to be musicians. For all of which — Julius Herford — our love and thanks. American musical life will be enriched for generations and centuries."
IN MEMORIAM

Robert Vincent Woodside, 56, died of a heart attack on August 15, 1981 in Clifton, N.J. He had been serving the Huribit Memorial Church as organist/choir director for the past three years.

Bob earned a second bachelor of music degree from the Curtis Institute of Music in 1952 and a master of music degree from Westminster in 1955. He was a piano instructor at Westminster from 1955-1955. Upon leaving Westminster he served as professor of music at the Valley Forge Military Academy and Junior College, Wayne, PA.

In 1956 Bob began 22 years of service at the Chautauqua Institution, where he served as official organist and choir director, instructor of organ, recitalist and soloist with the Chautauqua Symphony Orchestra, and as director of the summer school and Affiliate Artist Program. In 1972 he became assistant to the president for education and in 1975 he was appointed vice president in charge of programming.

Bob was a member of the American Symphony Orchestra; the Association of College, University and Community Arts Administrators, Inc.; the International Society of Performing Arts Administrators, and the A.G.O. He was also involved in many civic organizations in Chautauqua. Bob had several musical works to his credit and his Alleluia Festival was performed by the Philadelphia Orchestra in 1970. He is survived by three nephews.

CLASS NOTES

Geraldine Cate was honored by the Pullein Memorial Baptist Church for her nearly forty years of service. The new Austin pipe organ was dedicated to her at a Sunday service.

Dr. David A. Wehr, Professor of Music and Director of Choral Activities at Houston Baptist University, Associate Conductor of the Houston Symphony Chorale, and founding conductor of the Concert Chorale of Houston, has been selected for his fifteenth annual ASCAP Award. The 1981 award is based on the "unique prestige of his published works" and on the number of performances given his compositions.
Lisa Brendlinger is a music teacher for the Montessori Children's House, 637 Georges Rd., New Brunswick NJ 08902. Kitty Harger is teaching music to special ed classes in Woodbridge (NJ). She is teaching boys 14-18 who have been labeled “emotionally disturbed.”

Nanette Arnstein is the musical director of the U. of NH production of *The Mikado*. This summer she served as the musical director of the Durham Summer Theater production of *Patience*. Her new address is 8 Tri City Rd., Apt. 9, Dover, NH 03820. Jolie Dunham Belcastro is the Director of Admissions at the Barbizon School of Modeling and her husband Kevin works at WMJQ-FM in Rochester. Their address is 155 East Broad Street, Apt. 9, Rochester, NY 14604. Marilyn C. Biggs is the organist/choir director of The Falls Church, Falls Church, VA. Lisa Feiler is employed in Dallas as a teacher and studio manager. Her address is 6813 Larmanda #216, Dallas, TX 75231. Janet Gadeski Fisher is the assistant to the music director at the McFarlin United Methodist Ch. Her husband Gary Fisher '81 is working on a masters in choral conducting at the U. of OK under the supervision of Dennis Schrock '67, formerly on the faculty of W.C.C. The Fishers reside at 1008 Wadsak Dr., Norman, OK 73069. Anne Marie MacDonald is enrolled at the Columbia University School of Social Work, pursuing an M.S.W. degree. She hopes eventually to combine both music and social work. Pamela Zubow Poe is the organist at the United Church of Fayetteville (NY), where Christine Campbell '71 is the choir director. Pamela and her husband Randy are planning a piano/organ recital.

Karen Kniss is an intern at Trinity Lutheran Church in Oley, PA. She directs and accompanies choirs, plans services, and assists in the administrative duties of the music program. James Keels is a guest lecturer at Mercer Community College. He has acted professionally and his lectures cover theatre, television, film arts, and theatre arts management. Janet M. Yamron is the Assistant Dean and Professor of Choral Music at Temple U.

Please cut off and send to: ADMISSIONS, Westminster Choir College, Hamilton Avenue & Walnut Lane, Princeton, NJ 08540.

**THE SEARCH IS ON!**

Believe it or not, it's that time of year again. Director of Undergraduate Admissions Steve Kreinberg '76 and the Admissions Staff are now actively seeking talented music students to fill next year's freshman class. Because of your special understanding of "what it takes" to be successful at Westminster, we would like to ask you to write below the names and addresses of students who you believe would be interested in learning more about Westminster College.

That's all you have to do. Sons or daughters, nieces or nephews, friends or neighbors, high school seniors or college transfers — send their names along. The Admissions Office will respond promptly with appropriate literature.

Over 60 percent of each year's incoming student body is referred to Westminster through an alumnus. Don't wait until tomorrow, forward their names today.

**Alumni Admissions Program**

Please send undergraduate information about WCC to:

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