Studiously following the score, listening intently to the choir and conferring frequently with conductor Antal Dorati, Olivier Messiaen himself supervised the final preparations for the premiere of his oratorio.

La transfiguration de Notre Seigneur Jésus-Christ

"There's an unmistakable stamp of greatness . . . takes the very heavens by storm."

Thus did the London Observer describe Messiaen's oratorio The Transfiguration of Our Lord Jesus Christ. This monumental work was given its American premiere during Holy Week by the Westminster Symphonic Choir and the National Symphony Orchestra, Antal Dorati conducting, at the John F. Kennedy Center for the Performing Arts in Washington, D.C. The choir and orchestra also gave the first New York performance of the work on Easter Sunday evening at Carnegie Hall.

Maestro Dorati visited the Westminster campus on several occasions for piano rehearsals. On Friday, March 24, Dorati was accompanied to the campus by the composer, Olivier Messiaen, and Messiaen's wife, Yvonne Loriod, a fine concert pianist who was one of the soloists for the premiere. Messiaen received long and enthusiastic applause from the Choir as he entered Bristol Chapel for the morning rehearsal.

After the opening night performance in Washington, Paul Hume, music critic for the Post, wrote: "The choral writing is of phenomenal virtuosity. Its demands were handsomely met by the finest Westminster Choir to be heard in many years. Trained by Joseph Flummerfelt, the 135 singers, showing no sign of strain in spite of long rehearsals and the taxing demands of the work, produced exquisite humming sounds, an untiring refinement of tone, continual shading, notably in the chant, excellent enunciation of the Latin text, and fearless command of often fierce problems of intonation."
With one of his "homemade" bird call machines in the foreground, Messiaen demonstrates a difficult percussion passage during a final rehearsal.
Westminster in Atlanta

“Praise the Lord. Praise God in his sanctuary. Praise him with the timbrel and dance. Sing unto the Lord a new song. Praise him with stringed instruments and organ.” And that is exactly what they did.

Faced with a commitment to continuing education for its alumni and other musical professionals, but realizing also that everyone is not close enough to attend the frequent workshops on campus, Westminster took the education to the people.

As an experiment, Westminster presented a one-day symposium on contemporary worship at the Grace United Methodist Church in Atlanta, Georgia, on March 21st. The symposium included sessions on new choral music, liturgical dance and drama, and demonstrations of choral music utilizing prepared electronic tape, dance and contemporary organ music.

The symposium began with three simultaneous and most stimulating two-hour sessions. James Litton, head of Westminster’s church music department, led a reading session of contemporary church music: some new and some not so new. In another part of the church, Judy Koch, who directs a dance group at the host church, conducted a session on liturgical dance. It proved to be a practical course on how to introduce dance to churches where it has never been used. Mr. and Mrs. Henry McDowell ’54 dealt with drama in the church, discussing (continued on page 15)
The Chapel Choir, conducted by Robert Simpson, performed four compositions utilizing prepared electronic tape at an informal afternoon concert.

So many people crowded into the session on contemporary worship music there wasn’t enough music to go around.

Henry and Carolyn McDowell’s workshop on drama in the Church prompted so much lively and vigorous discussion that the participants, unaware of the time, nearly missed their lunch.
Master's degree approved by New Jersey

The State of New Jersey has authorized Westminster Choir College to offer a master of music degree with specializations in organ performance, choral conducting, church music and music education. This program will begin in June, 1972.

In a letter to Dr. Ray Robinson, president of the Choir College, Dr. Ralph Dungan, chancellor of the New Jersey State Department of Higher Education, said: "I was extremely impressed with your program approval document for the new master's degree and I feel it provides yet further evidence that the administration and institutional program at the college are in the best of hands."

The Westminster degree is distinctly a professional rather than a research degree. While theses will not be involved, all candidates will be introduced to the philosophy, tools and techniques of musicological research as these relate to the performance of music.

Department chairmen for the new program are: organ—Joan Lippincott, professor of organ; music education—Charles Schisler, associate professor of music education; choral conducting—Joseph Flummerfelt, associate professor of conducting and director of choral activities; church music—James Litton, assistant professor of church music.

Dr. Peter Wright, dean of the college, commented, "The reinstallation of the master's degree program is an important step in the future development of the college. The mutual benefits to the institution and to graduate students promises to be extensive."

Tuition for full-time study is $2300 per year. This includes private study and choir for full-time students, 12-15 credit hours.

Besides full-time study, a degree may be earned through summer study and, for those within commuting distance, in the evening.

CURRICULA

All graduate curricula have three divisions: **core** courses, common to all degree programs, **major area** courses, specialized courses within each degree program, and **electives**.

**CORE** requirements: 14 credit hours
- Introduction to Musicology: 6 credit hours
- Choir: 2 credit hours
- Two courses in music history and literature: 6 credit hours

**MAJOR AREA** requirements: 14-18 credit hours
- **Organ**: 16 credit hours
  - Private study: 8 credit hours
  - Recital: 2 credit hours
  - Two courses in organ literature: 6 credit hours
- **Music Education**: 15-17 credit hours
  - Music Education Seminars: 4 credit hours
  - Foundation of Music Education: 3 credit hours
  - Private study, voice or keyboard: 4 credit hours
  - ½ recital: 1 credit hour
  - Organ Literature or Choral Literature course: 3 credit hours
- **Choral Conducting**: 14 credit hours
  - Choral Conducting Seminars: 6 credit hours
  - ½ conducting performance: 1 credit hour
  - Choral literature course: 3 credit hours
- **Church Music**: 18 credit hours
  - Liturgics: 3 credit hours
  - Introduction to Theology: 3 credit hours
  - Church Music Repertory courses: 4 credit hours
  - Private study, voice or keyboard: 4 credit hours
  - Choral Conducting Seminar: 3 credit hours
  - ½ conducting performance: 1 credit hour

**ELECTIVES**: 2-6 credit hours, chosen from:
(a) other **core** courses
(b) other **major area** courses
(c) Westminster summer workshops
Summer Session features six-week Choral Institute

Choral Institute

June 19-23
Charles Hirt
New Repertoire for the High School, Church and College Choir

June 26-30
Robert DeCormier
Ethnic Repertoire for Choral Performance

July 10-23 (two weeks)
Robert Shaw
Bach Saint Matthew Passion
Musical Preparation Culminating in Public Performance With Orchestra and Soloists

July 24-28
Joseph Flummerfelt
Seminar in Choral Conducting

July 3-7
Thomas Dunn
Messiah: History, Analysis, Performance Practices

The Westminster Choir College Summer Session continues to grow, both in the breadth of its offerings and in popularity.

This year's program will be highlighted by a six-week Choral Institute that will feature some of the most noted names in choral music.

"New Repertoire for the High School, Church and College Choir" will feature daily music reading sessions. Material will be drawn from all periods of music, but special emphasis will be given to contemporary and avant-garde literature.

Robert DeCormier, music director of the New York Choral Society, will direct a study of folk and choral repertoire from Africa, South America, Eastern Europe and the United States.

A detailed study of Handel's Messiah will be led by Tommy Dunn, music director of The Handel and Haydn Society of Boston. This will include editions, performance practices, history and analysis.

The two-week Robert Shaw workshop will be devoted to an intensive study and musical preparation for a performance of Bach's St. Matthew Passion. Of special note is the fact that participants may audition for solo portions for the culminating performance.

Westminster's Director of Choral Activities, Joseph Flummerfelt, will conclude the Institute with a seminar devoted to the study of conducting techniques and rehearsal procedures as they relate to choral sound and musical style.

Of special interest are three workshops being offered for the first time this summer. Robert Ivey '58, '59, who is president of the American Guild of English Handbell Ringers, will present a workshop on handbells.

President Ray Robinson will direct an invaluable seminar for those involved in the administration of music programs. Among others, the session will include materials on management skills, curriculum building, fund raising and long-range planning.

Lena McLin, from Kenwood High School in Chicago, will lead a workshop designed for music educators who wish to incorporate an authentic approach to Black music in general music classes and choral performance.

For further information about these and other Summer Session workshops, write to: Charles Schisler, Director of Summer Session, Westminster Choir College, Princeton, N. J. 08540.
Roger Wagner, Choir highlight Alumni Week

The tours this year by the Westminster Choir and Roger Wagner were highly successful, and alumni returning for Alumni Week will be given an opportunity to hear this marvelous combination which was described by one of the papers as “the epitome of choral music.” This concert will take place on Thursday evening, May 25, at McCarter Theatre.

Dr. Wagner will also be this year's choral clinician and will hold two workshop sessions on Wednesday, May 24. The work to be studied and performed this year will be Durufle’s Requiem.

Other items of interest will be a first-hand report from President Robinson regarding the present state of the Choir College, the annual Alumni Tea which will give you all an opportunity to chat with those whom you have not seen for a while, and the Alumni Banquet on Wednesday evening at the Nassau Inn. The featured speaker at the Banquet will be Dr. George Krueger '30 who is on the faculty at Indiana University, Bloomington. There will also be Alumni Merit Awards and a special presentation to LoRean Hodapp who is retiring at the end of the current academic year.

The Baccalaureate Service on Thursday, which will be held at the First Presbyterian Church of Princeton, will feature the Rev. Clem Binninger, pastor of the Ft. Lauderdale Presbyterian Church.

On Thursday afternoon, the architectural firm of J. Robert Hillier will present the revised Campus Master Plan using scale models of the campus, architectural renderings and slides. This master plan projection has been met with great enthusiasm on the campus, and preliminary research and discussions are already under way regarding the student union, the applied music center and a recital hall.

The Chapel Choir, conducted by Robert Simpson, which had a very successful tour through the Southeast last month, will present a concert following the campus master plan presentation.

The Class Reunion activities this year will honor the Classes of 1932, 1937, 1942, 1947, 1952, 1957, 1962, and 1967. The Commencement Service will again be held in the Princeton University Chapel. The speaker will be Dr. Lee H. Bristol Jr., former president of the college. He has been asked to deliver the commencement address because the class of 1972 was the last entering class at Westminster when he was president.

As always, Alumni Week activities have been planned to give returning alumni the broadest possible view of what is happening at Westminster. It is hoped that a great number of you will have the time to join us for these three days.
Music for the small church

One hundred and fifteen ministers and musicians were attracted to Westminster on Saturday, February 26th, for an all-day workshop dealing with music for the small and medium size church.

James Litton, head of the church music department delivered the opening address. In it he suggested several ways that the church could turn seeming problems into opportunities. The emphasis on greater participation demands a new hymnody that encourages singing, speaking, shouting, clapping, dancing and touching. The musician must make certain that the children in his choirs are taught to read music in addition to learning how to sing, and must encourage a thorough music education in the public schools. The church has the opportunity to open itself to the community as a place for public concerts, education, meetings and rehearsals.

"It is no longer possible," Mr. Litton stated, "for a church to occupy valuable tax-free property with doors locked to all but her own members throughout the week." In many small communities, the church could even relieve the financial burden of erecting a separate arts center by opening its own facility for this purpose. Church naves must become more flexible: pews must be replaced by movable seating, and the return to mixed media requires the installation of electronic and lighting facilities. Drama and church opera must play a greater role and composers must begin to produce more meaningful small-scale works. Economic pressures being what they are, the possibility of smaller organs must be considered as must the

(continued on page 15)

Joan Lippincott and sophomore Sam Hutchison demonstrate how effective an organ prelude is if the chorale tune is given to a solo instrument and the organ plays only the accompanying voices.

Performing the anthem "I will lift up mine eyes" during the final worship service, Dr. Alec Wyton conducts the student choir and "congregation."
All of us on campus hope you are among those we have an opportunity to welcome back during Alumni Week. Remember there are three big days; MAY 24, 25 and 26. This is YOUR week and as stated throughout this Newsletter, it promises to be a very exciting time.

Wednesday and Thursday contain a full range of experiences, professional as well as social, and of course the Commencement Service on Friday is in many ways the proverbial “frosting on the cake”. Our graduation service remains one of our most unique experiences, and in itself is reason enough to make plans to come back to Princeton. We feel we have all the ingredients for a very special time, and we want to share it with you.

If you have not already heard, you should know that there has been released what is called an Historic Recording of the Brahms' German Requiem. This was made in 1954 with Bruno Walter conducting the New York Philharmonic Orchestra and, of course, our Symphonic Choir prepared by John Finley Williamson. The soloists were George London and Irmgard Seefried. It is a monaural recording on the Odyssey (Columbia) label #Y-31015. It has had fantastic reviews and should be of special interest to those of you who sang in it, and something we can all be proud to have on the market.

I know I speak for Alumni President Dox and the entire Executive Committee when I say that we welcome your comments with regard to our program for Alumni Week; your evaluation of it would be appreciated at any time. I can testify that our Executive Committee takes its responsibilities very seriously, and gives a great deal of attention to the affairs of our Alumni Association. Every effort is being made to make Alumni Week a memorable time and exciting from the standpoint of our profession in music, as well as strengthening our College by bringing us together. One specific area which we would welcome your help in is the Alumni Merit Awards. We are most interested in worthy candidates. In order that you may be up-to-date on those who have received this honor, I will list them at the end of this column. We have Alumni who are doing some mighty fine things, but we do need your help to focus on them. Let us hear from you for 1973! That is it for now, I do hope we see you at the end of May.

AWARD WINNERS:
Give us some help

The following names are published in the hope that you can help us locate these lost alumni. If you have current address for any of them, or know whom we can contact to get it, please write to the Alumni Office at the College.

1942
GALLU, Mrs. Sam
(Harriet Trangmar)

1943
BARNWELL, Mrs. Margaret Walker

1944
CHACE, Miss Shirley

1945
BARNES, Mr. Irving

1946
WOLFE, Jeffrey C.

1947
MACDONALD, Mrs.
(Donice Culler)

1948
IZZO, Mrs. Christopher
(Cynthia Woddel)

1949
COGGIN, Mrs. James D.
(Margaret Fales)

HAGLER, Mr. Carl F.

MAYORGA, Mr. Pablo
MCKINLEY, Mrs. George A.
(Mary Lou Green)
SANDOVAL, Mr. Arturo Villalobos

1950
MARTIN, Miss Vivian
McKEARIN, Mr. George A.
MUNSELL, Mrs. Frederick
(Ida Coe)

1951
BURRIER, Mrs. Alice Wieland
FOSTER, George J.

1952
BELL, Mrs. Robert
(Janice Little)

1953
ADAMS, Mr. Warren E.
GATTI, Mrs. Orville C.

1954
JOHNSON, Mr. Carl

1955
VILLARTA, Mrs. Vincent
(Gloria Sangalang)

1956
CONBOY, Mrs. Thomas Jr.

1957
CLINGMAN, Mrs. Roland
(Mary Shower)

DAUGHERTY, Mr. Valson

1958
ELLIO, Mr. Norman
FRENCH, Miss Carol
KWAK, Mr. Sang Soo
SYCIP, Miss Le Chun

1959
HENDERSON, Miss Julia
HIRSCH, Mr. Bruce A.
HUNNIKIN, Mr. Douglas
LANDRY, Mrs. Elizabeth Atkin
RYAN, Miss Patricia A.

1960
BROWN, Mr. & Mrs. Ernst
(Alberta Musto)
ENNS, Mr. Gary M.
MAHY, Mr. Kenneth
MULFORD, Mrs. H. P. Jr.

1961
EASTY, Mrs. Edward
(Dolores Hernandez)
KIM, Mr. Ho Eun (Howard)

1962
BOND, Mrs. Sally A. Rose

1963
CAMERON, William F.
PLOWMAN, Claire E.

1964
SAWYER, Miss Ann I.

1965
BLOOM, Gary H.
BROWN, Mrs. Andrew
(Nancy Byrd)

1966
ALIOTH, Mrs. Sue Albertson
BEVERLY, Mrs. Oscarted
GILMAN, George

1967
BROWN, Mr. Arthur D.
HOSKING, Mr. William Jr.
SHANNON, Mrs. Patrick
(Mary Banta)

1968
VASSEL, Miss Elizabeth

1969
HIRSCH, Mrs. Leonard
(Linda L. Stretch)
KEMP, Michael E.

1970
WABST, Mrs. Everett Jr.

1971
PREIM, Robert S. Jr.
CLASS NOTES

1961
DAVID L. CRAIG, Music Director of the Cratin Choir School, Uniontown, Pennsylvania, announced that three of the boys from his School were selected for the performance of The Magic Flute by Mozart, produced by the Cleveland Concert Inc. and the Cratin Choir School, founded by David, has presented initial inspection of the Department of Public Instruction in Pennsylvania and is being recommended for their license.

1962
THOMAS SULLIVAN, Organist-Director at St. Joseph Church in Circleville, Ohio, played an Organ Recital at the First Presbyterian Church, Chillicothe, Ohio on the 15th of February.

1963
BEVERLY BARBEE BELCHER reports a new address: 468 Nantucket Drive, Pittsburgh, Pennsylvania 15236.

1965
JESSE COSTON is now head of the Vocal Department at Rhode Island College, Providence, Rhode Island. He is doing a great deal of freelance singing, among which were title roles in The Tales of Hoffman by Offenbach, and the play A Man Called Noah. Jesse's address is: 71 Princeton Avenue, Providence, Rhode Island.

SAM MARLEY has accepted the position of Director of Music at First United Methodist Church of Beaumont, Texas.

1966
ROBERT CHAMBLESS is the new Minister of Music and Youth at Shallowford Presbyterian Church, Atlanta, Georgia.

DALE HOOFEY has accepted the position of Choir Master at First Memorial Presbyterian Church, 51 West Blackwell Street, Dover, New Jersey.

LUCINDA A. JONES is now Minister of Music at the Saugerties United Methodist Church, Saugerties, New York. Her address is: 121 Fair Street, Kingston, New York 12401.

1967
LAURDELLA FOULKES is teaching K-6 grades in the public school system at St. Thomas in the Virgin Islands. Her address is: Plantation Manor #38, St. Thomas, Virgin Islands 00801.

ILSA M. DUKE was married to the Reverend David E. Dickinson at St. Thomas on August 7, 1971.

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1970
JOHN, Bonnie Ruth
JOHNSON, Deborah Jean (Deborah Parrish)
SHOFF, Dean Calvin

1971
BECKER, Nancy
SHAW, Mrs. Pamela Kay Beaird

SMITH, Mr. & Mrs. David J. (Lola Kathryn Barr)
14 Street, Warsaw, New York 14569.

MARGARET HANSEN BRANDELL and husband Roy announce with pleasure the birth of Gary Roger, born January 16, 1972. After a short leave of absence, Margaret will return as Organist-Choir Director at Broughton Presbyterian Church, Berlin, New Jersey. Their address is Stony Brook Lane, Oak Ridge, New Jersey 07438.


RAYMOND F. WEIDNER is pursuing his Master's Degree at Western Michigan University, Kalamazoo, Michigan. His organist, Dr. Alexander Boggs Ryan. Ray has just finished serving in the U.S. Army where he was Director of Music at the Chapel Center, Fort Mead, Maryland.

1970 SUSAN SPICER announces the birth of Remi Suzanne, January 16, 1972. Susic and David reside at 2341 Edington Road, Columbus, Ohio 43221.

1971 THOMAS FARACCO, Organist-Director of the Concord Presbyterian Church, Wilmington, Delaware, had his choir participate in an ecumenical hymn festival held at St. Mary Magdalene Roman Catholic Church, Wilmington. He is studying with Elaine Brown and did some tenor solo work in Historia di Abrahain et Isaac.

DALE DESCHLER has a new position as Organist-Choir Director for The Reformed Protestant Dutch Church Old Dutch Church* Kingston, New York.

GRACE EUNHEE KANG presented an Organ Recital at the Church of Saint Paul The Apostle, New York City, New York in March.

ALUMNI NOTES

CARL F. MUELLER, Fr., was honored in an article “Looking Backward and Forward” in the spring edition of the Church Music Consultant, published by Carl Fischer. Special mention was made of his skill to write for amateur as well as professional church choirs.

LOUISA PALMORE PICKARD, '48, whose husband is a medical missionary in Yadgiri, India, reports a great six week vacation with Ginny Switten, '45. Ginny has taken a year leave of absence from her school work in Princeton, New Jersey. She went to India as head of the Music Department of Woodstock School, located in northern India. This is an interdenominational, intercultural American Boarding School, one of three in India. Louisa reports that a great time was had by all.

LAURILEE PHILLIPS, '70, is studying at the German Music Center for International Music Education, Stuttgart, Germany, while working on her Master's Degree through the University of Oregon. While in Stuttgart, she visited with Tom and Judy Herndon, Class of '60. Tom continues to sing with the Stuttgart Opera Company and other opera companies in Vienna.

ALICE HULBERT BERMAN, '33, presented her 16th Annual Singing Christmas Tree in December 1971. Over 110,000 people have seen this unique Christmas Sing since 1956, and more than $10,000 has been given to charities in support of various community projects.

MARVIN BURKE, Class of '58, is the Assistant Director of the Charlotte Choral Society, which presents this program.

CHARLES B. BUSCHMANN, Voice Instructor and Assistant Director of Admissions on campus, was the 1972 Conductor of the All Southeastern Pennsylvania District Chorus Festival. Chuck will also be Guest Soloist in a performance of Verdi’s Requiem, to be given in Roanoke, Virginia on April 23rd. The chorus and orchestra will be under the direction of HELEN ROBERTSON, '59, and also appearing in the concert will be DAVID SMITH, '69. Chuck is Director of Music at the First Presbyterian Church, Cranford, New Jersey.

THOMAS D. TIETJEN, '65, and ALICE RESCH TIETJEN, '67, announce the birth of their daughter Danielle Louise, on January 24, 1972. Tom is studying opera at the Curtis Institute of Music, and Alice is Minister of Music at the Willow Grove United Methodist Church, Willow Grove, Pennsylvania. Alice also teaches the Yamaha Music Course for preschool children. The Tietjens reside at 10 Maple Lane, Doylestown, Pennsylvania 18901.

JOSEPH BECK, '59, Assistant Professor of Music and Director of Choral Activities at Webster College in St. Louis, Missouri was honored by an invitation to have his Madrigal Singers entertain at the National Madrigal Bell held in Washington, D.C. The group was invited by His Excellency Egidio Ortona, Italian ambassador to the United States. He had seen the group perform in St. Louis. Joe's choir and Madrigal group make extensive tours around the country and have done many innovative performances with multi-media on their campus.

BARBARA CRUSAN, '70, was soloist in the presentation of Gloria by Vivaldi. The choirs of Red Clay Presbyterian Church, EMMA BINNS BERCAN '35 director, and the Concord Presbyterian Church, THOMAS FARACCO '71, director, were among those choirs that joined to perform the Ninth Symphony by Beethoven with the Delaware Symphony, Van Lier Lanning, Conductor. The performance took place in Salamanca Auditorium in Wilmington, Delaware on January 27, 1972. Phyllis Wong, Sister of TED HUANG, '49, was the contralto.

MARGARET ELAINE KOLB, '70, was married to DAVID KLINE, a student at Westminster Choir College, '73. The wedding took place on June 5, 1971 at Trinity Episcopal Church in Princeton. It was strictly a Westminster Wedding: PHIL MAUE '73 was organist, EDGAR REIBECH '70 and WILEY AARON '71 played recorders, LESTER ERICH '72 was soloist, KAY WALKER '71 was maid of honor, NOTA'72, DEBI PLESCHE '73, and KAY FISHER SWANSON '71 were bridesmaids. TIM DOBBINS '72 and BRUCE TURNER '73 were groomsmen. Penny has accepted a full-time position at the New Jersey Neuro-Psychiatric Institute as a music teacher for emotionally disturbed children in the Drake School. This is the children's unit at the Institute. The couple is currently living at 49 West Broad Street, Hopewell, New Jersey 08525.

Paul Nettl
1890-1972

Dr. Paul Nettl, who taught at Westminster from 1920-45, died on January 8th in Bloomington, Indiana, after a long illness. He was 82.

A specialist in Bohemian and Moravian music, Dr. Nettl joined the Choir College faculty shortly after leaving Germany. In 1946 he went to Indiana University where he was instrumental in establishing the graduate program in musicology. Since 1964, when he retired, Dr. Nettl had been emeritus professor of musicology at the University.


Photo Credits: Fletcher Drake, page 1; Edwin Taylor, pages 2, 3, 10; Earl Cunningham, pages 4, 5; AGROMECK, pages 8, 9.
Miss Koch gave a recital of interpretive dance. Using one of her students, who danced the recurring melodic fragment that the congregation sings, Miss Koch danced Malcolm Williamson's anthem "I Will Lift Up Mine Eyes," proving how effective dance, organ and choral music can be combined to heighten the worship experience. This was followed by stunning performances by both Miss Koch and Mr. Litton as they joined talents to present Williamson's "Vision of Christ-Phoenix."

The symposium was most successful. Response from the 70 registrants was so enthusiastic that the decision has already been made to present two or three similar symposiums next year.

A commendable word should also be said for Mr. Walter Ross '56, director of music at Grace Church, who so ably coordinated the symposium.

Small church

Small church (con't from page ten)

future of the harpsichord and pianos in worship. Professional musicians in larger churches must begin to share their experience and knowledge with those in smaller churches, and the smaller churches must shed "their parochial pride" and join with other nearby churches in organizing cooperative music programs, perhaps even sharing a professional musician.

In the afternoon there was an interesting panel discussion, "The Minister and Musician and Their Responsibilities to the Future Worship of the Church." Steven Sharp, director of Church relations at Westminster, emphasized the point that the church must explore the full resources of the congregation, and in his words, "must demand that they (ministers and musicians) make the fullest use of the potential of the now." Dr. Ray Robinson, president of the Choir College, cautioned that since new music is threatening, musicians must be careful to prepare the congregation for changes. Dr. Lee H. Bristol Jr. pleaded for a balance between old and new music and also for better relations between the clergy and musicians who are "both guilty of hiding behind a clock of professionalism that hinders their relationship." The Reverend H. Hugh Liffiton, minister of St. Andrews Presbyterian, Princeton, stated that a church should choose a first-rate musician and then give him his freedom. But, he cautioned, "there must be full and frank communication."

The program proved rewarding in many ways, and the greatest accomplishment was the fact that a workshop so narrowly defined could really stick to its intent and deal exclusively with creative musical ideas for the small choir, the small congregation, the small sanctuary and the small organ.

Report on Alumni Fund

It is my pleasure to report that as of March 31st our total receipt of gifts and pledges toward our goal of $20,000 for the 1971-72 Alumni Fund is $16,800. This represents 84% of our goal. Although we cannot allow this fine percentage to cause us to relax our efforts, it is an encouraging report.

If the very fine work that has been done by our Class Agents receives the response from you that their efforts merit, we could very possibly exceed the record giving of the 1968-69 campaign during which Westminster Choir College alumni gave $28,926.91. This may be the year when we set a new record!

G. Stanley Powell
Director of the Alumni Fund
Symphonic performances announced

The Symphonic Choir, which is prepared by Director of Choral Activities Joseph Flummerfelt, will be singing six, perhaps seven, different works during the 1972-73 season.

In early October, the Choir will be performing both the Bartok Cantata Profana and the Berlioz Te Deum with the New York Philharmonic and Boulez.

The American Bible Society Benefit Concert on November 13 will be conducted by Loughran; the program has not yet been confirmed.

Berstein will lead the Choir and the New York Philharmonic in four performances of a Haydn Mass and Stravinsky’s Symphony of Psalms and Mass in February.

In April the Choir, Antal Dorati, and the National Symphony will continue their annual concerts in Washington, D.C. and New York. They will present the Penderecki Passion According to St. Luke.

Record released

Columbia recently released an 18 year old recording of the Brahms’ Requiem performed by Bruno Walter, the New York Philharmonic and the Symphonic Choir, prepared by John Finley Williamson.

The following are excerpts from a review that appeared in The New York Times.

“In 1954 Bruno Walter recorded the Brahms’ German Requiem with the New York Philharmonic, the Westminster Choir and Irmgard Seefried and George London as soloists. It has just been released (Odyssey Y31015). Eighteen years would seem a long gestation period, almost a generation of record collectors have been deprived of an excellent, quite gripping performance.

“Tempi, no surprise with Walter, tend toward a briskness that would be dangerous with anyone else in command, but for the late conductor they manage to seem organic.

“The Philharmonic, especially the strings, play lustrously for Walter, and the huge choir avoids, amazing, thickness. George London, at the height of his powers, does outstanding work with his solo passages. That black and slightly rough voice superbly conveys the penitent’s anguish.

“The mono reproduction is excellent.”