A Centennial Celebration Honoring
George Lynn
1915-1989

Friday, May 15, 2015, 3 p.m.
Bristol Chapel
Westminster Choir College of Rider University
Princeton, N.J.
George Lynn Centenary Celebration
Written by Christina Lynn-Craig, D.M.A.

“Who can speak of the extent to which one man can influence so many young men and women? Who can measure the challenge given by an individual for whom satisfaction is the symptom of stagnation and intellectual death? Who can measure the respect commanded by one who always expects us to be better than our best? And who can presume to find words sufficient to fully express our thanks—for everything—to Dr. George Lynn.”

Quote from the 1969 Quadrangle
Westminster Choir College Yearbook

Hearing Westminster Choir was a life-changing experience for George Lynn. The lessons he learned from Dr. John Finley Williamson and the experiences he had as a student at Westminster Choir College informed the rest of his life as an organist, conductor, teacher and composer. The Westminster “sound” was something he took with him and was the way he built his choirs wherever he went. Returning to Westminster to become the music director was a huge responsibility and a great honor. Those of you who were his students in the 1960s helped him to fulfill the promises he made to Dr. Williamson: to awaken a passion for choral music in others and to thrill audiences all across the country.

George Lynn (1915–1989) was born near Wilkes Barre, Pa., to parents who emigrated from Sweden. He was the eighth of eight children which made him an uncle at the time of his birth, something he always found amusing. He grew up listening to Swedish folksongs that his mother sang as she accompanied herself on the guitar, and the music he heard at the Swedish Lutheran Church. At age 12 he became the organist at that church and liked to tell the story about learning to transpose so that he could play the hymns in whatever key his father was singing them on a given Sunday. He studied piano and organ at the Wyoming Seminary in Wilkes-Barre.

He graduated from Carson Long Military Academy in 1933 and enrolled in Mansfield State Teachers College. After hearing Westminster Choir, he decided to transfer to Westminster Choir College so that he could learn from John Finley Williamson. While there, he studied composition with Roy Harris, organ with Carl Weinrich and conducting with Paul Boepple and Dr. Williamson. He received a Bachelor of Music in 1938. The commencement program from that year lists only 19 members in the graduating class and five receiving a Master of Music. That same year he won second prize in a competition at the World’s Fair for his original work Hem and Haw.
While a student at Westminster, he was appointed minister of music at the Presbyterian Church of Upper Montclair. He founded two community choirs and was very active in the musical life of the community. He continued to compose and had his works performed on Works Project Administration (WPA) programs in New York City.

He accepted the minister of music position at First Methodist Church in Pasadena, Calif., in January, 1940. The church boasted a choir of 90 voices, church membership of 4,000 and a four manual organ. He was responsible for preparation and conducting of large works. During this time he invited Dr. Williamson to adjudicate mass choir festivals and engaged Carl Weinrich to perform recitals at the church. A series of 15 vesper services took place every other week from October, 1941 to May, 1942. They were designed for worship through music and included a wide variety of music, from recitals to cantatas.

It was an exciting time which included many modern music concerts in which his compositions were heard. The Gettysburg Address was premiered in May, 1942 in a piano/organ version. The work was later orchestrated and performed by the American Symphony Orchestra, conducted by Leopold Stokowski, The Philadelphia Orchestra, conducted by Eugene Ormandy and other orchestras.

Private George Lynn continued to be a minister of music during his service in the Army during World War II. He was sent to the 42nd Artillery Division at Camp Gruber in Oklahoma, where he organized and directed a G.I. chorus of 80 voices, which rehearsed after duty hours. It was a morale builder for recruits who liked to sing and to the audience as well. The “Rainbow Division” Artillery went to the European Theater in January, 1945. Lynn was assigned to the chaplain’s corps. A fellow chaplain’s assistant, Jim Magee, said that, “The work of the chaplain was visiting the many units spread throughout Austria and ministering to their spiritual needs. George often found a piano and played for the men. In every town we passed through George would check the church organ. It was always a pleasure to be with George. He was ready to talk on any musical subject from German lieder to Mother Machree. I think he really liked to hear me sing the Irish songs.”

Here is an excerpt from an article previewing a program to be presented on January 25, 1944 in Muskogee, Oklahoma:

"The choir is the outgrowth of four or five men in artillery headquarters who used to meet now and then to growl out some old favorites. Their barracks mates invited them to sing elsewhere, and the choir moved to the chapel. Since then it has grown into an organization of more than 80 members. The men sing without accompaniment. Organized early in October 1943, the leader of the group is Private George Lynn, who before entering the army was a chorus master in Pasadena, Calif. Lynn is six feet tall, weighs 230 pounds, a Swede who looks it, and otherwise looks like someone who should be carrying a football rather than a baton."
After the war, he took advantage of the G.I. Bill and returned to New Jersey to study composition with Randall Thompson at Princeton University. He taught and conducted at Colorado College in the summer of 1947 after receiving his Master of Fine Arts in Music from Princeton University in June, 1947. He returned to Westminster in the fall of 1947 as a member of the voice faculty, conductor of the 70-voice Westminster Chapel Choir and head of the conducting department.

John Finley Williamson and George Lynn in white jackets. Other luminaries including William Schuman, Aaron Copland and Roy Harris.

He collaborated with Joseph Kerman, a fellow graduate student at Princeton University, to present what is believed to be the first all-Schütz concert in the United States on May 5, 1948 with George Lynn conducting the Westminster Chapel Choir.

In 1950, he moved to Colorado and taught at the University of Colorado Boulder for two years, conducting the University and Modern Choirs, and team-teaching a freshman Humanities course. After this, he served as minister of music for some of the largest churches in Denver, and composed and maintained a large private voice studio. He met people who would become lifelong friends and important collaborators, including the children's poet Aileen Fisher, classics professor Donald Sutherland and composer Cecil Effinger. He renewed his friendship with Saul Caston, the former principal trumpet with The Philadelphia Orchestra, who became the conductor of the Denver Symphony Orchestra. Maestro Caston programmed several of Lynn's large works and collaborated with him on works which required a chorus. In 1959 he received an honorary L.L.D. from Harding College upon the occasion of the premiere of his Sacred Symphony for unaccompanied voices.

In 1962, George Lynn and his friend, Thomas Zook (1931-1971) founded Golden Music Publishers to publish music for John Finley Williamson's summer school at Denver University in 1963. The company was run successfully by the Lynn family for 28 years and gave life to over 100 choral selections, two organ pieces and one vocal solo. The high quality of the music published was a source of pride to Lynn. He published compositions by colleagues at Westminster Choir College, including Paul Boepple, Lee Hastings Bristol, Jr., Roy Harris, David Hugh Jones, Warren Martin, Mathilde McKinney, Gilbert Martin, Carl Weinrich and David Stanley York, and by Colorado composers, including Max DiJulio, Cecil Effinger and Normand Lockwood. Lynn's compositions, arrangements and editions were also published by Theodore Presser Company, G. Schirmer and several others.

In 1990, Lucile Lynn sold Golden Music Publishers. It has gone through several companies, with publications now available through Fred Bock Music Company under the auspices of Hal Leonard Corporation. Some choral pieces that have gone out of
print may be republished by Legacy Music Publishing along with organ music, chamber music and music for solo voice.


While his tenure at Westminster Choir College was not as long as that of many other directors, his connection with the school was extraordinary. He graduated from the school and taught in the voice, conducting and organ departments. He served as assistant to John Finley Williamson when Dr. Williamson was president of the school. He conducted the Westminster Chapel Choir, Westminster Symphonic Choir, Westminster Choir, and graduate and oratorio choirs. He was a presence on the campus in the 1930s, 1940s and 1960s.

In 1969 Lynn returned to Denver, Colo., in order to devote more time to composition. He was visiting composer-in-residence at the University of New Mexico in 1971, and was the choral conductor at Colorado School of Mines and Loretto Heights College (where he also taught voice and organ) from 1971 to 1986. He continued to serve as a minister of music at First Plymouth Congregational Church and the Broadmoor Community Church, and to maintain a large private voice studio.
He carried on the Westminster tradition of Summer Vocal Camps from 1970 to 1979 by establishing a program at Ghost Ranch (in Abiquiú, N.M.). Choir directors and the high school singers they brought with them loved the beautiful surroundings and the excitement of becoming a great choir in only two weeks. He was delighted when Westminster Choir College alums and colleagues would come by to see him in Colorado or reconnect at Ghost Ranch. He was so proud of all of “his kids” from Westminster and enjoyed receiving letters and church bulletins from them. Being commissioned to compose a piece for his former students’ choirs and then coming out to conduct the work was both an honor and a joy.

With Kenneth Davis, Jr.  

With Robert Carwithen

He couldn’t seem to stay retired. He accepted the position as visiting professor of choral music at Rice University in Houston, Texas, for the academic year 1986-1987. From May, 1987 until March, 1989 he was finally able to enjoy being retired and having the freedom to compose at least five hours a day. He literally composed until the day he died. He is survived by his children Eric Lynn, Christina Lynn-Craig and Lorna Lynn; his grandchildren Courtney Lynn Kelly, Anna and Jacob Lynn-Palevsky; and his great-grandchildren Chloe and Molly Kelly.

His wife Lucile kept wonderful records of correspondence and organized his many compositions. She made sure that all of his compositions would be preserved for future generations to explore. She catalogued them and donated them to the American Music Research Center (AMRC) at the University of Colorado on the Boulder campus. The complete listing is available online. Work is being done to make the process of searching through the archive easier, and the George Lynn webpage associated with the archive is being expanded in advance of the Lynn Centenary Celebration at University of Colorado Boulder this October.

His works include approximately 800 choral works, (over 200 of these were published), 4 masses, 3 sacred symphonies and 23 extended choral compositions. He also wrote 283 songs, approximately 300 organ pieces, 4 piano sonatas, 16 extended piano suites, 196 piano pieces, 3 symphonies, a symphonic suite, 2 overtures, 2 operas, 3 choral-orchestral works, works for chamber orchestra, 5 string quartets and other chamber music. His orchestral works have been performed by The Philadelphia Orchestra, American Symphony Orchestra, Denver Symphony Orchestra, Fort Collins Symphony Orchestra, Madison Chamber Orchestra and the Manila Symphony Orchestra. George Lynn was a member of the American Society of Composers, Authors and Publishers (ASCAP), and from 1960 on was an annual recipient of its Standard Music Award.

Help keep his music and his teaching alive by performing one of his works this year. The Centenary Challenge Flyer contains information you need to be a part of this event. Please contact the AMRC so that your performance will be counted toward the goal of 100 performances in 2015. Everything counts: recitals, anthems in worship services, or pieces performed in community choral concerts.
“What we are holding in our hands is just paper and ink...it is NOT MUSIC! Music is what we make together.”

- George Lynn

Thank you for giving George Lynn better than your best during your years at Westminster Choir College and for remembering the challenge that he gave you to venture out and become the wonderful musicians, teachers and people that you became.

George Lynn’s legacy is his music.
The Ladybug and Her Friends (1952)  
George Lynn (1915-1989)  
Text: Aileen Fisher

I. Ladybugs  
II. Mothmiller  
V. Fireflies  
VII. Daddy Longlegs  

Christina Lynn-Craig, *soprano*  
Marvin Keenze, *piano*  

*Legacy Music Publishers GLVS-01; available in Medium High and Medium Low, $12*

Liebeslieder Walzer, Op. 52  
Johannes Brahms (1833-1897)

I. Answer Maiden  
VI. There was a Tiny, Pretty Bird  

David Agler, *conductor*  
Clinton Doolittle and Michael Stairs, *piano*

Idyl for Violin and Piano (1956)  
Anna Claire Lynn-Palevsky, *violin*  
Michael Stairs, *piano*  

*Legacy Music Publishers GLS-01, $10*

Let Us Break Bread Together (1962)  
Wayne Richmond, *conductor*  

*Fred Bock Publishers NMGO06, $2.10*

Give Me Jesus (1980/Revised 1981)  
Larry Biser, *conductor*  

*Legacy Music Publishers GLCF-005, $2*

Voluntary for Trumpet and Organ (1980)  
Roger Blackburn, *trumpet*  
Michael Stairs, *organ*  

*Legacy Music Publishers GLT-01, $5*

The Gettysburg Address (1943)  
Charles S. Hausmann, *conductor*  
Douglas Renfroe, *baritone*  
Michael Stairs, *organ*  
Clinton Doolitte, *piano*  

*Legacy Music Publishers GLCF-01, $3*
Life-Giver in The Light Realms (1966)

Charles S. Hausmann, conductor

Theodore Presser 312-40638 (out of print)

Markings (Dag Hammarskjöld) (1963)

II. Expectation
VII. How Seldom Fruit
XVII. Tomorrow

Diane Triplett Biser, soprano
Larry Biser, piano

Legacy Music Publishers GLVS 02 (from Selections from Markings), $10

Sing Unto the Lord (1958)

Charles S. Hausmann, conductor

Fred Bock Publishers GHOO3, $2.35

Three Songs for Nikolaidi (1955)

II. Danäe's Song

Jane Shaulis, mezzo-soprano
Michael Stairs, piano

Legacy Music Publishers GLVS 03, $10

Psalm 100 (1949)

Heinrich Schütz (1585-1672)
arr. Lynn

William Payn, conductor
Michael Stairs, organ

Theodore Presser 312-40084, $1.95

He's Gone Away (1978/Revised 1980)

Jane Shaulis, mezzo-soprano
Michael Stairs, piano

Unpublished

And They Were Filled with the Holy Ghost (1964)

William Payn, conductor
Clinton Doolittle, organ

Fred Bock Publishers NMGO19, $2.10
DAVID AGLER entered Westminster Choir College in 1965 and graduated with the class of 1970. He majored in Piano and was a student of William Cheadle and studied organ with Donald McDonald. David was a member of the Westminster Choir under the direction of George Lynn, with whom he ultimately studied conducting. During David’s time in the Westminster Choir, he was part of one of the longest tours undertaken by the Choir, going to the Northeast, through many of the southern states and into Texas. Following the graduation of Michael Stairs, David took over the accompanying responsibilities for the Westminster Symphonic Choir. During his time at Westminster, David played for many student and faculty recitals, including performances of Lois Laverty and Diane Curry. From 1967 to 1979 David served as assistant organist to James Litton at Trinity Church, Princeton, and for nine years was the organist and choirmaster at All Saints’ Church, Princeton. During his first year of teaching conducting at Westminster, David assisted Robert Carwithen with Westminster Symphonic Choir, which during that period was divided into two choirs due to large enrollments at Westminster. He is the recipient of the Alumni Merit Award and also served on the Alumni Council. David is currently the artistic director of the Wexford Festival Opera in Wexford, Ireland, a position he has held since 2005. He was director of the Vancouver Opera; principal conductor of Opera Australia; resident conductor of San Francisco Opera; principal guest conductor of Oper der Stadt Köln; conductor and administrator of the Spoleto Festival; and music director of Syracuse Opera. Notable guest conducting

Great Day (1950/Revised 1979)  
David Agler, conductor  
Legacy Music Publishers GLCF-04, $2

A German Requiem, Op. 45  
Brahms

IV. How Lovely is Thy Dwelling Place  
Wayne Richmond, conductor

V. Ye Now are Sorrowful  
Larry Biser, conductor  
Mickey Lazenby Gast, soprano  
Michael Stairs, organ

The Lord Bless You and Keep You  
Peter C. Lutkin (1858-1931)  
Larry Biser, conductor

Music from Legacy Music Publishers will be available in mid-July.  
Please contact Christina Lynn-Craig directly if you are interested in George Lynn’s music.  
She may be reached at Tinaregina@aol.com.
engagements include productions with the Wexford Festival Opera, Santa Fe Opera, Seattle Opera, West Australian Opera, The Netherlands Opera, Reggio Emilia, Pittsburgh Opera, Opera Company of Philadelphia, Opera Theatre of Saint Louis, Edmonton Opera, Manitoba Opera and l’Opéra de Montréal. As a symphonic conductor, David has led concerts with the San Francisco Symphony, Minnesota Orchestra, Sydney Symphony Orchestra, Winnipeg Symphony Orchestra, Warsaw Philharmonic Orchestra, National Arts Centre (Ottawa) Orchestra, CBC Radio Orchestra, Netherlands Radio Symphony, Netherlands Chamber Orchestra, Charlotte Symphony Orchestra and San Francisco Chamber Symphony.

Diane Triplett Biser graduated with the class of 1967 at Westminster Choir College where she sang for three years in the Westminster Choir under the direction of George Lynn. At Westminster, Diane was a student of LoRean Hodapp and George Lynn. She has also studied with Margaret Harshaw, Lorna Haywood and Stanley Kolk. Diane is well known as a performer in recitals, opera and oratorio. As a recitalist, she has performed in several states in this country. Diane was the invited guest of the Saint Petersburg (Russia) Conservatory to perform a series of recitals under their auspices. She has sung with several Michigan opera companies, including Opera Grand Rapids, Lansing Opera and Northern Michigan Opera. Her oratorio repertoire spans all the major requiems. In addition, Diane has performed over 40 other major works. She is a featured soloist on two CDs, *Works for Cathedral Spaces* and *Christmas Kaleidoscope*, on the Pro Organo label. Diane was the associate minister of music at the East Congregational United Church of Christ in Grand Rapids, Mich., for 40 years. Currently, she is director of children’s choirs at Trinity Lutheran Church in Grand Rapids.

Larry Biser graduated with the class of 1965 at Westminster Choir College where he was a member of the Westminster Choir conducted by George Lynn. He studied organ with Eugene Roan and Joan Lippincott, conducting with Paul Boeppl, Elaine Brown and George Lynn, and music history with Julius Herford. Larry earned a Master of Sacred Music from Concordia College, Chicago. Larry and Diane Triplett Biser, along with their youth choirs, attended many of Dr. Lynn’s Summer Vocal Camps at Ghost Ranch in New Mexico. When Dr. Lynn suspended those camps, Larry brought Dr. Lynn to East Church in Grand Rapids for several summers to hold week-long vocal workshops. Larry served churches in Woolrich, Pa.; Arlington, Va.; and Norfolk, Va.; before becoming minister of music at East Congregational United Church of Christ in Grand Rapids, Mich., where he remained for 40 years. He retired from full-time church work in 2009 and is now the associate organist and director of bell choirs at Trinity Lutheran Church in Grand Rapids. For 26 years, Larry was music director and conductor of the Chamber Choir of Grand Rapids and served several seasons as director of choruses for Opera Grand Rapids. Larry has had articles published in the *Chorister’s Guild Letter*, *The Diapason* and *The American Organist*. His book, *Joan Lippincott, The Gift of Music*, is currently in publication by the Organ Historical Society. He recently joined the roster of composers for GIA with his composition for handbells and organ, *Hosanna!* His next project is a biography of organist Dame Gillian Weir. Larry has concluded his fifth term as dean of the Grand Rapids chapter of the American Guild of Organists. He is adjunct professor at Aquinas College and teaches music appreciation, music history and organ, and conducts the Aquinas College Chamber Choir. He was also listed in *Who’s Who In American Music* for more than 20 years.

Roger Blackburn attended Westminster Choir College and affiliates with the class of 1967. Roger graduated from The Curtis Institute of Music where he studied with Samuel Krauss, former principal trumpet with The Philadelphia Orchestra. In 1969, Roger won a Fulbright Scholarship and studied trumpet with Helmut Wobisch of the Academy for Music and Dramatic Art in Vienna, Austria. A native of Parkersburg, W.V., Roger was hired by Eugene Ormandy to join The Philadelphia Orchestra in 1974 and remained there through the leadership of Riccardo Muti, Christoph Eschenbach and Charles Dutoit. He also played under the renowned maestro Leopold Stokowski. Prior to joining The Philadelphia Orchestra, Roger was associate principal trumpet in the Houston Symphony Orchestra; principal trumpet with the Israel Philharmonic Orchestra; and co-acting principal trumpet of the St. Louis Symphony. During his 37 years with The Philadelphia Orchestra, Roger was a frequent soloist with the Amerita Chamber Players and was a featured trumpeter with the Philadelphia Chamber Players, Mozart Society and the Glencairn Horns of Bryn Athwyn, Pa. Roger founded the Philharmonic Flavor, a barbershop/brass quartet comprised of Philadelphia Orchestra members and Four His Glory, a male gospel group. Presently Roger is visiting artist/professor of trumpet at the University of Florida in Gainesville.

Clinton Doolittle is a 1968 graduate of Westminster Choir College where he studied organ with Donald McDonald and James Litton. He was a member of the Westminster Choir under the direction of George Lynn. After graduation, Clinton served at The Lawrenceville School as organist and
assistant housemaster. He returned to his hometown of Mobile, Ala., in 1975 to teach at the University of Mobile. For 20 years he was the choral director and chairman of the Department of Fine Arts at Murphy High School in Mobile. He has served for 60 years as a church musician, most of the time in Episcopal churches. Clinton accompanies Mobile Opera and has been musical director and accompanist at all three community theatres in Mobile. For 35 years, Clinton was director of music at the Springhill Avenue Temple in Mobile.

MICKEY LAZENBY GAST is a 1968 graduate of Westminster Choir College of Rider University where she received a Bachelor of Music in Voice. A native of Bedford, Va., she began studying voice at age 14 in Roanoke with Helen Robert son, who had studied at Westminster. While at Westminster, Mickey was a student of LoRean Hodapp. Mickey was in the Westminster Choir under the direction of George Lynn for three years. Mickey was part of the Westminster Choir which performed at the White House. She was also selected through audition by Leonard Bernstein to sing the Mater Gloriosa in five performances of Mahler’s Symphony No. 8 with the Westminster Symphonic Choir and the New York Philharmonic. After Westminster, Mickey combined a business career with music. She was soloist at several Philadelphia-area churches including the Church of the Redeemer in Bryn Mawr; the Church of the Holy Trinity, Rittenhouse Square; and the First Presbyterian Church in Philadelphia. In 1998 Mickey received the Westminster Alumni Service Award. At the opening of the Cullen Center in October 2014, Rider University President Mordechai Rozanski awarded Mickey the Rider Sesquicentennial Medal of Excellence in recognition of her leadership and contributions to Westminster Choir College and Rider University. In July, Mickey will begin her 18th year on the Board of Trustees of Rider University. She is currently vice chair of the Board and serves on the Executive, Human Resources, Student Affairs and Senior Compensation Committees of the Board. She was a member of the Presidential Search Committee which brought Dr. Rozanski to Rider. Mickey is honorary co-chair of the Sesquicentennial Celebration for Rider which will culminate in the inauguration of Dr. Rozanski’s successor this fall. Mickey lives with her husband, Aaron, in West Chester, Pa., where she sings during the winter months at the First Presbyterian Church and during the summer at Trinity Episcopal Church in Castine, Maine.

CHRISTINA LYNN-CRAIG spent her formative years on the campus of Westminster Choir College when her father was on the faculty and conductor of the Westminster Choir and the Westminster Symphonic Choir. Tina and her sister, Lorna, loved listening to great choral music, getting to know some of the college girls who babysat them, meeting famous conductors and being part of May Day celebrations. A singer and pianist, Tina surprised herself in middle age by founding a choir, ASTER Women’s Chamber Choir, which is now in its 15th season. As necessity is the mother of invention, she has also become a skilled choral arranger and has composed a few original compositions as well. Tina is a former member of the music faculty and alumna of Loretto Heights College in Denver. She received a Master of Music from Temple University in Philadelphia and a Doctor of Musical Arts from the University of Colorado at Boulder. Tina married Alex Craig, who was staff accompanist at University of Colorado at Boulder’s College of Music for over 30 years. They continue to make beautiful music together. Tina is the recipient of the Heart of
About the Artists

ANNA CLAIRE LYNN-PALEVSKY is the daughter of Lorna Lynn and Harold Palevsky, and the granddaughter of George and Lucile Lynn. Anna has always loved music and began formal studies at age five. Her piano studies have been at the Nelly Berman School of Music in Haverford, Pa., with teachers Elena Berman, Daria Robotkina and Kasia Marzec-Salwinski. Anna added violin lessons at age 7, studying with Anna Pulaski at The Haverford School and then with Kimberly Fisher, the principal second violinist with The Philadelphia Orchestra. She has attended summer music programs at the Philadelphia International Music Festival, Interlochen Center for the Arts and the Eastman School of Music. During high school, Anna was a member of the school orchestra and jazz band, plus singing soprano in chorus and small vocal ensembles. She currently attends Colorado College where she is a music minor, co-concertmaster of the college orchestra and an active participant in chamber music groups. Although her current aspiration is to major in Math and ultimately to attend medical school, Anna expects to always find ways to practice and perform music. When she is not away at college, Anna lives in Wynnewood, Pa., with her parents and brother, Jacob, who plays the cello, the electric bass in jazz band and sings bass in his high school choir.

WILLIAM PAYN is a member of the class of 1968 at Westminster Choir College where he sang in the Westminster Choir conducted by George Lynn. Bill went on to earn a master’s degree and doctoral degree from West Virginia University. In 2014, Bill retired after 32 years as professor of Music and director of choral studies at Bucknell University. While at Bucknell, he led his choirs to international recognition in such places as The Mozarteum in Salzburg; St. Stephen’s Cathedral in Vienna; and Smetana Hall in Prague. Bucknell’s popular annual Candlelight Service of Carols, featuring Bill’s Chapel Choir and Rooke Chapel Ringers has been taped and televised nationally many times by PBS since 1988. The program was nominated for an Emmy Award in 2011. Active as a composer since the early 1970s, Bill has over 50 published compositions. Bill is conductor of the Susquehanna Valley Chorale and Orchestra and continues to serve as a clinician and guest conductor in many venues. He is the recipient of numerous prestigious honors including Bucknell’s Harriman Class of ’56 Lectureship and Cook Awards (for contributions to intellectual life and promotion of creative travel and inspirational teaching). Bill also received the Westminster Distinguished Alumni Merit Award. He was recently presented with the Elaine Brown Award for Choral Excellence by the American Choral Directors Association for outstanding lifelong work in choral arts. Bill was recently notified by Bucknell University that a fully endowed scholarship in his name has been established in his honor.

DOUGLAS RENFROE is a 1970 graduate of Westminster Choir College where he sang in the Westminster Choir under the direction of George Lynn. Doug also sang with Westminster Choir after the retirement of Dr. Lynn and was the assistant director under Arthur Sjögren. At Westminster, Doug studied voice with Herbert Pate, George Lynn and Raymon Kyser. Doug was president of his freshman class and participated in a number of Opera Workshops. He was soloist for on-campus rehearsals under such conductors as Leonard Bernstein and Leopold Stokowski. Other activities included serving as assistant director to David Hugh Jones with the Princeton Seminary Touring Choir in 1969. Following Westminster, Doug was the director and bass soloist with the United States Navy Band Sea Chanters in Washington, D.C., and earned a Master of Music at The Catholic University of America. He received an Honorary Doctorate from the University of California. As an internationally acclaimed bass-baritone, Doug made his Lincoln Center for the Performing Arts debut in Schumann’s Paradise and Peri and his Edinburgh Festival debut in 2003. He has specialized in oratorio and has performed with orchestras throughout the world in compositions such as Beethoven’s Symphony No. 9, Brahms’ Requiem, Mendelssohn’s Elijah, Haydn’s The Creation and Lord Nelson Mass, and Orff’s Carmina Burana. Conductors with whom he has sung include Lorin Maazel, Elaine Brown and Paul Nadler. Doug has appeared with the Washington National Opera with Placido Domingo; Boston Opera conducted by Sarah Caldwell; Sarasota Opera; Tel Aviv Lyric Opera; and as a concert recitalist under Columbia Artist Management specializing in German Lieder. In 2006, Doug performed Verdi’s Requiem and toured as Tevye in Fiddler on the Roof in Bulgaria and Israel. In 2012, he presented his 11th European tour with plans to return to Italy in 2016. Since 2011, Doug has served as artist-in-residence for the Cathedral of the Holy Trinity in Quebec City, creating in the process the International Chamber Organ and Choir Festival. A resident of Fort Myers, Fla., Doug has been the conductor and music director at Temple Bat Yam on Sanibel Island. He has also been the director of choral and vocal activities at Edison College. In 2010, he was appointed artistic director of the Voices of Naples, which includes conducting members of the Southwest Florida Symphony and Naples Philharmonic in various concerts. Doug is listed in the 2004 edition of Who’s
Who in America for his achievements in the performing arts and his work in Judeo-Christian liturgy.

WAYNE RICHMOND is a 1966 graduate of Westminster Choir College where he was a member of the Westminster Choir under the direction of George Lynn. He and his wife, Harriet Canfield Richmond (Westminster Choir College 1967), serve as directors of music and organists at the Haddonfield United Methodist Church in Haddonfield, N.J. A native Californian, Wayne studied organ with Alexander McCurdy and Eugene Roan. At the University of Southern California, he studied choral literature with an emphasis on vocal production. Wayne studied choral literature with an emphasis on French composers of the 20th century at the University of Colorado in Boulder. He succeeded Dr. Lynn as director of choruses at Loretto Heights College in Denver and at the Colorado School of Mines in Golden. Wayne has appeared as continuo organist at the Academy of Vocal Arts’ Jubilate! concerts. As a conductor, he has led performances with the New Jersey Master Chorale and The Philadelphia Orchestra and Friends in works by Bach, Verdi, Haydn, Mozart, Poulenc, Bernstein, Beethoven and other composers.

JANE SHAULIS is a graduate of the class of 1966 at Westminster Choir College where she sang in the Westminster Choir under the direction of George Lynn. She went on to study at the Academy of Vocal Arts and The Curtis Institute of Music in Philadelphia. Known to audiences through her live performances, Jane has been a staple of the Metropolitan Opera’s roster for 23 years, appearing in 551 performances. Prior to joining the Met, she performed with the New York City Opera for 15 years, appearing in over 60 roles. Other major opera companies with which she has performed include San Francisco Opera, Lyric Opera of Chicago and San Diego Opera. Her orchestral performances include work with the Chicago, Philadelphia and Pittsburgh ensembles. Her festival appearances include the Spoleto Festival, Aspen Music Festival, Chautauqua Festival and Artpark. Jane can be heard on recordings of Manon Lescaut and I Lombardi on Sony Classics and Rigoletto for Deutsche Grammophon, all performed with Luciano Pavarotti and conducted by James Levine. She has performed on Live from Lincoln Center in four productions with the New York City Opera and appeared in five productions broadcast on PBS Live from the Met. On film Jane appeared in Foul Play as Katisha in The Mikado. Notable appearances at the Met have included the world premiere of Corigliano’s The Ghost of Versailles and Glass’ The Voyage. Jane’s world premiere of Tippett’s New Year with Houston Grand Opera was reprised at the Glyndebourne Festival Opera and filmed with the London Philharmonic Orchestra for BBC. Her Glyndebourne performance of Rangonde in Rossini’s Le comte Ory was also filmed by BBC.

MICHAEL STAIRS is a 1967 graduate of Westminster Choir College where he was in the Westminster Choir conducted by George Lynn. He studied piano with Mathilde McKinney and organ with Alexander McCurdy. After Westminster, Michael went on to earn an Artists Diploma from The Curtis Institute of Music in Philadelphia. A native of Milo, Maine, he began piano studies at age 10. Michael held organist positions in churches and synagogues during his high school years in Erie, Pa. After 25 years at Bryn Mawr’s Church of the Redeemer and The Haverford School, Michael attempted retirement, but now continues to serve both institutions on a frequent basis. In 1985 Michael was appointed organist for The Philadelphia Orchestra. His solo engagements with the Orchestra include appearances at Carnegie Hall and Tokyo’s Suntory Hall. Recent performances with the Orchestra in Verizon Hall on the Dobson organ include Franck’s Chorale No. 1 in E Major; Saint-Saëns Symphony No. 3 “Organ Symphony”; Janáček’s Glagolitic Mass; Strauss’ Alpine Symphony, Op. 64; Mahler’s Symphony No. 2 (with the Westminster Symphonic Choir); and Elgar’s Enigma Variations, Op. 36. His 2015 performances with Westminster Symphonic Choir and The Philadelphia Orchestra include Bach’s St. Matthew Passion and Bernstein’s Mass. Michael started at The Wanamaker Grand Court Organ assisting Keith Chapman in 1968 and he continues assisting Peter Conte several times a week. Michael’s recent albums recorded at Girard College and St. Andrew’s in Roanoke, Va., are available on iTunes.
It has been our pleasure to plan today’s event honoring Dr. George Lynn. We appreciate the assistance of Christina Lynn-Craig in putting together this celebration.

We are indebted to the conductors, singers, pianists, organists, violinist and trumpet soloist who have given their talents for this event. And for the many alumni, family and friends of Dr. Lynn who are singing in the choir, we are very appreciative.

George Lynn was an important person who had a profound influence in our musical lives as well as a man who made so many contributions to our personal development. A number of us have notations in the margins of our musical scores with quotation marks around some of Dr. Lynn’s “meatballs of wisdom.” He lives on in our memories, in his compositions and in choral recordings.

To keep the legacy alive, we encourage you to support The George and Lucile Lynn Memorial Endowed Scholarship. Checks may be made payable to Westminster Choir College of Rider University and sent to Kate Wadley at 101 Walnut Lane, Princeton, New Jersey 08540. Please put The Lynn Memorial Scholarship in the memo section of your check.

- Larry Biser and Mickey Lazenby Gast

GEORGE LYNN CENTENARY WEEK IN BOULDER, COLORADO

Save the Dates! Spread the Word! All Events Free and Open to the Public.

**Tuesday, October 6, 2015**
Faculty Tuesday: Performance featuring George Lynn’s music for voice, instruments and chamber ensembles by College of Music faculty, at 7:30 p.m., Grusin Hall, Imig Music Building, CU-Boulder

**Wednesday, October 7, 2015**
Afternoon seminar: "George Lynn: Composer, Teacher, Mentor, Friend" presented by nationally acclaimed choral clinician Eph Ehly at 4 p.m., Old Main Theater, CU-Boulder

**Thursday, October 8, 2015**
Choral Concert "Colorado Composers: Spotlight on George Lynn’s 100th Birthday"
7:30 p.m., Grusin Hall, Imig Music Building, CU-Boulder

For more information please contact eric.a.hansen@colorado.edu at the American Music Research Center or call 303-735-3645.

Churches all over the country are encouraged to include an anthem, prelude or solo by George Lynn on Sunday, October 4th or Sunday, October 11th and notify Eric Hansen about what how your church will help celebrate this minister of music and his compositions. Please send copies of the church bulletins to Christina Lynn-Craig or contact at Tinaregina@aol.com for musical suggestions.
Rider University’s **WESTMINSTER COLLEGE OF THE ARTS** educates and trains aspiring performers, artists, teachers and students with artistic interests to pursue professional, scholarly and lifelong personal opportunities in art, dance, music and theatre. The College consists of three divisions: Westminster Choir College, the School of Fine and Performing Arts and Westminster Conservatory. **WESTMINSTER CHOIR COLLEGE** is a college of music and graduate school located on Rider’s Princeton campus. Renowned for its tradition of choral excellence, Westminster offers programs in music education; music theory and composition; sacred music; voice, organ, and piano performance and pedagogy; choral conducting; and piano accompanying and coaching. The **SCHOOL OF FINE AND PERFORMING ARTS** is located on Rider’s Lawrenceville campus. Its programs include arts administration, musical theatre and fine arts with tracks in dance, music, theatre and art. **WESTMINSTER CONSERVATORY OF MUSIC** is a community music school that serves the Central New Jersey/Eastern Pennsylvania area with on-campus and community-based music instruction as well as community choral, orchestral and theatre ensembles. **RIDER UNIVERSITY** is a private co-educational, student-centered university that emphasizes purposeful connections between academic study and education for the professions.