William H. Scheide Spearheads a Bach Festival

Many institutions throughout the musical world will be observing the tercentenary of J.S. Bach's birth in 1985 and Princeton will be having its own special Tercentenary Festival of Bach Cantatas beginning October, 1984.

Westminster Choir College is fortunate to have its Chairman of the Board of Trustees, William H. Scheide, an eminent Bach scholar and Princeton resident, as the moving force behind the Princeton observance. As well as being Chairman of Westminster's Board, Dr. Scheide is the founder and former director of the Bach Aria Group and Chairman of the Advisory Council of the Princeton University Music Department. He has spent a lifetime in musicological research on the music of J.S. Bach. The Scheide Library, housed in a special part of the Firestone Library at Princeton University, contains many books relating to Bach's life and work. Dr. Scheide's Bach collection also includes original Bach manuscripts which will be on display at selected times during the Festival.

The Festival of Bach Cantatas, a series of performances from October 26, 1984 through March 3, 1985, will utilize the performing resources of the Choir College and the Princeton University Orchestra with both Joseph Flummerfelt and Michael Pratt, conductor of the University Orchestra, sharing conducting responsibilities. The series will include a total of 18 cantatas, most of which are unknown to the general concert-going public, but which are nevertheless central to Bach's oeuvre. The five special concerts of the Festival will be held in the newly refurbished Richardson Auditorium in Alexander Hall on the Princeton University campus.

"In comparison with the cantatas," wrote Albert Schweitzer, "everything else that Bach has done appears as hardly more than a supplement." These words of a Bach scholar of the early twentieth century seem appropriate as we approach this anniversary. There is no question but that the best compositional efforts of the composer are found in this genre.

Most of the cantatas included in this series were composed during the composer's so-called Leipzig period (1723-
LONG RANGE FINANCIAL PLANNING  
by Ray Robinson

As we look to the rest of the 1980s and beyond, it is clear that Westminster will need to plan more carefully than any time in its history and to be more aggressive in fund raising if it is to achieve financial stability in the years ahead. The ten percent enrollment decline we have experienced over the past few years has forced us to tighten our belts and has caused us to take a hard look at the aspects of the operation of the College. Two important actions have emerged from this process: the decision to secure outside financial planning consultation and the resolve to begin a capital fund drive no later than 1985-1986.

At the October meeting of the Board of Trustees, the president was authorized to retain the Boston firm of Cambridge Associates to develop a financial planning model for Westminster Choir College and to address the issues of the institutions' financial needs and fund-raising potentials. Cambridge Associates began their work in early November. In the early stages they are concentrating on data relating to the operation of the College during the past decade: financial statements, development office records, enrollment history and projections, physical plant appraisals and maintenance information, and admissions office and recruiting data. Using this information, Cambridge has begun to construct a model of the school's financial status. In addition to the two trips this writer has made to their offices in Boston, a two-man fact-finding team has visited the campus twice, once to meet with the top administrative staff to review a draft of the first phase of their preliminary report, and then to meet with the Development Committee of the Board of Trustees.

Their first task is helping Westminster identify a scenario in which financial equilibrium can be achieved and sustained. They have established four key criteria which define this equilibrium: the balancing of income and expense in a way which also preserves the assets of the College; the growth of income to equal or exceed the concomitant growth of expenses; the preservation or enhancement of "balance sheet" assets such as endowment and physical plant; and the enhancement of non-accounting assets such as the character of the student body, faculty, alumni and friends of the College.

Given the historical data which was provided in the fall, the Cambridge model of Westminster's financial analysis predicts a substantial gap between income and expenses if nothing is done to change the current situation. With the model which is emerging we can now begin to quantify the effects any change in the way we operate — changes in tuition levels, changes in enrollment levels, changes in faculty and staff, changes in fund raising efforts, to name but a few examples — will affect the financial equilibrium at Westminster.

Some of Cambridge's findings are sobering: they predict that, in the absence of significant changes, it will be necessary to raise a total of $5.6 million between now and the end of the decade to stabilize the financial picture and simply maintain the status quo. Other findings have been a little more heartening. We have learned, for instance, that the rate at which we have raised faculty salaries over the past ten years has exceeded by a comfortable margin the rate at which faculty salaries have risen at other institutions, so that in this period we have been able to attract and retain a quality faculty. In an era of rapidly escalating costs, we have managed to keep our enrollment decline we have experienced over the past few years has forced us to tighten our belts and has caused us to take a hard look at the aspects of the operation of the College. Two important actions have emerged from this process: the decision to secure outside financial planning consultation and the resolve to begin a capital fund drive no later than 1985-1986.

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Another finding which was mildly surprising was the fund-raising record of the College over the past five years. Our rate of growth in fund-raising is more than twice the rate of most other similar-sized schools. And the percentage of alumni who contribute to the College (just under 40%) is significantly above the national average (about 15%). The only misleading aspect of this statistic is that the average gift of Westminster alumni (about $75) is well below the comparable annual contribution of professional and specialized ($180) and private co-ed college ($480) graduates.

The conclusion to which all these statistics leads is that Westminster will need to do something dramatic in fund-raising in the years ahead if it is to achieve financial (continued on page 6)
COMPUTER-BASED-INSTRUCTION CENTER

by Barton Bartle & Gordon Rowland

Westminster Choir College has received a grant to establish a Computer-Based-Instruction Center on its campus. The center, presently being set up by two members of the music theory department, will provide students with state-of-the-art equipment for computer-based-instruction in music theory fundamentals and ear training.

The education of a student pursuing an undergraduate degree in music involves academic training as well as instruction in a particular performance area. Knowledge of the facts of music history, understanding of the fundamentals of music theory, and development of a high degree of listening skill have long been accepted as essential for the training of musicians and are, in fact, mandated by the National Association of Schools of Music. While training in the area of musical performance in most music schools is delivered through a studio approach (a one-to-one tutorial situation), instruction in the academic area of a musician's education normally is relegated to the traditional classroom.

Schools of music have provided for this training through the inclusion of various classes in the music history and music theory curricula. Often the methods of instruction in these classes have been consistent with behaviorist theories of learning based on stimulus-response and reinforcement. Ear training classes, for example, usually consist of a large amount of drill; the teacher plays a musical example and the students notate what they have heard. Through repeated hearings the students gradually approximate in their notation what the teacher has played.

Previous training in music theory is not an admission criterion at Westminster; students enter with varying musical backgrounds. While some students require a great deal of practice and drill in order to acquire written theory and aural skills, others require very little. Yet all students must reach a required level of competency in order to graduate. The classroom approach, by its very nature, pays little attention to individual differences in learning pace and the need for varying amounts of practice, nor can it provide immediate feedback on an individual basis. Faculty and students alike often complain that the level of instruction is never right for all members of the class.

Many faculty members in the Music Theory/History Department at Westminster Choir College believe that individualized instruction is needed as a supplementary or perhaps even as an alternative approach to classroom instruction and believe that learning will likely be enhanced by relying on educational approaches which emphasize self-paced learning. Realistically, however, it is economically unfeasible for faculty members to teach theory on a one-to-one basis.

The advent of microelectronic technology and the development of the digital sound synthesizer have expanded the scope of computer learning applications in music. A review of the literature indicates that the individualized, self-paced approach of computer-based-instruction (CBI) improves the acquisition of written theory and aural skills and reduces the time needed to acquire them.

In response to a June, 1983, request for proposals for Computers in Curricula from the New Jersey Department of Higher Education, Barton Bartle and Gordon Rowland of the Music Theory/Music History Department submitted a proposal to establish a Computer-Based-Instruction Center in music theory and ear training on campus. As a result of this proposal, the project, whose purpose is to improve the teaching of music theory fundamentals and aural skills through computer-based-instruction, was granted $100,000 by the New Jersey Department of Higher Education.

Dr. Bartle and Mr. Rowland, codirectors of the Westminster CBI Center, are spending the fall and spring semesters selecting, ordering, and purchasing hardware and software appropriate for computer-based-instruction in music. In addition to acquiring equipment, they are designing and developing computer-based drill and practice lessons in music fundamentals. The CBI Center will include:

1. Control Data Corporation Viking PLATO stations connected to University of Delaware Sound Synthesizers. Utilizing GUIDO (Guided Units in Interactive Dictation Operations, software designed by and leased from the University of Delaware), this equipment will be capable of providing students with drill and practice in all areas and levels of ear training: scales, intervals, triads, triad inversions, melodic dictation, harmonic

(continued on page 7)
This question is one of the most frequently heard ones in the Westminster Choir College Office of Career Services. To say the least, we've been in pretty bad shape in our country in the past two or three years from an employment standpoint. We've had double-digit inflation and double-digit unemployment with resulting triple-digit insecurity and unrest. It is understandable that our prospective students, current students, alumni, and parents as well as our own faculty, administration and Board should be vitally interested in this issue.

And the answer they get from us is always a resounding "YES!!" We are delighted to report that the employment prospects for our graduates continue to be bright — in fact, glowing. Over the past two years, for example, we have continued to place a large number of our music education graduates in good positions; they are now teaching in widely varying locales from Maine to Texas, centering on the New York-New Jersey-eastern Pennsylvania area. We think it's wonderful that, in a time when most of the public school news in the Northeast is depressing with accounts of school closings, teacher layoffs and dwindling enrollments, we have placed a very high percentage — in the upper 90's — of our music education candidates.

On another front, we are experiencing a growing interest in college teaching positions, especially for choral conductors. Our graduate alumni are now serving in such institutions as Mount Holyoke College, the University of Louisiana, and Temple University. We even hear feedback that some of our Master's degree candidates are chosen over people with doctorates for music faculty positions in colleges.

The church employment situation for Westminster graduates continues to be strong. Hardly a week passes without an inquiry from a church committee which is turning to us as the source of the ultimate quality in church music leadership. The list of alumni serving in America's churches is a long and distinguished one, and a new generation of church musicians is now taking its place in the line of excellence begun by Dr. Williamson and continued by so many others down through John Kemp and Hal Hopson.

Frankly, we in the Career Services Office would love to be able to take all the credit for this truly sanguine state of affairs in alumni employment, but we can't. The truth of the matter is that the quality of education given and received at Westminster Choir College is so fine and the abilities of our graduates so great that we have little or no trouble "selling our product." It is quite literally true that employers, whether a school superintendent from Miami, Florida, a college dean from Indiana, or a Roman Catholic parish priest from north Jersey, come to us for their candidates: they know they can find what they need here! And that good news is getting better known all the time.

We are proud of that fact, and yet there's more than institutional satisfaction involved here — it works to our advantage in other ways as well, chiefly in recruitment. We are hearing more and more from the admissions staff that one of the main reasons new students...
come here, particularly graduate students, is that they have found a Westminster degree makes them employable. New students’ parents seem even happier about it! That’s a very important plus for the Choir College in these days when small schools are scratching for survival and the age-group numbers are working against us.

The Career Services staff works very hard to maintain this positive situation, employing a variety of techniques to do so. First, we provide the most personal and thorough service possible to our graduates and to the prospective employers. Actually our alumni have had personalized placement available from the earliest years of the College, from the hand-picked job-matching that Dr. Williamson performed, through the work of such men as John Clough ’29, Jim McKeever ’48, and Steve Sharp ’65. Our graduates have available to them not only a sophisticated dossier service including counseling in person, by mail and phone, but they also take advantage of our extensive research of new positions published in the bi-weekly jobs newsletter which is mailed first-class to alumni and soon-to-graduate students. We try to understand our candidates’ needs and make personal notifications, usually by phone, whenever we determine likely good matches. We also can perform, on a limited basis, career counseling for our alumni who may be searching out their job alternatives. We hold seminars on campus for soon-to-graduate students, covering such topics as dossier-writing, interviewing from the candidate’s side, the etiquette of the job search, etc.

We also put to good use the variety of contacts which the College has been able to maintain over the years. The first, and undoubtedly the most powerful, is the famous “Choir College Alumni Grapevine,” which, though informal, feeds us enormous amounts of invaluable information from graduates and friends alike about open positions. The Grapevine is conceivably our greatest single source!

Another very important resource which we are able to use more and more is President Ray Robinson’s influence and continued interest in our placement effort. Regular and frequent meetings with the Career Services staff assure that he is kept up-to-date with our work; his influence among churches and, particularly, college administrators works for us more strongly than ever in the 1980’s and has been no small factor in our success in college placements.

We urge any graduate who is interested in the placement service we can provide to stop by the Career Services Office or to call in to (609) 921-3200 and see what we may be able to do for you. Westminster people DO get jobs—and we are proud to be a part of the process!
Bach Festival (continued from page 1)

1750), the years of his employment by the Leipzig Town Council. The greater number of the Leipzig cantatas were composed during the period 1723-26. These cantatas are generally groups into three annual sets (Jahrgange) starting with the First Sunday after Trinity Sunday in 1723, shortly after Bach's arrival in Leipzig. The second (1724) set follows closely along this pattern. The cantatas of the third year seem to begin at Christmas 1725 and extend through most of 1726.

The cantatas of the first annual set (1723) are generally characterized by a vast diversity of forms, many of them unique. Most of the cantatas of the second Jahrgange (1724) are built upon Lutheran hymns (chorales) with the first and last stanzas set to their accustomed tunes — the first in an elaborate, the last in a simple style — and the intervening stanzas paraphrased into arias and recitatives with frequent omissions of the chorale tune. The third annual set (1725-26) tends to be more like the first, more irregular in form. Many of the best examples of this period use the form composed by Bach's cousin Johann Ludwig Bach (1677-1731), works which were also performed by J.S. Bach in the same year (1726).

The plan of the festival is as follows:

Concert #1
Friday, October 26, 1984 at 8:30
Michael Pratt, conductor
Cantatas # 105, 46, 206

Concert #2
Friday, November 30 at 8:30
Saturday, December 1, 1984 at 8:30
Joseph Flummerfelt, conductor
Cantatas # 69, 77, 25, 97

Concert #3
Friday, February 8, 1985 at 8:30
Saturday, February 9, 1985 at 8:30
Joseph Flummerfelt, conductor
Cantatas # 119, 138, 95, 50, 14

Concert #4
Saturday, March 2, 1985 at 3:00 & 8:30
Michael Pratt, conductor
Cantatas # 7, 101, 41

Concert #5
Sunday, March 3, 1985 at 3:00 & 8:30
Joseph Flummerfelt, conductor
Cantatas # 198, 187, 129

The cantatas have been included in the five concerts according to a specific plan. Concerts #1, 2, 3 and 5 each contain at least one cantata composed after 1726. Cantata 206 (1736) appears in Concert #1, Cantata 97 (1734) in Concert #2 and Cantata 14 (1735) in Concert #3. All three of the works in Concert #5 were composed in 1726-27.

The cantatas which appear in the first three concerts feature works composed during the years 1723-24. Concert #4 is devoted to the chorale paraphrase cantatas of the second annual set (1724-25). The final concert draws on the works written during the third Jahrgänge (1726-27). The cantatas composed for the Eight through the Sixteenth Sundays after Trinity Sunday, which are featured in concerts one through three, are of very special interest for the following reasons:

1. In spite of the variety of forms that mark the first annual set as a whole, the cantatas for the Eight through the Fourteenth Sundays after Trinity all have the same formal structure:
   A. Chorus based on a Bible text
   B. Recitative
   C. Aria
   D. Recitative
   E. Aria
   F. Chorale

   Nowhere else in the first annual set is any one form continued for so many works.

VOTE
By sending in your Alumni Council Ballot
Deadline — March 30

2. Several of these cantatas open with some of the most remarkable choruses that Bach ever composed, building to a vast crescendo in intensity and complexity in Cantata 119 for the inauguration of the new Leipzig City Council (Bach's employer) on the Monday after the Fourteenth Sunday after Trinity.

3. The cantatas for the Fifteenth and Sixteenth Sundays after Trinity Sunday — Cantatas 138 and 95 — omit the mighty Bible text choruses and, except for including only one aria, consist exclusively of chorales with simple voice parts and recitatives. These works represent the most extreme change of form in the first year set or indeed to be found anywhere in Bach's Church Cantatas.

Ticket information will be forthcoming.

Alumni Banquet
Monday, May 14
1:00 p.m.

GALA OF STARS
On February 28 the combined Symphonic, Oratorio and Chapel Choirs under the baton of and by request of James Levine sang the Triumphal Scene from Aida in the annual Gala of Stars at Radio Music Hall in NYC. Joseph Flummerfelt prepared the choirs. Others on the gala's roster included Placido Domingo, Jessye Norman, Itzhak Perlman, James Galway, Makarova with the Royal Ballet and the American Symphony Orchestra. Beverly Sills will be the mistress of ceremonies; Martina Arroyo and Placido Domingo will be the soloists in the Aida segment.

The choirs' "wall of red robes" as well as its sound will be broadcast over PBS stations on March 18th. Consult your local program for the time!

Westminster's Tribute to Alexander McCurdy
Sunday, May 13, 2:30 p.m.

Financial Planning (continued from page 2)
equilibrium by the end of the decade. And while we recognize the need for a capital fund drive to address the root of the financial problem, we must begin immediately to achieve more dramatic results. We look to the alumni and the friends of the College to help us in a dramatic way in 1984. You can begin by increasing your contribution this year. If everyone who contributed to Westminster in 1983 doubled their gift this year, the College would simply not have a financial problem in 1984-85.

This institution is worthy of your support. Please help us to maintain the quality we have achieved during the past fifty-eight years. We are counting on you.
YORKS' TRAVEL UPDATE

As announced in the last Newsletter, David and Joyce York will be visiting various parts of the country during David's sabbatical from his teaching duties at the College. David has taught music theory at W.C.C. since his graduation in 1946. He has also been Director of Admissions from 1969 to 1975 and editor for the college of the Westminster Choir College Library Series with Theodore Presser from 1963 to '73. Joyce served the college as Director of Financial Aid in 1975 and '76. They are looking forward to seeing you at one of the alumni meetings (see schedule below) and talking with you about the many exciting things — past and present — at W.C.C.

Students are what make Westminster possible and you, the alumni, provide the vast majority of these students. David and Joyce will be visiting high schools in the areas listed below. Contact the alum in your area for particular dates. Bring your prospective students to the alumni meeting or find out from the alum where to send them for a meeting in the high school of that area.

YORKS' NORTHERN TRIP

March 27 — Ithaca NY
   Rochester NY: 7:30 alumni meeting
   Rhonda (Volk) Callard '73 (714) 671-6048

March 28 — Erie PA: 7:30 alumni meeting
   Bert Landman '83 (814) 833-8878

March 29 — Cleveland OH

March 30 — Cleveland Heights OH: alumni meeting
   Gerry and Joanne (Baumgartner) Near '52 (216) 932-5855

April 1 — Indianapolis IN: 4:00 alumni meeting
   Jon Walters '64 (812) 332-9888

April 2 — Cincinnati OH: 7:30 alumni meeting
   Richard '77 & Cynthia (Matchette) Hyson '78 (513) 381-8588

April 3 — Columbus OH
   Marti Mortenson '83 (614) 457-0643

April 4 — Columbus OH
   Pittsburgh PA: 7:30 alumni meeting
   Tim Baker '76 (412) 653-1240

April 5 — Pittsburgh

April 6 — Pittsburgh

YORKS' SOUTHERN TRIP

April 23 — Baltimore MD
April 24 — Richmond VA
April 26 — Raleigh-Durham NC
April 27 — Columbia SC
May 5 — Lakeland FL (Luncheon)

YORKS' TRAVEL UPDATE (continued from page 3)

Computer

Typing, dictation, and rhythmic dictation. Control Data's Viking terminal with its touch sensitive screen permits students to interact with GUIDO lessons by simply touching musical symbols displayed on the screen. Access to the more than 7000 hours of educational materials developed for the PLATO system also provides the option of computer-based-instruction in the liberal arts sector of the college.

2. Commodore 64 computers. The Commodore 64, chosen because of its musical capabilities (the computer has a built-in three voice synthesizer) and its color graphics, will provide students with computer-based-instruction in music theory fundamentals. The Commodore is able to run the offerings of the PET educational series, providing the opportunity for our music education majors to review educational software available in the public schools. In addition to BASIC it can be programmed in PILOT, aiding both music education students and college faculty to develop their own CBI software in music.

3. An Apple IIe connected to a Soundchaser (a keyboard synthesizer). This combination will provide composition and orchestration students with sixteen simultaneous voices, each with a different timbre, if desired. The addition of the Apple will also provide music education students with the necessary hardware to review music educational software available for the Apple in elementary and secondary schools.

The intended outcomes and long range benefits of the project include the following: improved student learning of music fundamentals and aural skills; less time spent on drill and practice in the classroom and more time spent on teaching; development of additional instructional software based on student performance data and experimental research; and revision of the music theory curriculum based on the results of experimental research regarding various teaching strategies.

Long range plans for integrating computers into the Westminster curriculum include the following: the acquisition and development of instructional software for liberal arts courses, especially languages; the acquisition of word processing software for student use in writing term papers, especially in the English composition program; the acquisition existing music instructional software available for use in public schools for review by music education majors; the training of music education majors in the authoring of instructional software for use in public school music programs as part of the music education curriculum; the acquisition and development of software making possible the use of digital sound synthesis in composition and orchestration courses; and the offering of in-service training seminars for teachers in the programming of CBI lessons in music.

While some of the equipment will be ready for use during the spring semester, the co-directors anticipate that the Center will be fully operational by September, 1984.

Please send in your Alumni Profession Census forms.
Thank you!
'38 Mary Jane (Beattie) Mackay's husband, Don, (Rev. Donald B. Mackay C.D., D.D.) died in Halifax Nova Scotia on Feb 1st. Mary Jane lives at: Sutherland's River, R.R.1 Thorburn, Nova Scotia, Canada B0K 1W0.

'40 Linda (Betts) Frazier wants her friends to know that she and her husband, Bob, are the proud grandparents of Robert Meembert Frazier, born Dec 10, 1983. The parents are Robert & Carol Frazier.

'47 Bill Holly '49 MM continues to remodel and insulate his home. Professionally his choir gave The Incan... (Elmore & Reed) with a large cast of characters on Dec 18. His daughter, Marilyn, was again the conductor. Boyd Williams says "hello" to the whole Westminster family. He is still "hanging in there" and is singing better all the time -- "which," he says, "speaks very well of my W.C.C. training and background."

'48 Clint Heyer writes that he has been retired since June '83, but does much "subbing." He states he is every grateful to W.C.C. & Dr. Williamson's "Golden Years."

'49 Ross Rosazza is retired from Rollins Coll., but is still active musically. In June he will conduct 2 master classes and present a symposium on liturgy at the Festival of the Mountains in CA.

Martha Dooley '55 MM recently gave a recital of Eng. Germ. & Frch. art songs in the Long Beach CA Public Library.

'50 Jane (Frank) Tipton directed the Rider Coll. Choir in a program of holiday music at Christmas. The Engelscholer of Princeton was also included on the program... Hedley Yost is appearing in the "Evenings with J.S. Bach" at Holy Trinity Ch. in NYC along with Jack Davis '47.

'58 Susan Blumer '59 MM teaches privately in her home, directs St. Mary's Cath. adult choir and the Women's Comm. Chorus in Janesville, sings with the Sanborn Festival Singers (a semi-pro group) and is chm. of the No. Wisc. Summer Mus. Fest., which will be celebrating its 20th anniv. in Aug.

'66 July (Kemp) Rotfluss has been singing roles in the Stuttgart Opera and has been preparing for the world premiere of the opera Dracula for the Opera Comique in Paris. She and husband Guy recently gave a "Duo Liederabend" their usual opera commitments.

'68 Bill and Catherine (Fowler) Payn are the proud parents of a boy, Daniel Jared, born on Feb 5, 1984. Bill will be representing the Alumni on the Board of Trustees until 1986. The Payns live at: 1004 Adams Ave., Lewisburg PA 17837.

'69 Cathi Thomas Tuttle-Greco added the last part to her name when she married Gerry Greco, who is a well-known trumpet player with big hands and in Hollywood where he is known as "Pasquale." Cathi is an adm. ass't for a firm in New York City as a legal secretary. Her husband, Randy Corder '68, works as subst. org. in the greater Freehold area. Mary (Dempsey) Wescott '83 MM was also soloist for the recent performance of the Beethoven 5th Symphony with the Symphonic Choir & the Princeton Univ. Orchestra. She will also be guest soloist with Westminster Choir on this month's tour with the Ft. Worth Chamber Orch. She is coaching with Paul Sperry in NYC and auditioning in NY and elsewhere.

'70 Penny (Kolb) Rosso and her husband, Harry, have a girl! Kathryn Hawthorne was born Dec 21, 1983. The Rossos live at 55 East Columbia Ave., Hopewell NJ 08525... Cj Sambach was recently the subject of an article in the Asbury Park (NJ) Press entitled: "Organist has a Flair with Audiences" in which he discussed the importance of playing quality literature while appealing to an audience. Cj works at the Ocean Co. Voc-Tech School in Toms River in-between recitals.

'Lloyd and Laura (Masson) Swarthzen- druber '72 recommend their new youth musical, The Dreamer! Lloyd has started a new "Youth Choir" at the 1st Pres. Ch. and Laura directs the 3 children's choirs and gives an Advent organ recital for the AGO. The Swarthzen-drubers live at: 2417 Country Club Lane, Kokomo IN 46920.

'Lucy (Owen) Hoyt has been giving semi-annual performances with Diana (Evans) Bennett '77. Lucy teaches privately and is dir. of mus. at the Culpepper Pres. Ch., Culpepper V.A. (Scott) ... Debra Sanders has accepted a new challenge this spring when she adds teaching a voice class at Cal. St. Univ. at Fresno to her teaching responsibilities at Pacific Coll. and directing a women's ensemble at Univ. Pres. Ch. where her husband Bob, is pastor. The organ in the church is the former instrument at Trinity Episc. Ch. in Princeton. Her children, Kristen (S), and Becca (3), are doing well. Wayne Gehb recently sang the role of "Dulcamara" in The Elixir of Love at the Univ. of Kentucky. He is still serving Midway Coll. ... Lucille (Hardgrove) Reilly's answering machine says "Hi, I'm the Dulcimer Lady!!" Her book about the hammered dulcimer will be off the press shortly. Meanwhile she remains very busy with dates for weddings, folk festivals, various organizations, parties and pupils — all with the enthusiasm of a true convert!

'Dorothy (Watson) Underwood is now an Assoc. Prof. at Ewha Women's Univ. in Seoul, Korea, where she has been teaching for almost 10 years. She is about to publish her book, An Introduction to Sacred Music Literature. In 1983 she published a book for women's voices which she translated and edited. Her teaching responsibilities include 2 choruses, Voice Practicum, Oratorio Workshop and Sacred Music Lit.

'Stephen Greene and his wife, Johanna, are happy to announce the homecoming of their twin daughters, Alicia & Monica, born 3 mos prematurely, weighing 1 lb 10 oz at birth on June 25, 1983. Both girls are now doing well. Steve currently directs the community choir in downtown Washington while working in a non-musical business job. The Greens are currently living at: 913 R St. NW, Wash. DC 20001.

'79 Carl Gravander, '81 MM recently gave an organ recital at the Trinity Meth. Ch. of Lighthouse Point Fl with the Trinity Men's Chorus. Carl is assoc. dir. & org. at Clearwater 1st Meth. Ch. Fl.

'80 Jan Gensemer '82 MM became the wife of Charles Wesley Parker on Oct 22, 1983 at the Wesley Meth. Ch. in Bloomsburg PA. Brenda Arnold and Suzanne Caldwell '82 were organists and Kirsten Olson FS '81 sang in the choir for the ceremony. Associate dean, Peter D. Wright, provided his special piano music for the reception. The Parkers live at 2816 Blackwell Ave., Hopewell NJ. Jan is the daughter of Pat (Webster) Gensemer '49.

'81 Tim Carpenter and his wife, Carol, have a 2nd addition to the family: Miriam Elizabeth, born Dec 27, 1983, joining her sister, Sara. ... John Jurgensen is currently org./mus. dir. at St. Andrews Episc. Ch. in Spring Hill FL where he directs an adult vocal choir, adult bell choir, junior vocal, youth bell and brass choir. He is also teaching organ, piano, bassoon, clarinet and oboe and is awaiting certification to sub in the music depts. of the local schools.... Daryl Dymond has recently been appt'd dir. of "Fusionization," a community "pop" chorus at the Lyndhurst (VA) Fine Arts Center where she has been assisting in such shows as Mame, Peter Pan and They're Playing Our Song. She is still kept busy with her positions at the Virginia Episcopal School and Holy Trinity Ch. ... Nancy Rawlins is working towards her D.M.A. at Combs Coll. of Music in Philadelphia and will be giving an organ recital at St. Mark & All Saints Ch. in Absecon Highlands NJ in May... Jenny Kelly sang "Rosina" in The Barber of Seville at the Acaf. of Voc. Arts in Philadelphia in Nov & "Melisande" in Pelléas et Mélisande in Jan. She was recently 2nd place winner of the 11th ann. Italian Opera Competition sponsored by the Jas. Parkinson Scholarship Fund. In Apr she will sing "Lauretta" in Gianni Schicchi at the Walnut St. Theatre & "will sing "Blonde" in Mozart's "Aduktion" at AVA. In May she will give a recital at the Villa Pace sponsored by the Rosa Ponselle Foundation.

'52 FS Jayne (Boirneman) Sawin ("Bongo") reports that "weddings are exhausting" — having just finished with her oldest daughter's wedding in November — with four more to go! Jayne sang the sopr solos in Messiah, Pt I for a 12th night program and will do pts II & III in Feb & Mar.

'74 FS Gene Pierce is in a temporary position which he hopes will become permanent in the music dept. of Adams State Coll., Alamosa CO 81102. Alamosa, he writes, is one of the coldest spots in the U.S. He says "hello" to all those in "civilization."

Editor's note: To those who have asked what "FS" stands for... "former student," of course!