Lee Hastings Bristol, Jr.
April 9, 1923 – August 10, 1979

WESTMINSTER CHOIR COLLEGE
October 1979 Newsletter
A TRIBUTE TO
LEE HASTINGS BRISTOL, JR. (1923-1979)

Lee Hastings Bristol, Jr. was born April 9, 1923, in Brooklyn, New York, a lineal descendant of Thomas Hastings, noted hymnwriter of the nineteenth century and composer of *Toplady*, the familiar hymn-tune commonly known as “Rock of Ages.” He attended Hamilton College in 1941, served in the United States Army from 1943 to 1946, and was graduated from Hamilton in 1947 with the degree of Bachelor of Arts. From college he went directly to England to study and received a diploma in organ from Trinity College of Music the same year. During 1947-48 he pursued graduate studies at the Conservatory of Music in Geneva, Switzerland. In 1955, he was awarded a Doctor of Humanities degree *honoris causa* from the Los Angeles Conservatory of Music and Arts. His academic honors eventually were to include eleven honorary doctorates, fellowships in the Royal School of Church Music and the Hymn Society of America, election to Phi Beta Kappa, and election as Man of the Year (1969) by the Greater Princeton Chamber of Commerce.

In 1949 Dr. Bristol entered the business which had been established by his grandfather, William McLaren Bristol, and John Ripley Myers. Carrying on the family's business name was expected of him, and the struggle to find his life's vocation was made more difficult by the advantages of wealth and prestige. Following a year as assistant to the president of Bristol-Myers, he served in the television production department of NBC from 1949 to 1950, moving to the advertising firm of Doherty, Clifford, Steers, and Shenfield, Inc. in 1950-51. He returned to Bristol-Myers in 1952, and, for the next ten years, served in various capacities, including Director of Public Relations from 1957-62.

Dr. Bristol joined the Westminster Board of Trustees in 1957 at the suggestion of Dr. Charles R. Erdman. Four years later, at a time when the trustees were considering a new president, a board member sitting next to Dr. Bristol asked him if he had ever considered taking on the presidency of the College. This inquiry further added to the feeling of restlessness which he was experiencing in the business world. In the fall of 1961 he attended the consecration service for the new bishop in Hartford, Connecticut, during which Bishop Higgins of Rhode Island preached on the meaning of vocation and the use of one's life. The sermon confirmed his thinking about the purpose of his own life and he returned to Princeton determined to make a change. He was elected President of the College in January, 1962.

Dr. Bristol was a man of many and varied abilities. I have known few men who could do so many things so well. He was a brilliant writer, a witty and erudite speaker, a fine entertainer, a public relations professional, a lay preacher, and a dynamic administrator who breathed life and vitality into an institution which so desperately needed a new vision. Yet, as one who possessed all these talents, he never looked back, nor did he rest on his laurels. Because of his station in life he could have laid back and watched the world go by. Instead he was on the run, making every possible effort to influence for good the world that was moving by him so quickly. At the time of his final illness, he was planning more books, more hymns, anthems and organ pieces, more sermons, and more trips to lend his influence in the music ministry of the Episcopal Church world-wide.

Lee Hastings Bristol's legacy to us can best be summed up in three short phrases: thank God for what he has given, take advantage of the opportunities of today, and have no fear for the future. In this spirit I should like to end this tribute to Dr. Bristol by quoting a hymn-text entitled *The Present-Tense* by Fred Kaan, the Dutch-born Congregational minister now living in England. I believe it catches in a special literary way the spirit of Lee Hastings Bristol, Jr.

Thank you, O Lord, for the time that is now. For all the sweetness your minutes allow, Make us alert with your presence of mind Keep us alive to the claims of mankind. Thank you, O Lord, for the time that is past. For all the values and thoughts that will last, May we all stagnant tradition ignore, Leaving behind things that matter no more.

Thank you for hopes of the day that will come, For all the changes that will happen in time, Lord, for the future our spirits prepare, Hallow our doubts and redeem us from fear. Make us afraid of the thoughts that delay, Faithful in all the affairs of today, Keep us, our Father, from playing it safe. Thank you that now is the time of our life.*

*Copyright, Fred Kaan

Ray E. Robinson
President of Westminster Choir College

The entire Westminster family mourns the passing of President Emeritus Lee Hastings Bristol, Jr. He gave of himself to the College before he was president, he held the reins in his hands for seven years, and after his presidency he continued to have the College's best interests at heart.

He will receive the heaviest response ever from all of you alumni for "class notes," a report on Summer Session and beginning-of-the-year activities will have to be reported in the November issue. Also last year, we will be publishing the NEWSLETTER monthly - from October through May. Give us your news; your classmates want to know what you are doing.

In brief - a listing of new faculty and staff: Donald Allured, Lecturer in Church Music; Allen Crowell '59, Associate Professor of Conducting; Bruce Kohl, Instructor in Voice - all full-time, Daniel Beckwith '77, Lecturer in Choral Music; Robert Bernstein, Lecturer in Biology; Gary Fisher, Lecturer in Remedial Reading and Writing; Margaret Poyner, Lecturer in Voice; Prakash Sharma, Adjunct Professor of Sociology; Anita Schneider, Adjunct Instructor in Reading Methodology - all part-time.

Steven E. Kreinberg '76, Director of Admissions; Elizabeth W. Dey, Assistant Director of Admissions; Margaret L. MacLaren, Director of Financial Aid.

WATCH, LOOK, READ, ORDER, LISTEN!

Westminster Choir under Joseph Flummerfelt has just completed a new recording of 22 carols, a cappella and accompanied by organ, harp and brass ensemble entitled Christmas with the Westminster Choir! Perfect for Christmas listening and Christmas giving. Special group rates for church or school groups. It's going to be a hit! Watch for the brochure in the mail soon!

Carlette Mueller Winslow
Director of Public Relations and Editor of the NEWSLETTER

Class Notes

'31 Robert Duff is now a great-grandfather! He and his wife, Verna, whom he married in 1976, attended the wedding of his other granddaughter in June.

'33 Margaret (Herndon) Morrison is moving to Tallahassee, Florida, where she and her sister have bought a duplex. A new station wagon transports her harp wherever she plays.

'38 Jim Weeks says: "I enjoy the more frequent newsletters from W.C.C." He has just finished his 7th season at the First Congregational Church in Riverside CA.

'39 Bill Wood is living in Charleston SC, playing in an historic Methodist Church, and doing lots of gardening, sightseeing, and enjoying music made by others. He attended much of the Spoleto Festival USA when it was there.

'40 Eleanor (Porter) Johnson was recently a grandmother for the 3rd time. She still teaches privately and writes that she was proud of Westminster requirement when the choir sang in San Antonio... Margaret (Branman) Judy and her husband were on furlough in the U.S. for three months. During part of this time Margaret spent a week in Summer Session. Their H.Q. while here was in North Carolina with their son and his family. After this period - back "home" to Korea... Carlette (Mueller) Winslow, back at W.C.C. as director of public relations and editor of the NEWSLETTER, received a distinguished alumni volunteer service award for her A Symphony of Voices - the sounds (via old recordings) and history of the first 50 years of Westminster Choir College. The volunteer effort of Carlette and Ken Wight '50, audio-visual director, amounted to hundreds of hours of listening to many, many tapes and re-
How Far Authenticity?
by Daniel Pinkham

The following is the complete Commencement address by Dr. Daniel Pinkham given in the Princeton University Chapel on May 18, 1979.

According to an article in the May 7 issue of the Chronicle of Higher Education, "Speakers usually make five points in a commencement address:

Today you receive deserved reward for hard labors. Gratitude is due the college for bestowing wisdom on you. There is confidence you will successfully travel life's rocky path. The world desperately needs your abilities. Today marks the start of a great and wonderful era for you."

I shall address myself to none of the above, nor shall I speak about how to beat the system or otherwise engage in "devious activity veiled in piety."

What I have chosen to speak on this morning concerns itself with an aspect of reality with which you, as professional performers, will have to deal. That is the authentic performance.

As an autobiographical preamble, I must tell you that I have spent the last forty years as a split-personality: one-half composer, the other half performer of early music, so I view the pursuit of "authenticity" with a mixture of alarm and delight.

I have always been fascinated by reading about earlier works performed in the style of a later day: the surprise, for instance, of learning that, by 1650, there are over a dozen Palestrina masses published with a figured-bass part, to make them acceptable to the prevailing baroque taste. In Restoration England, Purcell writes The Fairy Queen, based on A Midsummer Night's Dream, but so rewritten that not a single line of Shakespeare remains. There is even a Restoration version of King Lear that has a happy ending. Then there is Messiah. Mozart's resoring adds, to Handel's basic baroque orchestration, the full complement of winds as found in a classical symphony composed in Vienna in the late 18th century. And when, at one point, Mozart seems not to like the aria "If God be for us", he substitutes his own setting of the text, a very beautiful setting to be sure, but quite obviously in stylistic conflict with the other music in this work. Thirty years ago the late Sir Thomas Beecham added, to the already thinned orchestration, triangle and cymbals.

And then there were the transcriptions: Bach-Stokowski, Moussorgsky-Ravel... and so forth. It was at one point so common to find arrangements on printed programs, that in 1961, the dance critic of the Boston Globe naively reviewed a ballet entitled Allegreggi, which was, as he claimed, "based on the music of Mendelssohn's G Minor Piano Concerto as arranged by Bartholdy". We were fortunate to have been spared from other excesses such as the Korsakov arrangements of works by Rimsky.

The swing of the pendulum later brought what the Germans call Werkge- treul Commandments: - Have the strictest respect for the printed page. Do not insert appoggiatura unless they are indicated. Observe exactly the metronome marks (and don't question how they got into Bach's works in the first place). Always use "terrace dynamics" in baroque music, - certainly refrain from introducing a crescendo or messa di voce.

In our own style-conscious era we rely on the musicologist and what he can teach us. As a result there are numberless copies of early instruments being made, baroque pitch levels and unequal temperaments employed and our musical lives have been generally enriched by the diversity of delights from other centuries.

But there is now, I feel, a danger, and this danger is most in evidence in precisely those circles that advertise their performances as "authentic."

Is authenticity an absolute? Or are there degrees of authenticity? To what extent is authenticity desirable? Who determines what authenticity really is?

Some years ago I received a report from a colleague who had gone to hear a famous European touring orchestra play a concert in Boston. He said that the only thing he could say was that it was out of the ordinary about the group to corroborate their claim to authenticity was that the wind players, violins and violas all stood throughout the entire concert, admittedly in accordance with iconographic evidence from the 18th century. Surely our reaction to all of this must lie somewhere between fraud and naivete.

In the late 40's or early 50's there was an exchange of letters published in the Sunday New York Times between Wanda Landowska and Rosalyn Tureck. "You must only play Bach on the harpsichord."

"Of course, if Bach had only known our wonderful Steinway..." The story circulated that some weeks after the exchanges the two ladies met at a reception. Landowska is supposed to have said, "My dear Rosalyn, why can't we be friends. After all we are both great artists. And you play Bach in your way and I, of course, play him in his."

The attempt to duplicate exactly all of the conditions of an original performance is both impossible and probably ill-advised. We are, after all, 20th century listeners. We cannot pretend when we listen to Machaut that we have not heard Schubert or Berlioz and we interpret all music by comparing it to all the music we know. We hear the delicious fragment, the lament from Arianna, and are touched by its beauty but we are not necessarily moved to tears as were grown men at the premiere of the Monteverdi opera. When we hear The Rite of Spring we don't necessarily feel like participating in a riot, although we read that the audience reaction at the premiere was certainly turbulent enough.

A century ago Friedrich Nietzsche asked, "Should we put our soul into older works according to their own soul? Not at all! Only in approaching them with our soul are old works capable of surviving. It is only our blood that makes them speak to us. The really historical performance would talk only to ghosts."

Nietzsche's popularly held view represents the anti-authentic and antimusicological camp. Its danger is that it manages to homogenize all art and to remove, particularly from early music, many of its most attractive aspects including its freshness, colorful sonorities and directness of expression.

One of the pitfalls in trying to discover the essence of a work may be the application of dubious criteria. Let me give you an example. For several summers during the 1960's, Dartmouth College presented an impressive festival and school known as The Congregation of The Arts. Not only music, but other disciplines, were represented. One morning in 1965 I attended a memorable masterclass held by Pierre Bernac, that wonderful French baritone and exponent of the songs of Francis Poulenc. A pretty and high self-assured young soprano sang Susanna's aria from the last act of Figaro. Bernac, with great kindness said, in ef-

continued on page 6
ROBERT DEAN SIMPSON  
Fellow of Westminster Choir College (FWCC) Citation

When John Finley Williamson established a choir school, first in Dayton, Ohio, and later in Princeton, he did so because he believed that through art, music and drama the Church could give spiritual focus to the lives of those it serves. He envisioned the graduates of this institution as gifted, well-trained, and spiritual men and women who would work in churches as ministers of music.

As a young man, Robert Simpson came to Princeton from his home in Pennsylvania because of his belief in the purpose of the College. During his student years, he distinguished himself as one of the accomplished tenor soloists of the school. He soon became an essential part of the tenor section in the Westminster Choir and was repeatedly identified as a vocalist of unusual ability and promise.

Upon completing the bachelor and masters degrees at the College, Robert Simpson joined the faculty in 1952 with a deep sense of commitment to the philosophy and goals to which this institution has always been dedicated. For twenty-six years his impact upon the quality of this educational community has been significant beyond imagination. A generation of freshmen students has had its initial exposure to the best of the Westminster tradition through early experiences in the Chapel Choir.

Over the years, alumni and friends of the College by the hundreds have sent their high school young people to his vocal camps on this campus and in other parts of the country.

Recognizing, therefore, in Robert Dean Simpson, a significant contribution to the life of this institution, and deeply grateful for the years of devoted service selflessly given, Westminster Choir College chooses to honor him today by instituting this rare talent.

DANIEL PINKHAM  
Doctor of Music honoris causa Citation

As art continues to reflect man's innermost nature, it must of necessity change to reflect man's growth. This growth is marked by periods of stasis and change. Thus it is that the production of art manifests itself in eras of intense artistic creativity. The history of Western culture has had a few exceptional artists whose works have served to bridge two such epochal periods. These artists share an uncommon gift; while rooted firmly in the tradition of one age, their creative genius is challenged by their vision of the next. These minds ponder the germinal ideas of the avant garde. Clearly, these thinkers who would work in churches as ministers of music.

Daniel Pinkham's career has been marked by a continuous involvement with the "doing" of all facets of music. He is an administrator and conductor who co-founded the Cambridge Festival Orchestra. And, he is Music Director of King's Chapel in Boston. He is also an editor who has prepared several dozen choral, orchestral, and organ pieces.

However, it is as a composer that we wish to single out Daniel Pinkham today.

The catalog of his works mirrors his professional growth. An analysis of his style points to his roots in tradition and his vision of the avant garde. Clearly, these works are the products of a sensitive and musical nature.

A milestone in his compositional career was the commission in 1971 from Westminster Choir College for his first electronic tape work. Since then, he has continued to make statements in this idiom.
Church in Charlottesville NC since 1962. Robert N. Clarke will be starting his 30th year at Decatur Christian Church, Decatur, GA where he has been since graduation. Wilbur Russell was recently granted an honorary Doctor of Music at the Cal U College of Long Island and Portland OR. He has been professor of music at the San Francisco Theological Seminary having gone through his study with John Milton Keynes in 1953.

Fiddler on the Roof, was recently honored by the Allied Arts Council. Children (18) and Valerie (15) have had a difficult time since the death of his wife a year ago. Carol Lapo were married on June 4, 1979 in '53 is the organist there. Leonard Smith and W.C.C. reunion and in August they celebrated Oyde Tipton has been director of Choral Music at Georgia College in Milledgeville, GA for four years where he devotes a good deal of his time to composing. He is also the choir director of the United Methodist Church of Hempstead and teaches school the same job he has had since graduation. He and his children, Christer (18) and Valerie (15) have had a difficult time since the death of his wife a year ago.

Beverly McLaughlin teaches both piano and voice in Bay City TX and held an end-of-the-season recital on May 11. Jean (Napier) Kool is a middle school art teacher (work museum) in Cooperstown NY and a daughter who is a sophomore and music major at East Carolina University. Iona (Trout) Finney is a middle school art teacher. High School Choir is one of three groups to be considered for the 1980 Eastern Division Convention of the Florida AGA. Betty (Dunia) Ziegler plans to enter the masters degree program this fall at the Presbyterian School for Christian Education in Richmond, VA.

Bob and Mildred (Newman) Downer '54 have just completed 20 years as co-ministers of the Church of the Brethren Baptist Church in Easley TX. In July they came back for their 25th W.C.C. reunion and in August they celebrated their 25th wedding anniversary. Their daughter, Carolyn (Baumgartner) Bashore is moving to Lancaster PA where husband, George, who is a senior personnel manager at the First United Methodist Church, Jean Frantz '53 is the organist there. Leonard Smith and Carol Lewis were married on June 5, 1979 in Colorado Springs. Their new address is Apt 28D, 4315 Ltdis Road, Raleigh NC 27612. Clyde Trotter, president of Georgia College and State University, was appointed assistant professor of music at Georgia College in Milledgeville GA for four years where he devotes a good deal of his time to composing and conducting. The First Presbyterian Church, Milledgeville — where he married his second wife in 1976. The Tiptons are now living in St. Louis MO where they have taken up residence. Richard and Turoch has joined Reynolds Metals Company as a financial analyst. Since 1968 he has been manager of the pension trust for Hercules Inc. David Wehr will be Professor of Music and Director of Choral Activities at Houston Baptist University. He will also serve as associate conductor of the Houston Symphony Chorale and as director of the Houston Vocal Camp for High School musicians. He has been named President of the American Choral Directors Association and is a member of the National Board of Directors of the National Association of Concerts, Inc. He was appointed vice president, director of sales and artist manager of Hurok Concerts. During the Hurok years, he managed many of the best known international soloists and groups, consultative in the performing arts and commercial production projects in theater and popular music. He also served as Executive Director of the Central City Opera House Association.

On September 1, 1978, Carl was named the Director of Arts Administration at the College-Conservatory of Music at the University of Cincinnati and thus entered into a new phase of his career. In making the announcement of his appointment, Dean Allen Sapp stated, “Carl Dahlgren’s musical knowledge and business experience complement each other well in directing a successful arts administration program. He understands the arts management profession from all of its various aspects and has many exciting ideas on how to educate students for careers in arts administration. In this new capacity, he will also advise the College-Conservatory of Music on the area of the performing arts. It is thus in recognition of a career that has combined imagination and experience in the best Westminster tradition that the Alumni Association honors Carl Dahlgren this evening with its Alumni Merit Award.

Carl Dahlgren is a native of New York and a graduate of the Class of 1954. Upon completing undergraduate studies at Westminster he worked in the field of marketing research for the Princeton-based firm of Gallup and Robinson. One of his early marketing projects was a study of the Yale Alumni Fund. His interest in this area led him to work with the Westminster alumni in establishing its first Alumni Fund program and to serve as its first director. In recognition of these efforts, Dr. John Finley Williamson wrote on March 22, 1956, “May I say, Carl, that I think you have done a wonderful piece of work for our college. As long as Rhea and I live we will be grateful to you for starting something that will be remembered long after we are gone, and perhaps long after you are gone. It is a great work you have done.” In 1958, Carl joined the staff of Columbus Artists Management. While at Columbus he was made a vice president in 1961, partner in 1962, and member of the Board of Directors in 1963. It was at Columbus that he assumed the responsibility of managing the tours of the Westminster Choir. In 1968, he was appointed vice president, director of sales and artist manager of Hurok Concerts. During the Hurok years, he managed such internationally prominent artists as Erich Leinsdorf, Theresa Berganza and Nicholai Gedda as well as arranging a summer tour for pop performer Rod McKuen and European folk singer Nana Mouskouri.

Carl founded his own artists management company in 1970. As president of this Denver-based firm, he was responsible for the management of artists and groups, consultant to the performing arts and commercial production projects in theater and popular music. He also served as Executive Director of the Central City Opera House Association.

The distinguished philosopher, Alfred North Whitehead, once wrote, “The tragedy of the world is that those who are imaginative have but slight experience, and those who are experienced have feeble imaginations. Fools act upon imagination without knowledge; pedants act upon knowledge without imagination. The task of a manager is to weld together imagination and experience.” The man whom the Alumni Association has chosen to honor this evening is an example of one who has integrated imagination and experience in a distinguished manner.

The Alumni Merit Award Citation

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CARL DAHLGREN
Alumni Merit Award Citation

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a rehearsal of my *Sonata Number 1 for Organ and Strings*, a work that had been composed thirty-five years ago. E. Power Biggs was the organist at the premiere and Arthur Fiedler conducted members of the Boston Symphony Orchestra. It was on one of the CBS Network broadcasts from the Germanic Museum, which is now known as the Busch-Reisinger Museum in Harvard. The organ was small — two un-enclosed manual divisions and pedal. The resources of the instrument made me insist that the strings not use too warm a sound in contrast, in fact I asked Fiedler for a less rich sound and not to get “too involved” in the music. I was, of course, influenced by the prevailing objective taste of the day. Last week at a rehearsal of the same piece I recommended that the organist use the swell pedal extensively as well as the tremolo at some places, and that the strings warm up the sound and to use as wide a range of colors as they could. The piece, on paper, was the same, but the way of looking at it was very different.

*Christmas Cantata*, the third movement of which “Gloria in excelsis Deo”, appears on this morning’s program, was written over twenty years ago. I perform it very differently now than I did in the 50’s. In the second movement the score calls for semi-chorus, sopranos. I know better now (I think!) and call for all of the women, both sopranos and altos. The reason for the change is partly because I can get a better blend with all of the women singing and partly because my own sonority-ideal has changed.

I am, in fact, happy when I can write a work which suggests to the creative performer a musical solution, even though the reading may not have been in my mind originally. I think of the printed page as something like a package of dehydrated food. Eaten as it comes from the package it may prove unappetizing. It needs to be heated and spiced by the cook-performer to make it palatable.

Last month in Colorado I heard a gifted young soprano rehearse a song cycle of mine prior to a public performance. Everything was in place. It would have been possible by dictate to reproduce the score. I found myself saying to her, and this was a surprise to the both of us, “When you sing tomorrow night, change nothing, but use the piece to convince your audience that you have a beautiful voice.”

Were I asked to provide a check-list of admonitions for you, you who are preparing for a performing career, I might start off with some of the following:

1. Remember that so-called Early Music is the most up-to-date of the musical disciplines. It is in every decade redefined and interpreted. What we learn today will be hopelessly old-fashioned in 1989. We must, therefore, keep the scholar and researcher on our side, not so much to be *right*, but to be enlightened by what he discovers.

2. Be wary of advertising “authenticity.” It is no substitute for a vital reading. And there are non-negotiables, such as ensemble and intonation, that the audience deserves.

3. Remember that just because you have to play an old dance, it was not necessarily danced by old people.

4. Do not think that the 20th century has a monopoly on bad taste. When we read strictures from earlier times about avoiding this or that practice, remember that laws are not made to combat non-existent sins. In the preface to a volume of violin sonatas, Jean-Marie LeClair advises the performer not to take a slower tempo in the second menuet. Unless some of his contemporaries had altered the speed there would have been no reason for LeClair to mention the subject.

5. Plan where you must take your compromises. Come as close as you can to what you consider a correct performance, but then temper it by what your resources allow. A harpsichordist doing a solo concert of baroque works should correctly have a Ruckers instrument for late 17th century pieces, a Blanchet for Couperin, a Hass for C.P.E. Bach. Since this is impossible he must make a reasonable compromise. Not having boys but female sopranos does not stop me from performing Josquin masses at King’s Chapel.

6. Remember that it is the strong performer that sells the tickets and not the degree of authenticity. We flock to hear a recital by Gustav Leonhardt, not because he is authentic, but because his performances delight us.

7. Avoid, if you can, works or styles that escape you or that are temperamentally foreign to you. I find this admonition equally true in 20th century works. We hear much about the responsibility of the performer to new works. If you are not convinced by a work you will have a hard time convincing your audience. It is fortunate that in both early music and in the music of today almost everybody can find some corpus of music with which he can identify.

8. Last — or is it first? — constantly study new scores, and the old familiar ones, keep up with what is latest in thought — but above all integrate your research into your performance so that it sounds like an extension of your own vision and musical personality.
Laura (Thompson) McClure is on campus quite frequently but this year she has been studying Renaissance French Literature and Poetry at Princeton U. She teaches privately and keeps up with Don (her husband) and her three young adult children - getting to know them as mature, loving people. 

Alcy C. Smith is on the U.S. tour with his Children's Choir the "Bluebells" from the Conservatory of Music at Jyväskylä in Finland. Three voices of the 104 voices of his choir sang at New York, Toronto, the Midwest, and Massachusetts. Eugene Wilson resigned as Minister of Music, Westminster Presbyterian Church, Des Moines after 10 years there. He is now a candidate for a D.M.A. degree at the University of Iowa.

Howard Chadwick, when not busy singing, runs two antique shops - one in Boston, the other in Nantucket. Marilyn '62 Howard Chadwick, when not busy singing, runs two antique shops - one in Boston, the other in Nantucket. 

The pace is much slower than Washington, she says, "but I enjoy living near the ocean and keeping up with Don (her husband) and their three young adult children - getting to know them as mature, loving people."

JAMESENA McMAHAN EDWARDS
Alumni Merit Award Citation

It is seldom that someone comes along who exemplifies the same human qualities that were evidenced in the life of Jamesena McMahan Edwards, whom we honor posthumously this evening. One member of our alumni association put it this way, "She possessed such unique qualities as a human being that it is difficult to put into words who she really was."

Jamesena Edwards was undoubtedly one of Westminster's greatest and most articulate supporters as she carried on her work in East Tennessee. Her contact with Westminster began in 1932, following studies at Knoxville College. Upon graduation she enrolled at Westminster and completed work toward the Bachelor of Music degree in 1935, along with her close friend Dorothy Maynor. Further studies were taken at the City School in St. Petersburg and at Indiana University.

Along with her husband, Paul Addison Edwards, who served as Dean of Morris- town College, she made a significant impact upon the lives of those who came in contact with her. As one of those well-educated and talented persons who could teach a variety of subjects, including English, her career included faculty positions at Morristown West High School (1935-1966), Morristown East High School (1966-1972) and Morristown College (1947-1949). In 1960 she helped to organize the Hamblen Choral Society, which is conducted today by a Westminster graduate, Randy Adams.

Her loyalty to Westminster and her support of its ideals led her students to enroll at Westminster Choir College with special enthusiasm and a deep commitment to a career in choral leadership.

Jamesena Edwards was one of those rare individuals whose position in the Morristown public schools may have been filled by someone else, but she is someone who can never really be replaced.

It is thus in recognition of her significant contribution in the field of music education and with appreciation for her service to Westminster that the Alumni Association honors Jamesena McMahan Edwards posthumously this evening with its Alumni Merit Award.

PINKHAM CITATION CONTINUED

While Daniel Pinkham has found expression in works for solo voice, organ, and chamber groups, his contribution to choral literature is both extensive and pivotal. He is considered one of the leading composers of choral music in the twentieth century. His work combines the essence of the remote past with the stylistic diversity of the present. His choral works demonstrate his attention to melodic detail and contrapuntal elegance. They stand as landmarks in the genre.

It is therefore with uncommon pride that upon the authority vested in me by the Board of Trustees of Westminster Choir College, I confer upon Daniel Pinkham the degree Doctor of Music, honoris causa, in recognition of distinguished achievement as composer, teacher and scholar with all the rights, privileges and responsibilities thereunto appertaining.
'68 Peter and Faith (Smith) Furbush announced the birth of their daughter, Elizabeth last September. Peter has been singing since the age of 13. He is the bass in the Westminster Choir College orchestra. The festival was held at the First Lutheran Church where he is Music Director. Charlotte (Herman) Cook's '56 choir also participated. She received her M.A. from the University of California at Berkeley, where she is currently studying music and literature.

'69 Roger and Kathy (Burke) Allee announced the birth of their daughter, Megan Marie on June 10. Roger recently organized and directed a handbell festival with choirs from several communities. The festival was held at the First Lutheran Church, where he is Music Director. Charlotte (Herman) Cook's '56 choir also participated. She received her M.A. from the University of California at Berkeley, where she is currently studying music and literature.

'70 Margaret (Faubion) Kohler has been appointed organist at the First Presbyterian Church in Quincy, WA. She lives in Quincy with her husband, Paul, and two children and also teaches children and adults piano. C. J. Sambach has recently accepted a new part-time choir position at the Post Chapel at Fort Mohave, AZ. He is currently organizing and conducting performances of the Fine Arts program of the Riverside Unified School District in addition to being an organist and a music educator. Pat, joined in her new Lamaze course in childbirth, participating twins: Robin Elizabeth and Thomas Paul. Ray continues to teach organ and church music at Southeast Presbyterian Church, Washington DC and to play and direct the choirs at St. Andrew Lutheran Church, Cape Girardeau MO.

'71 Donna (Plasket) Cables' Cherry High School East Chambers (27 voice S.S.A. group) were among three winners of preliminary auditions for the Southern Division of the Eastern District. Jeffrey and Becky (Robinson) Ode are active in the Haddonfield Methodist Church and the PTA. Becky is in charge of the Orff program in Sunday School; she directs the Church Choir and both she and Jeff sing in the Church Choir. Becky is the Music Specialist at the Loring-Elmwood Elementary School in Gloucester Township; Jeff is a part-time teacher of music at The Burlington, North Carolina. He recently finished conducting a new musical, "The Sound of Music," at the Spotswood Playhouse in Spotswood, NJ. Recently, he received a grant to travel to Europe to study organ performance with internationally renowned organists. His activities include teaching organ and conducting workshops in the San Francisco area. Lance T. Vining of the University of California at Berkeley, where he is currently studying music and literature.

'72 Bill and Mary (Remenka) Mathis have moved to Menlo Park CA where Bill is minister of music at the Menlo Park Presbyterian Church. They and their two children, Joy (5) and Reid (3) live at 55 Lorin Lane, Menlo Park CA 94025.

'73 Andy Andella has been appointed Minister of Music at the First Baptist Church, Nashville TN. Treva Lynn Boardman writes from Rio de Janeiro recently accepted a new part-time choir position at the Post Chapel at Fort Mohave, AZ. He is currently organizing and conducting performances of the Fine Arts program of the Riverside Unified School District in addition to being an organist and a music educator. Pat, joined in her new Lamaze course in childbirth, participating twins: Robin Elizabeth and Thomas Paul. Ray continues to teach organ and church music at Southeast Presbyterian Church, Washington DC and to play and direct the choirs at St. Andrew Lutheran Church, Cape Girardeau MO.

'74 Carl Hagelin finished his first year of graduate work at Westminster Choir College in New Jersey. He is currently Director of Choral Activities at Connecticut College in New London. Jack and Wendy (Stoffel) Hill recently announced the birth of their second child, Jonathan David, on May 12, 1979. Their address is: 21 Bayberry Court, Danville MA 01340. Ray continues to teach organ and church music at Southeast Presbyterian Church, Washington DC and to play and direct the choirs at St. Andrew Lutheran Church, Cape Girardeau MO.

'75 Wayne Beach in his teaching position a year ago and has been on tour with the Goldovsky Opera Theatre. His roles include the Burgomaster in "Hansel and Gretel," Mephisto in "Ferrando" and "Nemorino." He recently sang the tenor roles in "The First President" in its premiere performance by the New Jersey State Opera. "Ferrando" and "Nemorino." He recently sang the tenor roles in "The First President" in its premiere performance by the New Jersey State Opera. "Ferrando" and "Nemorino." He recently sang the tenor roles in "The First President" in its premiere performance by the New Jersey State Opera.

'76 Suzanne (Slezak) Perlman is a student in the San Francisco Opera, a vocal soloist in the San Francisco Symphony Orchestra, and a member of the San Francisco Opera Association board. She is also teaching piano to both children and adults. Margaret (Faubion) Kohler has been appointed organist at All Saints' Episcopal Church in Clifton. She received her MA in theology in May from New Brunswick Seminary.

'77 Rogers and his wife, Cynthia (Matchette) Hyson '78 and Helene Schneiderman '78 sang a duet and solos. Helene conducted the Easter portion of the First Presbyterian Church in Howell Township NJ. Recently, she and Jeff Leopold '76 combined their choirs to present Schubert's "Mass in G Major" in Hightstown NJ. Recently, she and Jeff Leopold '76 combined their choirs to present Schubert's "Mass in G Major" in Hightstown NJ.

'78 Mallorie Chernin was recently appointed Director of Music at the First Presbyterian Church in Clifton. She will conduct two fresh choirs and teach conducting. Martin and Sue (McLaine) Cherry continue to attend Princeton University. They have three children, Brian, Frank, and Peg. Brian is a soprano soloist. Randolph Waller conducted a program of sacred music from the 16th century to the Renaissance to the present with the Scotch Plains - Fanwood Community Chorus in June at the First Presbyterian Church in Fanwood.入境。