Today we stand at the threshold of one of the most exciting ventures in Westminster's history — the Campaign for Westminster. For the first time since the founding of the school, we are incorporating the three elements of fundraising, financial planning, and strategic marketing into a comprehensive effort to define the institution's long- and short-range needs and to provide for those needs by creating a climate of financial stability.

The campaign is the outgrowth of an intensive two-year self study. With the assistance of Cambridge Associates, financial planning consultants from Boston, Massachusetts, we have identified a need for $2,500,000 in annual giving over the five year period 1985-1990. The primary objective of the campaign is to preserve the human resources of the institution — faculty and students — by increasing significantly the level of annual giving. These funds will make it possible for Westminster to continue its important mission of training gifted young musicians for careers of leadership in churches, schools, and communities. The annual fund is the first phase of the broader campaign for Westminster which will be launched by the Board of Trustees in its entirety in the fall of 1985.

For almost sixty years, Westminster has been supplying education available nowhere else. Westminster owes its reputation as one of the country's leading schools of music to two very important elements: a student body that includes some of the country's most gifted young musicians and a faculty of the highest caliber. To these two elements, we can add a third: an education climate where the faculty-student interaction is intensive, productive, and rewarding. Westminster has created this climate by maintaining its emphasis on performance and by maintaining a student-to-faculty ratio of 7 to 1.

These same elements which make Westminster so successful at what it does are also the very reason Westminster needs a dramatic increase in its annual fund. To sustain the remarkable vigor and vitality of the student-faculty interaction at Westminster is the goal of our three-year plan to raise annual giving to a level 66% higher than it was in 1983-84.

Need for Increased Student Aid

Our admissions people work long hours to recruit students with innate talent, a desire to work with people, and the perseverance necessary to strive toward clearly-focused goals. But the kind of talented, dedicated musician Westminster needs is the very kind of student other schools are actively seeking and wooing, too. Last year, in a move to improve our position in a competitive recruiting environment, we offered $60,000 in new scholarship aid to talented incoming freshmen for fall 1984. As a result, freshman enrollment is up more than 10% over our projections.

The fall 1984 enrollment figures send us the clear message that an increase in scholarship aid will produce a strong increase in enrollment. Beyond that, increased financial aid will permit a broader mix of students, to the benefit and the enrichment of the entire Westminster community. The commitment to substantially-increased scholarship aid in 1984-85 is just the first in a series of annual financial aid increases.

Need for Increased Faculty Support

One measure of the caliber of Westminster's faculty is the success of its students. In performance, the Westminster Choirs are the first choice of some of the world's finest symphony conductors, and a popular attraction in concert halls around the country. In their careers, students are equally sought after; 70% (continued on page 6)
Five New Members Are Elected to The Board of Trustees

Frances (Tice) Claytor '45, 7300 Weedway Lane, Norfolk, Virginia, attended William and Mary before matriculating at Westminster Choir College. She worked for an advertising agency in Boston for three years while her husband attended law school. Since then she has worked with dyslexic children, is a member of the Chrysler Museum, Norfolk Society of Arts, Cantata Chorus, Children's Medical Center of the University of Virginia, Hospital Advisory Board and the Virginia Opera Association. She is married to Robert Claytor, Chairman and Chief Executive of the Norfolk Southern Corp. The Claytors have three children: 35, 30 and 24.

David Delancy, 1 Muir Beach Circle, Corona de Mar, California, holds a Bachelor of Laws from Western State University College of Law and is a lawyer, real estate broker, and developer of subdivisions. He is a past director of the Corona del Mar Chamber of Commerce and is a member of the California State Bar, the American Bar and the Hawaii State Bar. He is married and has three children: 30, 28 and Rebecca, 19, who is a sophomore in voice performance at Westminster.

Arthur Judson, II, 149 Northwestern Ave., Philadelphia PA, holds a B.A. from Dartmouth and an M.B.A. from Harvard and is the grandson of Arthur Judson, who was vitally interested in Westminster Choir College and who founded CBS and managed the New York Philharmonic and Philadelphia Orchestras for a total of 60 years. Arthur Judson II has been associated with Collings Legg Mason, Investment Bankers since 1957. He became a vice-president in 64 and executive vice-president in 77. He is a member of the Philadelphia Stock Exchange, serving as Chairman of the Board '76-78, trustee '76-84 and governor '68-'76. He is a trustee of the Settlement Music School and the Episcopal Academy in Merion PA among other organizations. He is married and has four children: 25, 21, 16 and 15.

Thomas William Gillespie, President of Princeton Theological Seminary, received his B.A. from George Peppardine University; B.D. from Princeton Seminary; PhD from Claremont Graduate School. He has held pastorates in the First Presbyterian Church, Garden Grove CA, First Presbyterian, Burlingame CA and is the author of numerous publications. He is married and has three children ages 27, 25 and 20.

Donald Gray Hinshaw, Hinshaw Music, Inc., Box 470, Chapel Hill NC 27514, received his B.S. in music education at Davidson College, and his M.S.M. from New Orleans Baptist Theological Seminary, majoring in organ and conducting. He has taught public school music, served as minister of music, First Baptist Church, Wilson NC, and the faculty of Atlantic Christian College, Wilson; was in management for Liggett-Myers Tobacco Co., editor at Carl Fischer in NYC and founder/President Hinshaw Music Inc., Chapel Hill NC. He is a member of ASCAP, Church Music Publishers, National Music Publishers, and Phi Mu Alpha Sinfonia. He has written numerous articles and published editions of various choral works important to choral music today. Mr. Hinshaw is single.

JOSEPH FLUMMERFELT NAMED TO SCHEIDE CHAIR

President Ray Robinson announced at opening convocation that Joseph Flummerfelt, Artistic Director and Principal Conductor at Westminster Choir College, has been named the Scheide Professor of Choral Music. This Chair was established in 1982 by Dr. and Mrs. William H. Scheide and is the first endowed faculty Chair at the college.
What an exciting year we are having at Westminster! There seems to be some good news everywhere you turn on campus these days, and the admissions office is no exception. We have 90 new undergraduates in the entering class this fall—almost 15% more new students than last year (and 10% over this year’s projections.) Our faculty tell me that this is one of the most talented classes in recent memory, and it is certainly one of the most enthusiastic!

Our graduate program continues to grow steadily with 90 students currently enrolled. As of September 1, 1984 the Admissions Office has responsibility for graduate admissions. (Dr. Peter Wright, Associate Dean, Registrar, Director of Computer Services, and General Wizard, continues as chair of the Graduate Committee and graduate student advisor.)

As I learn more about graduate admissions, I am more and more amazed at the sacrifices that students gladly make to attend our specialized programs. I have no doubt that graduate studies at Westminster will continue to flourish through the 1980s!

Some alumni asked me recently why this year was so successful in undergraduate admissions. It’s always hard to answer that question because so many factors affect a student’s college decision—programs, cost, distance from home, reputation, etc. However, this year there were several factors which made a special impact on undergraduate enrollment. Chief among these is the new John Finley Williamson Scholarship Program established in fall of 1983. This program provides $60,000 of new scholarship money to incoming undergraduates on the basis of talent and academic record. As a direct result of this program, we had fewer undergraduates this year make the decision to attend another music school solely for financial reasons.

Students are interested in the quality education at Westminster Choir College, and through financial aid, most students can afford it. (Currently 80% of our students receive some sort of financial assistance.) As one student told me last week, “If you want what Westminster offers, there’s really nowhere else to go!” The challenge for all of us interested in admissions at Westminster is to find those special students who would most benefit from the distinct “Westminster experience.”

Unfortunately, we are faced with an enormous marketing task. With only limited resources, we must reach a national and international “market” of talented musicians. Typically our “marketing mix” includes such things as high school visits, choir tours, college fairs, direct mail programs, referral follow-up, and advertising. The most important element in our campaign to reach prospective students, though, is ALUMNI SUPPORT.

This year 35% of our incoming undergraduates listed alumni contact as the single greatest reason that they chose Westminster Choir College. Even more indicated that they had had some contact with a WCC alum sometime in their musical development. You as alumni are the most effective advertisement Westminster could ever have! You can help us reach prospective students who otherwise would have never considered Westminster.

Alumni can contribute to the College in many important ways. One of the easiest is simply to talk about Westminster. Whether in your community, church, school, or private lesson, spread the word about WCC—it does make a difference!

No doubt you’ve noticed the bright orange response cards enclosed with this Newsletter. Why not use them to send us the names of students who you think might be interested in learning more about WCC? (Of course, you can always write or call us (609-921-7144) with your referral.) Rest assured that your referral will receive TOP PRIORITY from the Admissions Office. You can help us do a good job by giving us as much information as possible about the student. Is he/she wondering about a double major? Extracurricular activities? Financial aid?

The more we know about a student, the easier it is for us to make sure that they get the information they really want about Westminster.

(continued on page 6)
Warren Martin’s “Cinderella” to be Published
Lois Laverty ’51, 55MM

There’s nothing else like it. If any creative work deserves to be called unique, this is it. If you ever heard it, you remember it with enthusiastic amusement. Each alumnus is sure that the cast that he (or she) heard was the best. If you heard Frauke Haasemann, you argue that her “Stepmother” was definitive. But try to tell that to the grad who heard LoRean Hodapp ’29 do the same role, or the Vocal Camper who squealed with delight as Robin Frenz belted it out. Or the role of First Hermit: “With a will, with a will. . . .” Allen Crowell ’59 did it magnificently, but if your First Hermit was Dr. Peter Wright, or Nils Bach (yes, Bachie), you can’t imagine it any other way.

Unless, of course, you’ve heard more than one cast, or sung more than one part. There are several of us who have sung two different roles, a few who have done three, but I (forgive my immodesty) have sung five different parts.

It seems appropriate to say how and when it all began. It was 1955, and a May Day entertainment was requested by the students. Warren wrote “Cinderella” with grad students in mind, and cast it entirely from the Graduate Choir of that year, 1954-55. It was done in the Chapel on May Day, and the audience response was overwhelming. Ken Wight ’50 taped it, but audience laughter drowned out the music; so the performers recorded it again a few days later in an empty chapel, and a record was pressed. The original cast was as follows: Warren Martin ’36, ’38MM, piano; Horace McFarland ’52, ’55 MM, Narrator; Betty Caldwell ’54, ’55 MM, Queen; Richard Lapo ’54, ’55 MM, King; Ralph Kaler ’54, ’55 MM, Herald; Frances Carr ’54, ’55 MM, Stepmother; Lois Laverty ’51, ’55MM, First Stepsister; Doris Yarick ’52, ’55 MM, Second Stepsister; Wanda Terwilliger ’55 MM, Cinderella; Anne Burton ’52 ’55, Fairy Godmother; Don Brakebill ’55 MM, Prince; Richard Fairbanks ’54, ’55 MM, First Hermit; George Trautwein ’52, ’55 Second Hermit; Charles Davis ’54, ’55 MM, Third Hermit.

In subsequent years there were ten or twelve more performances, always under Warren's direction. He most often narrated and played the piano himself—a typically Warren Martin feat of astounding coordination. The part of the Chime tolling the midnight bell was added for the second performance. Drs. Arlo Duba and Erik Routley, both of them leaders of the Chapel at different times, also served as Narrator. The singers were always chosen by the composer himself, who coached them with the same strict standards as for a more “serious” work, and would not allow the score to be borrowed or performed anywhere else (as many of you know to your chagrin). He maintained that other people would not realize how difficult the work was, how carefully it had to be prepared, and how ineffective it would be if well-meaning performers would try to change it, over-play it, or improve upon it.

In his will, he left all his manuscripts to the College. Of all his unpublished works, “Cinderella” is surely the most requested composition. The College is now publishing it, realizing that the Alumni are the true market for its purchase. Included with the full score (in Mr. Martin’s own hand) and the complete parts is a recording of a performance from 1972 with the composer narrating and playing, in order to show the proper style and interpretation as a whole.

For all alumni unfortunate enough never to have heard a performance, the full title is The True Story of Cinderella. Warren liked to emphasize the “True,” explaining with a twinkle in his eye that the usual version lacked such authentic details as the congenital dumbness of the Prince and the advice of three “wise and learned” men, not to mention the oh-so-satisfying pairing off of every single character during the finale.

And what is the work stylistically? An opera? No, but there are arias and recitatives, and dramatic love duets and ensemble finales. An oratorio? Hardly, but it is performed in oratorio style, without costumes or action. An opera? Certainly the final chorus derives from the unabashed heartiness of a Gilbert and Sullivan ending. A Broadway revue? Well, there is some jazziness, and a “beguine” (“Take it slow. . . .”) which the Stepmother turns into a rather sexy love duet. But there is also a musically intricate three-part canon that has a Baroque flavor, and a plucky fight song just like your grandparents would have sung in school. But then the narration relates it to the genre of Peter and the Wolf, except that that work is dead serious. “Cinderella,” on the other hand, is a distinctly humorous take-off, on an amazing variety of musical styles, with its composer’s tongue firmly in cheek throughout.

Let’s just say it’s a musical fairy tale, because it begins “Once upon a time,” and ends with that loveliest of all famous last words: “And they all lived happily ever after.”
The following is an interview, taped immediately pre-concert, between Laura Blanchard, Assistant to the President at W.C.C. and Professor Peter Schickele— all recorded with a very straight face:

Laura Blanchard: Perhaps we could talk a bit about the Liebeslieder Polkas. At what point in P.D.Q. Bach’s career were these written? I don’t recall reading about them in the 1976 biography.

Peter Schickele: I can’t remember off-hand; they might have been discovered since then. As a matter of fact, I think they probably were. P.D.Q. Bach being, of course, the only dead composer you can still commission. The discovery of the Liebeslieder Polkas was commissioned by a chorus in California at the State University, California State University at Hayward. They were written, actually, I think, rather interestingly, towards the end of the Soused Period. There was a sort of a sub-period that I’m beginning to realize perhaps deserves a separate category, when he seems to have been very influenced by folk music of the time. There are several works, such as the Twelve Quite Heavenly Songs and the Art of the Ground Round, which seem to show a lot of influence of folk music and I think this was probably due to the fact that he started a patent medicine show that he took around Europe selling P.D.Q. Bach cigarettes and hand lotion and everything. During his travels, he wrote the first singing commercials, which he collected under the name of Divers Ayres on Sundrie Notions. He had a singer along with him, a counter tenor named Enrico Caruso, who was a Good-Time-Charley who was very effective in helping to sell this stuff, and I expect that it was scored for a larger chorus. It’s a very heavy sound, piano five hands, a lot of notes.

L.B.: And you had the Cheadles on duo piano, and Allen Crowell is going to be the fifth hand?

P.S.: He’s the fifth hand, right! (Ed note: Allen also prepared the chorus.)

L.B.: Do you always have a duo-pianist team for this work?

P.S.: I think the original chorus was 60 or something like that— 60 or 70. It was a larger chorus. It’s a very heavy sound, piano five hands. A lot of notes.

L.B.: What was the size of the chorus for which this was scored? I noticed in the rehearsal you said that it was scored for a larger chorus.

P.S.: I think the original chorus was 60 or something like that— 60 or 70. It was a larger chorus. It’s a very heavy sound, piano five hands. A lot of notes.

L.B.: Would you care to comment at all on how it has been to work with the Westminster Singers?

P.S.: He’s the fifth hand, right! (Ed note: Allen also prepared the chorus.)

L.B.: Do you always have a duo-pianist team for this work?

P.S.: Well, I wasn’t in on any of that at all. I leave that up to... As I say, this is a completely optimal thing and we just say if you can get the forces together, we’d love to do it. We obviously can’t travel with a chorus, so we leave all those things up to...

L.B.: Would you care to comment at all on how it has been to work with the Westminster Singers?

P.S.: Why, it’s been wonderful. As you may have heard me say, what’s wonderful about working with a small and very good chorus, is that although there may be occasional balance problems, you get this tremendous enunciation— intelligibility—which with a larger chorus is almost impossible to achieve. So, it was a tremendous pleasure working with them. They’re very good. It’s been a long day. But they’ll do it because you could see even when we went through those fast numbers the last time, they still had energy.
of the average graduating class find jobs in their fields, and many of the remainder pursue graduate studies.

Another measure of the caliber of the Westminster faculty is its own "extracurricular" activity. In addition to their teaching responsibilities, Westminster faculty members have full calendars as performers, adjudicators, workshop instructors, and clinicians.

The institution must continue to attract and retain faculty of this caliber to maintain its reputation for musical excellence. To keep its valued faculty, Westminster instituted, in 1980-81, a program of salary increases which was intended to bring faculty salaries to a level competitive with comparable institutions. Significant progress has been made over the past five years, but we still need additional support from contributors to maintain the student-to-faculty ratio and to keep faculty salaries at a competitive level.

The 1984 - 85 Plan

To achieve the goals of the first year of the annual giving program, we are asking our contributors to increase their contributions by at least 25% for 1984-85. This year we have an important new opportunity: an anonymous donor has offered to match, dollar for dollar, every new gift or increase over 1983-84. This means that any new or increased contribution will have twice the benefit to Westminster. For example:

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This matching challenge to stimulate new and increased giving adds an exciting new dimension to Annual Fund 1984-85: the size of this gift is limited only by the willingness of our individual donors to match it.

Janice Sileo Bonge '55, member of the Board of Trustees and Past President of the Alumni Council, has been appointed chairman of an Alumni Committee to solicit major alumni gifts for the three-year period. She and her committee will contact alumni in the autumn months to discuss their commitment to the annual fund campaign. Other alumni will be contacted by their class agents, or by Donna Cable and the alumni staff.

The annual fund drive will provide the resources for Westminster to maintain its enrollment and expand its program in a climate of long-range financial stability. Its success will insure the continuing commitment to choral excellence at Westminster for years to come.

THE PLANNING BEHIND THE ANNUAL FUND 1984-85

The self-study which preceded the annual giving plan was a rigorous two-year process. The following summary presents an outline of the procedures involved in defining Westminster's financial needs.

Phase 1 — Task Force on Long Range Planning. In April 1982, the President appointed a nine-member panel drawn from faculty, administrators, alumni, and the Board of Trustees. This panel conducted an in-depth analysis of all academic and operational programs of the College, beginning with a critical reappraisal of Westminster's statement of purpose. The work of the Task Force confirmed the institutional commitment to choral music, as well as the strength of the central academic and musical programs. An analysis of enrollment trends and projections indicated that, at current staffing and physical plant levels, Westminster could sustain an additional 75-100 students, but that, for the next five years, the institution should base its planning on a student body within the range of 350-375 students.

Phase II — Financial Planning and Institutional Needs Assessment. In October 1983, as previously mentioned, the Board of Trustees appointed Cambridge Associates to study data on all aspects of Westminster's operation for the past ten years. They subsequently interviewed key administrators, collected data, and incorporated this information into their computer data base. This information was used to develop a five-year financial planning model for Westminster Choir College.

Cambridge Associates then worked with Dr. Robinson and the Board of Trustees to develop a series of recommendations to achieve financial equilibrium by the end of the decade. This was to be accomplished through a specific operating plan. In addition to recommendations for a more aggressive recruiting posture, the plan urged the adoption of a program to increase annual giving to an average of $500,000 per year for the five-year period 1984-85 to 1989-90. The plan called for steeper increases in the initial years and more gradual increases in the later years of the project.

ADMISSIONS — cont. from page 3

Soon all of you will be receiving a copy of our new direct mail brochure, "Perform As You've Never Performed Before." This attractive piece is designed to give students a first glimpse of Westminster. If all of you would share this brochure with a student or perhaps an area musician who is not familiar with WCC, what a difference it would make!

Each year our admissions staff travels to a few selected cities for National Auditions and important music conferences. If we will be in your area, we would love to see you (plus any prospective students)! Here is the outline of our winter travel schedule — contact the Admissions Office for details on any programs in your area.

NATIONAL AUDITIONS
January 12, 1985 Ft. Lauderdale, FL
January 13, 1985 Atlanta, GA
February 2, 1985 Los Angeles, CA
February 9, 1985 Houston, TX
March 9, 1985 Chicago, IL
March 10, 1985 Minneapolis, MN
April 20, 1985 Detroit, MI

CONFERENCES
February 7-9, 1985 —
Texas Music Education Association
San Antonio
March 7-9, 1985 —
American Choral Directors Association
Salt Lake City
April 15-19, 1985 —
Music Teachers National Association, Detroit

Is there a large College Fair or music conference in your area that you think Westminster should attend? Sometimes we aren't represented an an important fair simply because we don't hear about it. Please let us know about these events — we're always looking for better ways to spread the word about Westminster.

Remember: your personal interest in students is the most important recruiting tool that we have at Westminster. If you give us a student's name, make sure to ask, "Did you receive the information from Westminster? Did you have any questions?" That kind of personal follow-up is the most effective of all.

Thanks for your support of WCC Admissions, past, present, and future. You are living proof of the value of a Westminster education. Share the good news about your school — it's one of the most valuable contributions you can make!
GETTY — ADMINISTRATION V.P.

Alexander Todd Getty has been appointed to the position of Vice-President, Administration, replacing Joseph Estenes. He has had over seventeen years of academic administrative experience as Associate Business Manager & Director of Student Financial Aid at Princeton Theological Seminary and Assistant Financial Aid Director at Rutgers.

A graduate of Lafayette College, he holds a M.Ed. in Educational Psychology from Rutgers and an M.B.A. from Rider. He is a member of the National Association of College and Business Officers along with numerous other professional organizations and locally has served on the Board of Trustees of the Princeton Area United Way and as a Little League and YMCA coach. He was a Captain in the U.S. Army Reserve and served on active duty with the 5th infantry. His two children are 10 and 6.

ELSIE WIRSCHING HAS TURNED 100!

Elsie F. Wirsching '29, turned 100 on August 21st and is the oldest living alum as far as we know. Elsie, who lives at 7875 Southwest 66th St. in Miami, Florida 33143, is in remarkable health and is still vitally interested in what happens at Westminster Choir College.

According to information gathered several years ago, Elsie joined Dr. Williamson's choir in Dayton Ohio in 1914, studying voice with him and with Herbert Witherspoon. She later went to the Chicago Musical College and continued studies in New York. On her return to Dayton, Dr. Williamson made her his assistant teacher and sent her out to direct a choir at a Reformed Church in town where she was later ordained as Minister of Music. She made many trips with the early Westminster Choirs, rehearsing with the group as much as four evenings a week. During her musical career she held three church positions as Minister of Music, taught privately and espoused the principles of what was to be Westminster Choir College. She was married to Elmer Wirsching and had one son, Robert.

Our best wishes to Elsie for continued health and cheers for a remarkable lady!

IN MEMORIAM

'29  
LoRean Hodapp Powell's husband, Robert W. Powell, Sr. died on Aug 11, 1984 of a stroke. Our sympathy to "Hody" who lives at 2100 N. Atlantic Ave, Apt #1005, Cocoa Beach FL 32931. Bob Powell was a grad. of the Univ. of MD who retired from Niagara-Mohawk in 1966. An avid sailor, he wished to have his ashes scattered on the sea.

'54  
Don Ochs 55, died in Columbus OH on Oct 10, 1984. He was the retired chief of the Income Tax Division for the City of Columbus and is survived by his wife Alicia, who lives at 634 Pamlico St, Columbus OH 43228, a son, daughter, mother and brother. He was a charter member of the Columbus Boychoir and active in Masonic circles.

'56  
Gwynn (Moose) Cornell died on Oct 31, 1984 after a 3-yr bout with leukemia. Knowing her condition she carried on in her roles of "Venus" in Tannhauser, "Laura" in Gioconda, "Marina" in Boris Godunov among others with the Metropolitan Opera. Since her West. Choir days Gwynn switched from sop. to mezzo-contralto, learning many new operatic roles. Before joining the Met roster in 1978 she spent 6 yrs with the Deutsche Oper am Rhein in Dusseldorf. She sang opera, oratorio and concerts all over this country and abroad including the Edinburgh Fest. and performances in Venice, Florence, Poland, Yugoslavia and much regional opera in this country. She continued as a church soloist until 1974 when her other commitments became too heavy. She is survived by her husband, Dr. Frank Cornell of 710 Colonial Rd, Franklin Lakes, NJ 07417, a son and a daughter.

CLASS NOTES

'33  
H. Ward Bedford, 10204 Royal Oak Dr, Sun City AZ 85351 has been conducting the Sun City Symphony Chorus. A portion of the '83-84 program included the Brahms Schicksal & the Haydn Nelson Mass. The '84-85 program will include the Beethoven Mass in C in Jan.

'37  
Walter and Beulah (Newman) Melver are serving as Volunteers in Mission at the Monroe Harding Children's Home in Nashville TN until June. They strongly recommend the V.I.M. program for retired musicians — a rewarding experience. They invite any alums in the Nashville area to contact them. How about a party?

'38  
Mary Jane (Beattie) Mackay writes that "life does go on!" Children and grandchildren are a delight! Mary Jane, after a summer in Quebec will spend the winter "down East" near Halifax.

Elsie Wirshing, John Finley and Rhea B. Williamson, taken in Chicago in 1919.
'39 Millie (Morris) Ashley (alias Mom II) says that her "fringe benefits" to retiring from her job as residence counselor at Converse Coll and moving to 656 N.E. 10th St, Bend OR 97701, is getting re-acquainted with 2 almost-grown-grandsons; spending more time doing nothing; getting on a horse again — if her "old bones will permit"; on any given night having 4 dogs to keep her feet warm or any of a dozen cats keeping her next warm. They'd enjoy the clean air and wide open spaces of Bend, OR!

'46 Dorothy (Landis) Gray is on sabbatical from Arkansas Coll, this year. During this term she will be working with the Dallas Opera and also with the Pennsylvania Opera Theatre in Philadelphia on Jun 30.

'54 Dick Lapo mentioned to a friend of his recently that he'd "give my left arm to play 'Tevye' again." The opportunity presented itself when the leading man in Fiddler on the Roof was ill and Dick stepped into the part in one week's notice. He played 'Tevye' some 11 yrs ago and did this production for the East County Arts Alliance. Of recent yrs Dick was also done leading roles in The Fantastics, Oliver and Oklahoma.

Fred-Munro Ferguson celebrates the 25th ann. of his ordination to the priesthood in the Episcopal Ch. this year. He has served parishes in Newark (NJ), Albany (NY) and now is Rector of the Church of St. Sacrement in Bolton Landing, NY.

'66 Dave and Joan (Clark) Kroehler '65 have moved from Vermont to 100 Main St, Orono ME 04473. Dave is teaching full-time choral & instrumental music in Orono Jr/Sr High School. They live near or come to Orono.

'68 Jack Ferguson has a new position as org. dir and dir of music in the school at St. James R.C. Ch., St. James Place, Totowa NJ and lives at: 411B Mount Ra scal Rd, Hackensett CT 07640. ...Jerry LeDoux and his choirs at Asbury Unit. Meth. Ch. in Telso OK will be giving Messiah & Bach Mass by 41 painters during the Christmas season in honor of the Bach/Handel tercentenary. St. John's Passion will be coming up on Good Friday '85 and a production of Noyes's Fluddle in the spring.

'70 Nancy (Beighley) Strimel and her husband, William, announce the birth of their daughter, Abigail Christy, born Apr 7, 1984. The Strimmels live at 3253 Robertson Rd, Bellingham, WA 98226. ...Karen Bryant-Fisher and Gary Fisher '81 have moved to 6313 Ridgecrest, Apt 231, Dallas TX 75231. Gary has been app'ted mus. dir. for the 1st Meth. Ch. Hurst, where he has 6 choirs and 3 handbell groups. Last Mar he conducted the Univ. of OK Chorale in a concert of works by Bm. Byrd and completed doctoral course work and exams in July. Janet was classical mus. dir. for pub. radio station KGO in Norman OK & mezzo soloist at St. John's Episcopal Ch. She is now enrolled at SMU in a grad arts adm. program and working with the Dallas civic govt. in arts funding agey. ...Alan Seale MM gave a recital of works by Schubert, Schumann, Chabrier, Wolf, Poulenc & Bowles at the Newark Museum on Nov. 4. ...Roger Miklos will begin his duties as org. dir of the Doylestown Pres. Ch. (PA) on Jan 1. This summer he presented 3 organ recitals; in his own ch., in West Virginia, for the Charleston Organfest, & in his home ch. in Nazareth PA. Also this summer he was elected Dean of the Kanawa Chap. of the AGO which will be hosting Region 11 AGO Convtn. next Jun.

'81 Roger Anderson makes his NY conducting debut, appearing as a conductor of the Manhattan School of Music Orch. in Carnegie Hall on Nov 16th for a benefit Gala for Boriuea College, a bi-lingual Coll. for Puerto Ricans in NYC. He conducts the Lenora III Overture and the Sarasate Carmen Fantasy. Rafael Ferrer AF '81 will also appear on the program. Roger is living in NYC and working on his MM at NYU. ...David Murray was married to Deborah Monette on Jun 30, 1984 in the Northfield NJ Unit. Meth. Ch. Muzetta Swann '83 attended the ceremony. Dave is teaching clm/gnu. mus. for 4 schools in Atlantic City and his wife is a counselor for abused women for a private organization in the area. Their current address is: 13A Elmwood Estates, Pleasantville NJ 08232. ...Karen Lee Richter who lives at 785 Main St, Collegeville PA 19426 has been singing with the Phila. Opera Co. and is also soloist at St. Mary's Episcopal Ch. in Wayne PA. ...Irene Willis MM in addition to her work in WCC's church music dept. is Assoc. Dir. of Mus. at Trinity Ch., Princeton, with the specific responsibility as cond. of the adult choir, accomp. for the men and boys. The men & boys presented a lively setting of the Magnificat by Bryan Kelly with Latin-American rhythms on Nov 11 for evensong.

'82 Suzanne Caldwell MM and Jeffrey Scott Riehl were married Jun 30, 1984 in Grace Lutheran Ch. Lancaster, PA. Suzanne is min. of mus. at Grace Lutheran Ch. & Director in org. & piano at Lebanon Valley Coll. from which her husband & she hold bach. degrees. Jeff is min. of mus. at the Ch. of the Apostles, Univ. Ch. of Christ.

'83 Janet Byrnes was married to Ken Spirk on Jun 23, 1984 in Ringwood NJ where their address is 7 Hope Pl. ...07456. Janet is teaching K-6 voc. mus. in Hohokus (NJ) and working on her masters in spec. ed. ...Sharon Rose Dryer is playing an organ recital at St. Thomas Ch., 5th Ave, NYC on Sun, Nov 25th at 5:15 PM. Sharon is currently working on her masters at Eastern.

'84 Debra Mairs became Mrs. David Collins on Aug 11, 1984 in Bristol Chapel. Donna Gofspon '84 was maid-of-honor. Henry DeVries '84, organist. Also attending was Scott Bohl '85. The Collins' new address is: 170 Rock Rd, Apt #165, Hawthorne NJ 07506.

'84 FS '44 Phyllis (Gossom) Benedict recently stopped on the campus her first visit since she was a student at WCC. Her current address is: 2525 Robertson Rd, Bellingham, WA 98226.

'85 FS '65 Jim Keels has taken on a new job as an independent distributor for Yurika Foods Products in between acting and auditioning stints in NYC. The organization functions similarly to some other natn 'I franchises and products include on-the-shelf (for 5 yrs) meals that are inexpensive and cookable in 5 min. Jim offers a chance to WCC alums to make some extra money. If interested contact him at: 718-464-6329.

'86 FS '74 Lois (Patterson) Uranga is in her 12th yr of directing a children's choir at the Evangelical Free Ch. of Fremont. She lives at: 4406 Central Ave, Fremont CA 94536.

'87 Dorothy Lau Lam has been working as an art dir for McCann-Erickson in NYC for 5 yrs. She recently composed the background music for a Paper-Mate Pen commercial which is being shown nationwide. She lives at 10 Madison Circle, Monroe NY 10950.

'88 FS '78 JoAnn Porter and Keith Hoyt were married on Oct 6th in the Evangelical Free Ch. in Hershey PA. Both are graduates of Palmer Coll. of Chiropractic in Davenport Iowa; they are planning to practice in Arizona.