WESTMINSTER’S
PURPOSE AND FUTURE

The beginning of a new year is a time when it is proper to take a look at the year ahead and to explore some of the issues that we will need to face in the future. In this article we will not attempt to dwell in any detail on the agonies and the blessings of the past decade which has made fierce demands on institutions like Westminster, a time when financial resources have on occasion, been sorely limited, and a time when the confidence and support of students and alumni at times, wavered. In attempting to accommodate new demands and to explore opportunities, it is necessary, we believe, to pause, take a hard look at the purpose of the College, and then draw certain generalizations that may help us understand it better.

The concept of an institutional goal is just that — a concept, a verbal abstraction, and little more. But as a conceptual tool it can be enormously useful in deliberating, determining, and evaluating policy and practice in education. What should a college such as Westminster attempt to do? Educate the able, or educate the masses? Teach the wisdom of the ages or prepare youths for the job market? Conduct research on any topic for which funds are available? Render services to churches, communities, corporate entities? Sponsor partisan political action?

Why are institutional goals important? I believe that they form the basis for most policy decisions. They also serve the purpose of assisting as general decision guides, institutional evaluation, and implement accountability. Or, from the standpoint of contemporary campus political realities, they serve the purpose of helping us to answer questions like whose goals should the institution embrace — those of the administration, of older faculty, of research-oriented faculty, of alumni, of radical students, of conservative trustees? On many campuses, these and many more formal and informal interest groups hold widely divergent and often conflicting views on the role of the institution. Fortunately, in recent years this campus has begun to enjoy a shared purpose with all of its constituencies.

Jacques Barzun has likened the American university to a “firehouse on the corner,” that responds to any and all requests for assistance. For many years and with faithful public support this was a role the university seemed to accept; institutions simply added new functions to existing ones. The academic bull-market, however, has run its course. Financial resources have reached their limits of availability, educational costs have risen to new heights, and various external constituencies are pressing institutions to evaluate their effectiveness and to account for their expenditures of public and private funds. Yet, demands continue to be made on institutions to assume new functions and create new programs, and therein lie the elements of the “collision course” in higher education that David Riesman (1969) and others have warned of — the crunch of new demands against limited resources. Any realistic view of higher education today will have to admit that this industry is now faced with the prospect of managing in a decline.

The point, however, is that institutions will increasingly be forced to choose among alternative emphases and priorities. Engaging in urban, environmental, space science, or mortuary studies, for example, will necessitate cutting back on something else. Colleges can also embrace new commitments while retaining old ones. They can, for example, respond to demands for political involvement by allowing students and staff time off before national elections. However, the critical question which arises in discussions of this type is: on what basis should an institution make such decisions?

Rather than attempt to review the history of thought on the aims of education, I will merely try to pull together several important threads in the evolution of contemporary understandings of college purposes and then relate these to the situation here at Westminster.

In the eighteenth century, colleges came into being chiefly to educate miniscule elites for positions of leadership in the existing establishment. Throughout the nineteenth century, a host of “special interest” colleges were created to serve the interests of various religious, occupational, and social class groups. Many of these eventually evolved into self-styled “liberal arts” colleges. The great watershed came in 1862 with the Morrill Act; land grant colleges were established to provide publicly supported, secular, practical, vocational education for “the industrial classes,” and to foster public service. The next thread was the importation during the last half of the century of the German concept of the university (Johns Hopkins University, 1876) as a center for specialized scientific research and scholarship. It is now, therefore, conventional wisdom to ascribe three broad purposes to the modern American university: teaching, research, and public service.

Before we speak directly to the purpose of Westminster and the challenge which we face in the days ahead, it may be useful at this point to set forth several working definitions and conceptual distinctions which can guide us in our thinking.

When we speak of functions in higher education, we are referring to activities of a college or university that are functionally related to other social institutions. Such functions have evolved over time generally without conscious intent. They are the variously identified activities of higher education as one social institution within a larger social system. Some examples would include: socialization of the young into adult society; transmission of the cultural heritage; provision of trained manpower for the corporate establishment, etc.

Purposes in higher education refer to stated conceptions of the missions of college. At Westminster this statement of purpose is short and succinct: to train students for careers of musical leadership in churches, schools, and communities. And, in this particular educational context, this verbal abstraction carries with it certain implications which must be understood and accepted by the Westminster community. For example, there are three key words in this statement which I have just used: career, musical, and leadership. The word “career” implies that our program is terminal in the sense that it lends itself to a job immediately upon graduation. Therefore, what logically follows is an emphasis not on research, but on teaching, because we must place certain skills in the hands of these students upon the completion of a four-year program. In this sense, Westminster is a trade school or a professional school. In many other professions, career training begins after the student has completed a four-year undergraduate program.
The term "musical" prescribes the focus of our curriculum. Westminster is a professional school for the training of musicians, not a liberal arts college where music is one of the many subject fields a student encounters. Since early times there has been only one way to train a musician: through an apprenticeship with a master teacher-musician. And, even though many attempts have been made to develop fancy programs with trendy titles (Conservatory Methods, Literature and Materials, Comprehensive Musicianship, etc.), the preparation of the musician takes place substantially on a one-to-one basis, with regular measurement of competencies to determine whether the student is mastering the necessary skills and concepts. This is one of the reasons that I have not even been able to accept the Comprehensive Musicianship approach to the training of the musician unless the skills were separated from the theoretical.

As important as it is for us to understand the implications of these first two key words in Westminster's statement of purpose, it is the third word "leadership" which really sets Westminster apart and gives the College its distinctive educational environment. Webster defines a "leader" as one who guides, conducts, or directs action, thought, or opinion. In the narrow sense a leader is a conductor, teacher or instructor; in the broader dimension the leader directs by influence, a power by the way that can be good or bad. It is this definition of a leader that sets this college apart from other institutions which train performers. Performance as an educational focus implies something much more narrow: performance refers to the act of performing and specifically the execution of the functions required of one - a deed, feat, a public entertainment or exhibition - of the performer is that of the true leader is "blending of voices." And while many schools attempt to train performers, Performances required of one - a deed, feat, a public entertainment or exhibition - of the choirs of the Dayton and Ithaca periods contained people with mature voices, most by far the best of all Westminster Choirs. This is substantiated by the fact that many of them over 25. Even before 1926, there was Hirschelrode, Ewing, Clough, Evans, Hodapp - all mature singers. I will never forget the lush tone of the altos of that period, Hodapp - all mature singers. I will never forget the lush tone of the altos of that period, several of whom became fine concert and opera singers. None of these were 17, 18, 19. Williamson's goal was to make every choir member a "soloist," not a "choir singer," rehearsing more than in private lessons. He certainly approved of Christiansen's efforts to improve choral singing in America, but he never imitated his vocal techniques. Dr. Williamson's goal was to make every choir member a "soloist," not a "choir singer," and therein lay his greatness!

Recordings can be bad, especially with a large orchestra, so it is not always possible to judge tone quality from recordings. We all regret that the a cappella recordings of the 1920's and 30's were so poor, but those of us who were with the Dr. for so many years have a recorder in our memories which is truer by far than anything mechanical. We still remember how "he did IT," and we "have been doing it" all these years!
Charm and charisma came to the Choir College with Zubin Mehta who arrived on campus in November for the preparation of performances of the Schubert Mass #5 and the Bruckner Te Deum with the Symphonic Choir and the N.Y. Philharmonic over Thanksgiving. But along with the much-publicized “charm” came competence and incredible baton technique (using no baton in rehearsal), with a combination of a firm, very clear beat and phrase line, and an understanding of how to work with people for the best results. The Choir loved him and he loved the Choir.

The first rehearsal began with a thunderous ovation for the conductor by the students which was over-enthusiastic even by Westminster standards. After several minutes of clapping, cheering, and whistling, Mehta held up his hand for a cessation and quipped: “I hope you sing as well as you applaud!”

That they did with nary a rehearsal minute wasted. Mehta was so pleased he let the Choir go an hour early—praising them for their flexibility, knowledge of the music and its style, and their ensemble. “How many are singing?” he asked while grinning at the sopranos after they had made a particularly good, high, pianissimo entrance. “Only one? . . . It sounded just like one voice!” He praised Joe Flummerfelt’s thorough preparation of the Choir saying that there was little left to do but to balance choir and orchestra. (This was to be done the following day with the first of four performances two days hence.)

He was appreciative of the fact that the students had a thorough understanding about what they were singing and said: “I was afraid I might have to come here to explain what a mass is all about. You are so good, I really didn’t have to come to you ahead of time, I think you’ve worked as much as possible on the preparation. I don’t want to touch it.”

During the course of the rehearsals and the performances following, his many moods and facial expressions very clearly stated what he wanted from both the choral and orchestral forces. According to an article in the New York Times quoting a Los Angeles player: “Mehta’s face and gestures serve as an instant reinforcement for the players.” In contrast: “Pierre just beat through it all with a straight poker face” — from a Philharmonic musician. Mehta is obviously a complete contrast to the latter very dry and scholarly “beat” under which the Philharmonic has been laboring the last some years. To Mehta, music is exciting. He explained to the Choir that in “all of Schubert, you go up and naturally taper. Espressivo. Schubert never heard any of his symphonies and they are all marked piano so it is up to us to make something of it.”

In reference to a difficult high soprano entrance he stated: “Bruckner and Beethoven didn’t know too much about the voice. Mozart and Verdi wouldn’t have written that.” On pronunciation: “This Sanctus was conceived by the composer with German pronunciation. A softer ‘Z’ sound’ on the ‘S’ will fit the music better.” . . . And for another phrase: “I wish for once you would not say the words so clearly! It breaks the musical line.”

At the break during the first rehearsal, Mehta cheerfully signed his autograph literally hundreds of times for the students on their scores, programs, record jackets . . . Some even went back to get another article for a second-time-round in the autograph line—a fact which was genially noted by the conductor.

His detractors would like to claim that he is “flamboyant,” too “romantic,” a “bad conductor who plays for the effect” etc. . . . But according to the Times article again, “Mehta undoubtedly possesses what Georg Solti calls the sine qua non of all conductors: ‘an inbred talent to lead.’

But Mehta’s leadership manifests itself in a deceptively collaborative manner. While conductors of an older school barked commands, Mehta often couches his orders interrogatively: “Can we do that again just one more time?” he cajoles. His players clearly like him and refer to him as a ‘nice guy.’ Nevertheless, there is a certain reserve about his manner, a strength of will and even, on occasion, an icy determination demonstrating unequivocally that he is, in fact, the boss.”

As one member of the Symphonic Choir put it: “I just love him. In watching him, my throat just naturally opens up and I can do anything. He is so easy to sing with. It’s terrific.”

And since leadership, style, and a good conducting technique based on a solid knowledge of the voice is what Westminster is all about, it is hoped that Mehta will have a long association with the Philharmonic and that our students will continue to have the opportunity to learn from a maestro.
District II: Foreign
Members of CAMP (Canadian Alumni of the Maritime Provinces) gathered at the home of Bill Perrot '75 to celebrate America's Thanksgiving on Thursday, November 2. Harold '31 and Ora (Gabbard) Hedgpeth '30 prepared and cooked the turkey dinner, Brian Fogelson '75 and Steve Sharp '65 also attended. Beth Lay '75, Brian, and Bill are serving on the Board of Directors of the Nova Scotia Choral Federation. At the September 30 meeting Brian was elected Vice-President of the Board.

District V: Northwestern
The Michigan/Northwest Ohio Alumni Chapter sponsored a choral music workshop attended by 255 persons. Dennis Shrock '67 was guest conductor and George W. Moser '70 accompanied on the organ. The workshop was held at First Congregational Church in Battle Creek, and the music performed included Vivaldi's Gloria and Daniel Pinkham's Christmas Cantata. Alumni participants were: John C. Boesenhofer '53; Larry '65 and Diane (Triplett) Biser '67; David R. Lipps '75; Kathryn (Richards) Moser '72; Dan '53 and Ruth Nicely '56; Bill Renneckar '49; Jeff '76 and Nancy (Snyder) Ross '77; Helen H. Stroh '54; and Ray Weidner '69.

CLASS NOTES
'38 Harold F. Brown recently visited with Louise (Wilkinson) Hunt '38. On August 31 Harold will retire to live in Bradenton, Florida. He will continue to spend summers in Maine as assistant director of New England Music Camp.

'41 A. Eugene Doutt continues to design, build, and rebuild organs. His latest opus is a three manual/thirty-four rank instrument for The United Methodist Church in Brookings, South Dakota where Orrin Juel '42 is the mayor. Eugene and his wife, Janet, are active in church music workshops, Christian arts festivals, and planning special services in area churches.

'43 Jean Knowlton was one of twelve participants in a seminar on "Music in Medieval Life and Culture" held at Ohio State University. This two-month summer seminar was funded by the National Endowment for the Humanities and was directed by Dr. Richard Hoppin . . . This Fall, Reginald Lunt celebrated his thirtieth anniversary as director of music at the First Presbyterian Church in Lancaster, Pennsylvania. His anniversary recital program on November 12 included music by Louis Couperin, Francois Couperin, Pasquini, J. S. Bach, Jehan Alain, and Max Reger.

'47 Else E. Farr continues her work as a faculty member at the Near East School of Theology in Beirut, Lebanon. She is also associate pastor of the Arabic Speaking Presbyterian Church, and serves on a committee to revise and reprint The Arabic Hymnal. All stocks of the present hymnal were destroyed during the recent war . . . Bill Holby is chairman of a forthcoming "Hymn Festival" sponsored jointly by the Canton, Ohio Chapter of the American Guild of Organists and The Hymn Society of America. The Festival will be held at 4:00 on the afternoon of February 25, 1979 at the Community Christian Church in North Canton . . . Julia Perry completed the "Third Movement" of her Twelfth Symphony this Fall. It is a rondo subtitled, "Children's
Symphony." Julia's address is 664 Euclid Avenue, Akron, OH 44307.

49 John Halvorsen is minister of music at Trinity United Methodist Church in El Paso, Texas. His Sanctuary Choir recently presented Dave Brubeck's "La Fiesta de la Posada" for the Christian Educators Fellowship of the United Methodist Church which met in Glorieta, New Mexico.

50 Earl C. Jolls directed a performance of the Holy City by A. R. Gaul at Pearsall Memorial Presbyterian Church in Wilmington, North Carolina. Margaret (Trotter) Jolls '50 and Barbara (Marshall) Guy '49 were soprano and contralto soloists respectively. Earl's Cape Fear Chorale presented a program of Christmas carols and anthems for a meeting held at the museum in Wilmington. In the spring he plans to give a performance of Mass in Honor of St. Nicole' by Haydn and the Psalm Forty-Two by Mendelssohn. Wilbur F. Russell recently visited and played recitals on the island of Taiwan. Programs were presented at Taian Seminary and included a dedicatory organ recital. At the request of Mrs. Haslo, wife of the Seminary President, Wilbur conducted an organ workshop/lecture demonstration on Bach's Claviorsatz. He also met with N. William Zimmerman '52, Head of the Choral Music Department at Tunghai University, Taichung.

Howard G. Stampfl has been appointed assistant to the senior pastor and director of music at Zion Lutheran Church in Sioux Falls, South Dakota.

51 Janice (Morris) Harsanyi has been appointed professor of voice in the School of Music at Florida State in Tallahassee, Florida. Her husband, Nicholas, has one more year at the School of the Arts in Winston-Salem (NC). Nicky will move permanently to Tallahassee with Janice in June, 1979.

52 Ruth (Burkholder) MacRae is organist/choir director at St. Paul's United Church of Christ in Warren, Michigan. In February she will be adding handbell choirs to her activities. Ruth is also a member of the Warren Cultural Commission and a board member of the Warren Symphony Orchestra.

Beverly (Mercer) McLaughlin was soloist in Philip Young's cantata, To David's Town performed at First Presbyterian Church in Bay City, Texas. Her mother, Clarice L. Redd, has been awarded a music scholarship to Wharton County Junior College (TX) where he plays trombone in the marching and stage bands. Beverly's thirty-four piano and voice pupils are "going strong."

56 Harriet (Porter) Standing is professor of voice at the School of Music, University of Manitoba in Winnipeg, Manitoba, Canada. She recently sang alto solos in a performance of Vivaldi's Gloria and was awarded a Manitoba Arts Council Grant to take her University opera workshop productions into various parts of the Province.

59 Charles S. Brown recently passed FAGO and Choralmaster exams of the American Guild of Organists.

64 Gary Peterson is currently studying toward the Ph.D. in choral conducting at North Texas State University and is in his second year as assistant to Frank McKinley '40, professor of music at the University. Gary has been a faculty member of the Dallas County Community College District and has served in the full-time ministry of music in churches.

65 Marilyn (Young) Crooker is giving lecture demonstrations using instruments from her collection of two hundred antique and ethnic instruments in elementary schools. This is part of the Artist-In-Schools Program of the Greater Columbus Arts Council of Columbus, Ohio. Marilyn also teaches piano students and sings in the Columbus Symphony Chorus and the Broad Street Presbyterian Church choir. Sarah (Pfeps) Dyer and her husband, Peter, announce the birth of their first child, Todd Pfeps, on May 16, 1978.

66 Jim Hejdak recently visited Mary Murrell (Bennett) Faulkner '66 and husband Quentin '65 in Lincoln, Nebraska, to plan strategies for this year's WCC Alumnus Fund, as well as eat at the beautiful Thanksgiving dinner at Faullkner's. Jim is also coordinating this year's ACOG Chapter's biennial Young Artist Competition. (If you have any interested students, write to Jim at 170 Centre Street, Milton, MA 02186 for applications.)

67 Diane (Triplett) Biser presented a soprano voice recital accompanied by a chamber ensemble as part of the Music Series at East Congregational Church in Grand Rapids, Michigan. Diane and her husband, Larry '63, are ministers of music at East Congregational Church in Saginaw and her husband Eduardo moved to West Lafayette, Indiana where Eduardo was appointed musical director and conductor of the Lafayette Symphony Orchestra. He also teaches part-time at Purdue University. In September 1978 Ruth Ann (Reise) Jangland, who resides at 307 Van Buren St., Fremont, Nebraska, conducted a performance of Handel's Messiah.

68 Forty-Two by Mendelssohn. Wilbur F. Russell conducted the 75-member choir and orchestra from the Detroit Symphony Orchestra in Orchestra Hall, Detroit. She toured Germany for three weeks with an ensemble from the Academy of Metropolitan Detroit. As a result of a performance in Koln, auditions were specially arranged for her for the Koln Opera Company and an agent in Dosselstadt. John K. Gottschall built and voiced a two-rank John Snelltrike pipe organ. His wife, Judy (Moe) '70 is choir master of Centennial Lutheran Church in Englewood, Colorado. 

71 Sue Ellen Page and her husband, Eric D. Johnson, announce the birth of their daughter, Amanda, born on May 17, 1978.

73 Daphne Child performed at the Bruno Walter Auditorium in Lincoln Center (NY) with her sister, Linda, in a duo-pianist recital. June Franks is continuing her teaching at the College Preparatory School, a private day school in downtown Charleston, South Carolina. She is also soprano soloist for St. Philip's Episcopal Church in Charleston. Charles Frost has been appointed Minister of Music at Community Presbyterian Church in Danville, California. John R. Fuss recently directed Haydn's Lord Nelson Mass. His wife, Karen Gates, sung the soprano solos. The performance of the Mass was the third concert in the 1978-79 Festival Concert Series at the First United Methodist Church in Columbus, Mississippi where John is minister of music. Debbie (Scott) Sanders and her husband, Bob, announce the birth of their daughter, Kristin Eleanor, on September 29, 1978. Debbie received her master's degree in voice performance from the University of Colorado in May 1978. She is teaching voice privately and performing in the Boulder, Colorado area.

74 Douglas and Josephine (Falzone) Clayton are the proud parents of Jennifer Rebecca, born on October 16. Carl and Jennifer (Yocum) Hagedon '75 now reside at 385 Sherman Avenue, New Haven, CT 06511. Carl is studying choral conducting at Yale University and Jennifer is an admissions officer at the New Haven Academy of Business.

75 Ed Shore was appointed assistant director of music at First Unitarian Church and Temple Brit'li Kodesh in Rochester, New York. His address is 58 Alliance Avenue, Rochester, NY 14620.

76 Cheri Anderson was married to David Biser on July 8, 1978. They reside at 6739 Edgewood Drive, Mounds View, MN 55432. Diane W. Dersch is teaching music for grades four through six in the Dryden Central School District, Dryden, New York. At Christmas she conducted a cantata at First Assembly of God Church in Ithaca, New York. Greg Pingmel, music director at First Presbyterian Church in Bethlehem, Pennsylvania, served as choir for the All Lutheran Youth Choir Music Festival held at Camp Bessler in New Jersey. Daniel Simpson and Mary Hemlin '77 have been appointed organist and choir director/assistant organist respectively of Ascension Evangelical Lutheran Church in Baltimore, Maryland.

77 Phyllis (West) Ernserb has been appointed assistant organist at First Congregational Church of Portland, Oregon. Louise Miller is in Israel. She has passed two choirs and has had an opportunity to conduct one of them. Her address is: Mosaic Aliya Music Teachers Seminar, Rehov Herzog, Petach Tikva, Israel.

79 Roberta Rawcliffe was appointed vocal/general music teacher at Hillsborough Middle School in Somerville, New Jersey.
December was so busy that a complete report would more than fill this NEWSLETTER. The following only includes the highlights and is condensed as possible—for the record and for information to friends and alumni.

We apologize to any of you who may have arrived on campus for an event that was noted in a previous NEWSLETTER and found the event rescheduled. We aim to be as accurate as possible, but schedules “are subject to change.” We suggest you call (the Public Relations Office) before coming at (609) 921-3202 to confirm a date.

Highlights of December events included: A Christmas program by the Oratorio Choir on December 4, conducted by Joseph Colaneri with Kenneth Stein, piano; Daniel Beckwith, organ; William Hays, positiv; Elaine Banks, cello; Robert Kulik, lute. . . On December 11, the Chapel Choir, conducted by Franke Haasemans, gave a Christmas program in the Chapel . . . Cosi fan Tutte of Mozart was given four performances on December 6, 7, 8, 9, under the direction of Robert McVier. The double cast included: Fiordiligi, Jenny Kelly, Pat Saunders; Dorabella, Jennie Larmore, Brenda Smith; Despina, Mitzie Naff, Cathy Clark; Ferrando, Chet Easton, Christopher Samuel; Guglielmo, Jeff Wakely, George Steinhoff; Don Alfonso, Mark Cleveland. Timothy Hall and Susan Miller were at the piano . . . The True Story of Cinderella by Warren Martin—a repeat production of Warren’s opera written in 1951—was amusingly performed on December 12 to a capacity house by faculty and several students. Warren gave his distinctive accompaniment at the piano . . . The Chapel Christmas Service at 11 PM on December 13 featured a brass ensemble, chorus and organ by candlelight . . . The annual Messiah Reading, was conducted this year by Donald Trott on December 17 with solos sung by various seniors . . . The Madrigal Singers, an all-freshman group conducted by freshmen Michael Clark gave a number of programs for “coffee houses” on campus and at the University, and a Christmas program on December 19 . . . On December 10 the Oratorio Choir gave a Christmas program with Jerome Hines for a Somerset County retarded organization and the Chapel Choir, their Christmas program at Rossmoor, a retirement community at Jamesburg (N.J.) and for the Rotary Club of Princeton on December 12 . . . The Choir Music Department of Westminster and the English Department of Princeton University collaborated on a production of a medieval liturgical music drama of St. Nicholas, at the University Chapel on December 5, Father Gerard Farrell was the music director . . . Other events included a recital on the new Fisk by Eugene Roan on December 5; Dicken’s Christmas Carol Reading by Munroe Wade on December 13 . . . Christmas party and carol contest on December 16 . . . caroling by informal groups all over the area . . . recitals by Sheila Smith, Joyce Richardson, Edward Alstrom, Burke Raper, and Richard Griffin.

![Saturday Church Music Seminar](January 27, 1979)

John & Helen Kemp, Father Gerard Farrell, Erik Routley

Pre-Convention Workshop

Wednesday, March 7, 1979

ACDA Convention, Kansas City

A Vocal Approach to the Children’s Choir

Helen Kemp

Working with the Volunteer Church Choir

John Kemp

Psalmody in Today’s Worship

Fr. Gerard Farrell

Hymn Festival

Erik Routley

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**A Letter to the Alumni**

Dear Alumni:

Some people think that a college admissions officer would have little reason to work closely with alumnus. Nothing could be further from the truth, especially at Westminster! Actually, the two can share a great deal of purpose to a college: to find quality students who would benefit from an education at our alma mater. Westminster has been extremely fortunate in having numerous alumni directing outstanding students to the college each year. As a matter of fact, about half of each year’s incoming freshman class first hears about the college through alumni! Yet, the opportunities for alumni to assist the Admissions Staff is increasing. We want to mobilize an organized group of alumni representatives to help us locate qualified students from a shrinking pool of available students.

In the next year, the number of 18-year-olds in the United States will begin to decline until the turn of the century. The Korean War baby boom is definitely over and the over-abundance of college-age students is diminishing. Present evidence of this can be seen in our public schools: class sizes are smaller than they have been in years. Many elementary schools have already begun to merge with neighboring school systems or have closed down completely.

### A Voluntary Alumni Admissions Program

Recognizing the up-coming dilemma, college administrators have begun implementing voluntary Alumni Admissions Programs. A program has been designed at W.C.C. by Steve Sharp ’65, Vice President for Human Resources, Allan Knotts ’70, Acting Director of Admissions, and other members of Westminster’s administrative staff. You may have heard or read about the program already.

As the new Assistant Director of Admissions, part of my duties include implementing this program to mobilize as many as possible to accept students while stabilizing the size of the school.

1. To increase the pool of inquiries and applicants to W.C.C., enabling the college to be more selective in accepting students while stabilizing the size of the school.

2. To provide a local contact for students who indicate an interest in attending W.C.C.

3. To increase alumni awareness of their potential to attract students to W.C.C.

4. To help applicants matriculate in those areas where the need for assistance is required or desired.

5. To provide valued help to the Admissions Staff in those areas where the need for assistance is required or desired.

### Direct Contact with Students

One of the most helpful ways in which alumni representatives can offer assistance to the college is through their direct contact with students, either by phone or personal visit. Each year we receive a large number of inquiries requesting literature about Westminster. However, because of other admissions commitments and the financial cost, it is difficult for our staff to contact these hundreds of individuals personally. With an active and organized Alumni Admissions Program, we plan to forward a few names and phone numbers to each selected alumnus. They would contact the students, usually by phone, to determine the student's level of interest in Westminster. If the student expresses no continued interest in
the college, then the alumnus can recommend that we discontinue sending material to that individual. If, however, the student does express continued interest, alumni representatives can offer to answer any questions that the student might have about the school. Other types of activities, again strictly voluntary but initiated from the admissions office, would be to hold informal meetings with prospective students in the home of an alumnus, to send personal invitations about local alumni recitals or musical performances, and to represent the Choir College at local College Nights. In short, the methods of reaching prospective students can be as creative as one makes them. However, I must stress that alumni do not begin contacting students until the Admissions Office directs them to do so, thereby maintaining and supporting a central organization.

Alumni Mobilization

Westminster Choir College is just beginning to mobilize its Alumni Admissions Program. But for those colleges and universities which have had a program established for even a year, the results are phenomenal! The University of Redlands (Redlands, California), reports: "The admissions and alumni staffs noted with pride a 5% increase in applications from the fall of 1976 to the fall of 1977. Also, the number of students entering in fall 1977 was up 12 percent. Our efforts in 1978 have been similarly rewarding, and several letters have said that the alumni contact made the difference in a student's decision to attend Redlands." With alumni loyalty as strong as it is at Westminster Choir College, how can we not expect to see similar results after implementing our own program?

We have developed a handbook for those alumni who wish to volunteer an hour or two of their time as participants in this program. The handbook includes explanations about the Admissions Office structure, the Admissions Office application procedure, admission requirements, points to discuss with prospective students over the phone, as well as many other "tid bits" of information which would be handy to know as a representative of the college. We intend to keep alumni volunteers informed so that their contribution to the program is enjoyable, productive, and personally rewarding.

Local Contact Important

The collective efforts of even fifty alumni volunteers donating one hour of their time would save our staff countless hours of work and money. Most importantly, the prospective students would have a local contact to whom they could turn when they have any questions regarding the college. Students seem genuinely thrilled whenever we take the time to talk with them individually.

In January, we distributed over 75 names to those alumni who have already volunteered for the program. Hopefully, some of those students who might not have been considering applying to Westminster will be sparked towards considering furthering their education at Westminster.

If you would like to learn more about the Alumni Admissions Program or would like to volunteer to help, please return the enclosed tear-off below. Also, if you have any questions, please do not hesitate to contact me directly. You can write to me in care of the Admissions Office or by calling 609-921-7144.

With a group of enthusiastic alumni, our admissions staff can expect to maintain or even increase the number of applicants to the Choir College into the Twenty-First Century.

Sincerely,

Steven Kreinberg '76
Assistant Director of Admissions

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ALUMNI ADMISSIONS PROGRAM

Yes, I would like to volunteer for the Alumni Admissions Program!

I would like more information about the Alumni Admissions Program.

No, I am not interested in the program at this time, but I may be in the future.

I already have a handbook and would like to receive some student contacts.

NAME

CLASS

HOME ADDRESS

HOME PHONE

(street) (area code)

(city) (state) (zip code)

BUSINESS ADDRESS

BUSINESS PHONE

(street) (area code)

(city) (state) (zip code)