Keene State Today

THE ARTS ISSUE

The arts. They add color, texture, sound, and sensation to our lives. They help us see, hear, and experience the world more precisely and with a sense of wonder. This issue of Keene State Today takes a look at alumni, students, and faculty who are engaged in the arts — some as professionals, some as amateurs, some as learners, and all as people who are following their passions. Read through these pages for a celebration of things artistic and an affirmation of the importance of the arts in all of our lives.

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Pastel chalk. Photography by William Wrobel '11 and Elsie Larson; design by Tim Thrasher

Inside Cover
Senior Lauren Weiner, a vocal performance major. Photo by William Wrobel '11

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Going Beyond the Conventional

From Dr. Anne E. Huot, President, Keene State College

Hardly a day goes by where the arts are not highly visible at Keene State College. The many inventive ways that our alumni have incorporated creativity into their work inspire us in our own pursuits. Our faculty bring the finest credentials and expertise to their teaching, research, and practice. And our students embrace an appreciation and understanding of the arts through active participation that opens new worlds of experience, collaboration, and potential for them, regardless of their field of study.

Engagement with the arts takes us beyond the conventional. The focus on creative thinking, interdisciplinary approaches that fuel collaboration, and the persistent exploration and expansion of one’s discipline are as inherent in the study and enjoyment of the arts as they are in any other field. Much has been said about the need to prepare more college graduates in the fields of science, technology, engineering, and math (STEM) in order to drive the economy of our nation. Yet we also hear frequently from business leaders that the well-qualified workforce of tomorrow depends on college graduates who are prepared to work in an increasingly diverse and globally interdependent world, who are able to collaborate on teams, who discern information from multiple sources and reflect critically on that data, and who communicate effectively across multiple channels. Deep engagement in the arts is integral to developing the full range of skills that employers look for.

Inherent in the study and enjoyment of the arts are the potential for them, to their teaching, research, and practice. And our students embrace an appreciation and understanding of the arts through active participation that opens new worlds of experience, collaboration, and potential for them, regardless of their field of study. And we should not overlook the value of the enjoyment that participation brings to our world. It is a universal language and a certain means to building a sense of community – important concepts in our increasingly global society. As I continue to encourage our students to pursue their own paths to higher education, I hope that they will find a way to infuse the arts into their daily lives. This is why we constantly explore new ways to engage our students in the arts, both on and off campus.

Giambruno at work on her novel. Photo by Lynn Roman '05

 Ernest Hebert ’59 is the author of, among others, seven novels set in fictional Darby, New Hampshire, including the recently released Howard Elman’s Farewell. In October, he spoke at Keene State. This excerpt touches on his freshman year:

‘I HIT THE BOOKS . . . AND I WAS HAPPY’

I was 23 years old and I was terrified of failing in school. I decided to spend my time doing nothing but studying. I did my assignments and then some. No social life, no recreation time – I just hit the books: And . . . and . . . I was happy. I started studying out of fear and ended up studying out of love for the learning life. Freshman year was miraculous for me. After my first freshman composition, the instructor, Mr. Francgon Jones, called me into his office and handed me my paper. There was an “A” on it. It was the first A I’d ever received. Mr. Jones told me I had writing talent. How he was able to divine talent from one paper I don’t know. All I remember is that it was the first time anybody had ever told me that I might be good at something.

By the second semester, I was writing for the school newspaper, then called The Monadnock, and the editor, Ros Gesner, gave me my own column, “Hebert Says.” It’s a little embarrassing to think about today, but what the hell. I published a piece in The Keene Shopper News, a satire on motorcyclists. Kind of ironic since a couple years later I became a mad motorcyclist myself. I published a piece in The Keene Shopper News, a satire on motorcyclists. Kind of ironic since a couple years later I became a mad motorcyclist myself. I was paid 5 cents a column inch, my first payday as a writer, and the editor, Barbara Shakour, offered me a full-time job, which I declined because by now school meant everything to me. I will forever be grateful to Mrs. Shakour for showing faith in my potential.

How I went from being a non-writer – never wrote letters, nor diary entries, never wrote anything – to being, almost instantly a pretty good writer remains a mystery to me, but it might have something to do with my ability to diagram sentences that I learned from the Sisters of Mercy at St. Joseph’s School. Diagramming sentences and geometry were the only topics I was halfway good at in school. Somehow without actually writing I had acquired a good understanding of how words are put together to make meaning – the architectural floor plan of the English language, if you will. When I started to write I was ready.

Ernie Hebert on the Keene State campus. Read Hebert’s complete address at kee.edu/mag.
Not one, but two of New England’s state poets laureate have ties to Keene State College. Wesley McNair ’63, the author of 10 books, including 10 of poetry, and professor emeritus of the University of Maine at Farmington, is poet laureate of Maine. Alice B. Fogel, a lecturer in Keene State’s English Department, author of four books of poetry and a handbook for reading poetry, is poet laureate of New Hampshire. Keene State Today invited the two to join in an expansive email “conversation” about the art of poetry, where it fits in today’s world, and why it matters.

KEENE STATE TODAY: How do you each see your role as state poet laureate?

ALICE: Literature deepens and broadens our relationships to others, to ourselves, to the natural world, to history, time, and the mystery of being alive. In particular, the language of poetry is the translation or expression of experience. But it isn’t only that; the language of poetry is experience. When we read or listen to the exploded moment of a poem, our only limits are in our abilities to set ourselves aside and bring empathy there instead. If people are willing to be more exposed to poetry’s vast variety, less judgmental of it, and less judgmental of ourselves when we “don’t get” it, then more people would understand that its voiced mysteries are profoundly useful instead. To the extent that increased exposure to poetry’s vast variety, less judgmental of it, and less judgmental of ourselves when we “don’t get” it, then more people would understand that its voiced mysteries are profoundly useful instead. To the extent that increased exposure to poetry’s vast variety, less judgmental of it, and less judgmental of ourselves when we “don’t get” it, then more people would understand that its voiced mysteries are profoundly useful.

ALICE: Wes, what you’re saying about poetry’s slippage from the culture is, I think, a symptom of a larger issue, a suspicion for what is considered intellectual or elitist. I won’t go further into that, but I’m glad to see you thinking about it at the level of poetry for the people. I’d like to hear about those state-wide initiatives. How are you getting more people to poetry in their daily lives?

WES: Each April at the governor’s mansion we sponsor a poetry day, and at each one I introduce a new statewide poetry initiative. There have been four of these initiatives in far.

The first one was a column called “Take Heart: A Conversation in Poetry” now in 30 Maine newspapers and magazines and in the first of two anthologies from Down East Books. The second was The Maine Poetry Express, a series of 20 events in towns and cities across the state, each featuring area poets reading from their work, along with five or six ordinary citizens who read two favorite poems apiece from three Maine anthologies I’ve edited and explain what the poems mean to them.

Two more include an initiative called “Poets in Public,” a series of YouTube videos featuring Maine poets reading and discussing their work, and a special poetry website. Then there’s my current initiative, Imagination 101: Poetry in the Schools, featuring a tour of Maine schools by a team of poets – one a “page” poet, another a hip-hop poet, and the third a spoken word poet – with the aim of revolutionizing poetry in the schools.

ALICE: Wes, I agree with you, Alice, that experiencing the poem is the main issue. A poem only wants us, as the poet Philip Booth once said, “to come to our senses” – not only to our five senses, but to our senses of the world we were all born with. The best poems awaken our intuitive selves, which are our deepest and truest selves.

WES: Poetry returns us to mystery, too, by naming this life we thought we knew in a new way. But I have to differ with you about the subject of understanding, because it seems to me that understanding is an important aim for many poems: the ones I love most say, “Brother or sister of mine, this is what I have cared about, this is what matters to me.” They increase our awareness of what life is really about down underneath the distractions, and they help us to live it.

ALICE: I like your emphasis on bringing poetry to the people, Alice, because I’m out to do the same thing. I sometimes think of it as restoring the broken connection between poetry and the general public. Not so long ago in these parts, ordinary people knew poetry by heart and recited them for their families or local Grave meetings. Maine’s most famous poets, Longfellow, Robinson, and Millay, were best-selling authors. Poetry was simply part of the culture, unlike today, when poetry has become the property of a small literary circuit. Yet people in the general public are reading and discussing their work, and a special poetry website. Then there’s my current initiative, Imagination 101: Poetry in the Schools, featuring a tour of Maine schools by a team of poets – one a “page” poet, another a hip-hop poet, and the third a spoken word poet – with the aim of revolutionizing poetry in the schools.

ALICE: I love reasoning the state doing readings, talks, workshops, and reading (how to appreciate poetry without necessarily getting it) programs for people to take in more and more poetry. I’ve compiled a list of all the recently deceased New Hampshire poets who have published at least one book, organized by name, town, and county, and sent that list to all the libraries in the state, encouraging librarians to carry their neighbors’ books and invite them in to read to their communities. We’ve had a huge statewide library-based event for April, during which anyone can come and share a poem they like. Other plans are afoot.

KEENE STATE TODAY: Would you each write a bit about a poem that was important to you early in your career?

WES: Your question takes me back to my days at Keene State, where I studied poetry with Malcolm Keddy and took history of the English Language, taught by Sydne Drenan. One of Drenan’s assignments was to learn by heart the first part of Chaucer’s Canterbury Tales in Middle English. This led me to memorize other poetry, including poems of John Keats, “On First Looking into Chapman’s Homer” and “When I Have Fears That I May Cease to Be” also showed me how important it is to fling your whole self into a poem, including your deepest grief and suffering.

ALICE: In high school, I was pursuing poems everywhere. When Robert Creeley’s poem “Words” came my way, it seemed to me to address my own need for finding words so much I was able to express but to explore and understand perception. I still don’t know what happens grammatically at the end of it, but its weird change in direction never ceases to amaze me.

Here I will confess that I am what is referred to as a “non-immersive poet.” An immersive writer reads and discusses their work, and a special poetry website. Then there’s my current initiative, Imagination 101: Poetry in the Schools, featuring a tour of Maine schools by a team of poets – one a “page” poet, another a hip-hop poet, and the third a spoken word poet – with the aim of revolutionizing poetry in the schools.

KEENE STATE TODAY: I know you both are interested in breaking down that wall that’s gone up between the general public and poets. What do you say to people when they ask how to read or listen to or understand a poem?

WES: I do not entirely understand the “wall” that many people have between them and poetry, but I suspect that it is also about blocking their way to other aspects of their inner lives and our shared humanity. Our culture itself can often be that wall. But whether someone “understands” a poem is not the main point for me. I don’t care about understanding as much as experiencing, being open to creating a relationship between the reader and the poem that lets each enter the other, and through that connection opening up our relationship to our shared humanity.

There are some simple ways that anyone can find to enter a poem’s world – through its language, its images or sounds, the feelings and thoughts it turns on inside you – AND no matter how much you understand of what goes into a poem, or how to get into a poem, you are still going to feel mystified most of the time when you read a poem. This is not a fault in you or the poem, it’s a blessing. This truth achieves the mystery of life itself.

So if the wall is “I don’t get it,” then that wall is really not made of anything other than a perception that we are supposed to “get” poems. If we let go of that false rule, we will see that there is no wall at all.

WES: I agree with you, Alice, that experiencing the poem is the main issue. A poem only wants us, as the poet Philip Booth once said, “to come to our senses” – not only to our five senses, but to the intuitive sense of the world we were all born with. The best poems awaken our intuitive selves, which are our deepest and truest selves.

Poetry returns us to mystery, too, by naming this life we thought we knew in a new way. But I have to differ with you about the subject of understanding, because it seems to me that understanding is an important aim.

So I would advise the uninitiated reader not to read the poem only once, as we might do with an article in the newspaper. but two, three, or more times in order to take it all in, realizing that every good poem is measuring us, and not the other way around. I would also tell the reader to be alert to a certain movement many poems have – the movement toward a final turn, where we somehow discover how the specific thing observed relates to a larger thought or consideration. Every poem depends on a change of mind or a change of heart, and the final turn is often the source of that change.

Read the complete conversation online, along with the poems “Words” by Robert Creeley and “When I Have Fears That I May Cease to Be” by John Keats, at keene.edu/mag.
LITERATURE

READ A BOOK

and Find Out
Who You Are

KEENE STATE TODAY

When he teaches Children’s Literature at Keene State, he asks his students to consider two such questions: What does it mean to be human? How can we become more so?

“I think books give us possible answers to those questions,” he says.

Keene State Today asked White to select a few books by authors who’ve spoken at the Children’s Literature Festival that offer particular insight into the questions of being human. He suggests several:

Bridge to Terabithia. Katherine Paterson’s Newbery Medal-winning young adult novel grapples with the topic of the death of a friend. But, Paterson wrote in a 1980 article in The Writer, “I will not take a young reader through a story and in the end abandon him. That is; I will not write a book that closes in despair.”

Frog and Toad books. This series of children’s books, written and illustrated by Arnold Lobel, focuses on friendship. “In one of them,” says White, “a good friend has the ability to say things to you that you may not want to hear, but you can grow in the process.” Lobel talks about the joys of friendship and sharing times together, and that even good friends will hit a bump every once in a while. “That helps develop this idea that all of us need friends. So what is a friend? What is friendship?”

Tuck Everlasting. A children’s fantasy novel by Natalie Babbit, Tuck Everlasting features Winnie Foster, a girl in love with a boy who has drunk from the spring of immortality — and given the option of taking a drink herself. “So many people will say, ‘Oh, that book helped me because it makes me think about how horrible it would be to live forever,’” White says. “While that’s true, I think the message of the book is: We cannot be like the Tucks. We don’t have the option of living forever — physically, anyway. But we could be like Winnie Foster, who chose to do something wonderful with her life.”

Sarah, Plain and Tall. The well-known children’s novel features a mail-order bride from Maine who traveled out West to marry a widower with two children. In Patricia MacLachlan’s speech accepting the Newbery Award for the book, she touches on her parent’s belief that “it is the daily grace and dignity with which we survive that children most need and wish to know about in books. My parents believed in the truths of literature, and it was my mother who urged me to ‘read a book, and find out who you are.’”

The Giver. Lois Lowry’s young adult novel is set in a dystopian society that emphasizes sameness and superficiality. White teaches The Giver in his Children’s Literature class, and he asks his students to reflect on ways in which American society does the same. “By the time we get through it,” says White, “one thing they will often say is, ‘I never realized how significant having choices is in my life.’”

Maniac Magee. Jerry Spinelli’s 1990 children’s novel looks at issues of racism and homelessness through the story of an orphaned boy. “Maniac Magee is to, my way of thinking, both the kid we all once were and the kids we now look after,” Spinelli said in accepting the Newbery Award. “He is an orphan, was, and is. And insofar as he has no address, everywhere is home; insofar as he belongs to no one, everyone is free to claim him.”

Blueberries for Sal. One Morning in Maine, and Make Way for Ducklings. Robert McCloskey’s children’s picture books — these three and many others — deal with the important topic of family without bringing in serious social issues. “His books are so much about family life,” says White, “like losing a tooth — how even that can be a significant event.”

Smoky Night. Some of Eve Bunting’s books are set in her native Northern Ireland, but Smoky Night focuses on the riots in Los Angeles after police officers were acquitted of beating an African American man, Rodney King. A topic about kids’ books, White says: “Eve Bunting said the first thought that went through her mind during the riots was, What do the children see? What are the children experiencing?”

Thank You, Mr. Falker. Patricia Polacco’s autobiographical picture book tells the story of how a caring teacher recognized that she had a learning disability and got her the help she needed. “She calls the real heroes of our society,” says White.

David White is looking forward to a few plot changes in his own story. After 40 years at Keene State, he’ll step down from full-time teaching this spring. Next year he’ll teach half time. He’ll also continue to direct the Children’s Literature Festival. Citing the dear friends he’s made over the course of 38 years of Festivals and four decades of teaching, he says, “It’s been totally enriching. I can’t imagine what my life would have been had it not been this.” In other words, he’s been living happily ever after.

David White. Photo Illustration by William Wrobel ’11 and Tim Thrasher

LITERATURE
The Life of Books

Jonathan Gitelson, assistant professor of art, is the son of social workers and majored in literature and photography as an undergraduate. So it’s not surprising that his artwork Melange, which is on display as part of the Bibliotheca exhibition at the Massachusetts Museum of Contemporary Art (a.k.a. Mass MoCA), straddles literary and visual arts to explore personal history through a surprising medium—the jottings, underlines, doodles, and scraps of paper left behind in the books found in used book stores. What do those scribblings say about a person, and how is their meaning transformed when the book leaves the original owner’s hands and makes its way to a used book store and then into the hands of a new owner?

“It’s about these disappearing histories and kinds of paradigm shifts,” Gitelson says, noting that as people interact less with books, writing in the margins becomes more of a rarity.

Melange includes a large shelf filled with marked-up used books for museum-goers to peruse. Gitelson has framed items he found tucked into books—hand-written sheet music, photographs, ticket stubs, and, in one case, a list of pros and cons on whether to commit suicide. He’s also displaying artwork he created from used books, like scans of highlighted pages with the text removed, and presenting audio recordings of musicians performing musical scores found among the pages.

“A lot of times you have an interior monologue being expressed in the books. For instance, ‘I totally disagree with that.’ That’s complete bollocks. They’re talking to themselves through this book: It’s not just about understanding what an assigned book is about. It’s also someone’s phone number, or it’s a copy of Our Town where a student scribbled ‘If I’m still stuck in this school next year, please kill me.’ Sometimes it’s really interesting how every line in the entire book is highlighted. It just obliterates itself. Or the first 30 pages will be heavily marked, and then there’s nothing. These small details— I find them fascinating.”

Linn to more info at keene.edu/mag.
The gallery celebrates its 50th anniversary this year, but the story goes back further—all the way to 1956.

BeaTrix Sagendorph of neighboring Dublin, New Hampshire, was taking an art class in a studio tucked under the Hale Building’s roof. An accomplished artist who illustrated all of the covers of Yankee magazine, she decided to take on some classes at a local public school. By then, she’d already formulated the idea of launching an art gallery on the site of the Thorne-Hale Building. “An idea flashed into my mind: Why couldn’t this be the place for my art gallery?” she later remembered.

“During one art class the teacher remarked that it was too bad pictures could not be displayed on the slanting walls as the display could help explain the lessons,” Sagendorph wrote later. “An idea flashed into my mind: Why couldn’t this be the place for my art gallery?”

Turns out it could. Nine years later, on May 23, 1965, the Louise Thorne–Hale Gallery opened on the Keene State campus.

Men days of the mid-1960s, a considerable percentage of the works on display—18 of 47—in the Thorne’s first exhibit were by women. In 1966, Sagendorph organized Friends of the Thorne to provide support and fundraising for the gallery, she called upon local women to take part. The Friends were a driving force during the gallery’s first 50 years; the group, which ceased operations last summer, was honored on campus with a reception.

Expansion

The Thorne became the Thorne-Sagendorph Gallery in 1977, when an addition to the library included a new room for exhibits. “Sagendorph” was added to memorialize BeaTrix’s husband, Robb, who had died seven years earlier. In 1994, the gallery opened its current form on Wyman Way, as a free-standing building with double the exhibit space, plus classroom, office, and storage space.

A gallery, of course, is much more than a building. It’s the interplay between artwork and exhibit space—the intentions of the artist(s) interpreted through the vision of the curator. It’s also a home for art, both literally and figuratively. The Thorne-Sagendorph, with its extensive collection of works by the 19th-century artists who gathered around Dublin Lake and Mount Monadnock, holds a major piece of the history and culture of the arts in southwestern New Hampshire.

The gallery’s collection has a broader reach, as well, with works by contemporary artists including Fritz Scholder, George Rickey, Vargian Bogosian, and Jules Olitski. An exhibit of Olitski’s work introduced the campus and the region to the Wyman Way gallery.

On the Keene State campus, the Thorne-Sagendorph holds a unique position. “It has been a true community-College collaboration,” says Director Maureen Ahern. “Our mission is to equally serve the campus and the community.”

The Future

The gallery has served the campus over five decades by showcasing faculty and student artwork; by providing original works for students to pore over; by highlighting changing styles and bringing in cutting-edge work for the benefit of students, and by providing context for debates about the place and even the value of art.

Thumb through the file of gallery history and you’ll find, for one example, a press release announcing a forum on censorship in the arts, held in the spring semester of 1990. The arts were a hot topic on Capitol Hill at the time, with Senator Jesse Helms and some of his colleagues calling for an end to federal funding for artists whose work he considered offensive, and for the galleries who featured these artists. One artist whose work came to symbolize the controversy was photographer Robert Mapplethorpe, whose show including homoerotic images had been unceremoniously dropped from the exhibit list at the Corcoran Gallery in Washington, DC.

As it happened, the Thorne-Sagendorph was in possession, in its permanent collection, of free photogravure/nilk-screen pieces by Mapplethorpe—and was not afraid to display them. They were on exhibit during the censorship forum, which the gallery cosponsored with the School of Arts and Humanities.

The effort will involve conversations and explorations with an array of constituents about the gallery’s role in the community, in schools, and in academic collaboration with disciplines across the campus.

Among the gallery’s highest priorities are building an ever-widening community engaged in the visual arts and seeking out new ways to enhance the visitor’s experience. A fundraising campaign will help the College build on four cornerstones:

• Enhancing the Thorne’s commitment to student learning through programming and academic collaborations;
• Ensuring the highest quality exhibitions from around the region, the country, and the world in order to provide a world-class experience for visitors;
• Expanding the outreach that engages with the region’s K-12 schools, community arts organizations, and Keene State’s academic departments;
• Investing in technology to provide interactive programming.

The Thorne-Sagendorph of the future will both expand and reinvent BeaTrix Sagendorph’s original vision, adding vibrancy to the gallery via new media, new collaborations, and renewed emphasis on engaging students and the community with the visual arts.

The College and the community will welcome the Thorne-Sagendorph’s next half century in the fall, with a celebration of its first 50 years and exhibit of artwork by, appropriately, Jules Olitski.
Near the beginning of “Odin,” Joshua Brennan’s piece for concert band, the musicians stomp their feet and holier. “It sounds like there’s an army running,” says Brennan, a Keene State senior double-majoring in music composition and music education. “They stomp their feet randomly, starting quietly and getting louder, and just yelling – a vicious ‘aaaahh!’ – and that simulates running into battle. It sounds pretty cool.”

Even cooler, “Odin,” named for the Norse god of war, was performed in concert at the College’s Redfern Arts Center in October, conducted by James Brennan, associate professor of music. “It’s action music,” says Brennan. “Crazy, dissonant chords. I gave the woodwinds a lot of fast, chromatic runs – meaning scales that incorporate all the major keys plus sharps and flats – because chromaticism fits the style of action or craziness.”

Brennan, who watched the band perform from the side of the stage, where he could also catch a glimpse of the audience, heard the piece for fun. “I like doing large ensemble stuff,” he says.

He even incorporates the audience into the ensemble. “Toward the end of the piece, there’s a section that gives you the feeling that Odin’s army is going to lose. There’s maybe one soldier left, and the pace is really slow. It’s pretty sad. And then the band starts stomping their feet in unison, like an army marching. It starts quietly, like it’s coming in the distance, over a mountain or something, then it gets louder, and then eventually the audience is cued in to start doing the stumps with them. So they go through this whole stomping thing, and that symbolizes the army driving the reinforcements. They’re arriving at the battlefield, and then, in the next couple of seconds, the audience is cued in to yell. And this is for the army to start running into battle again. Then the last battle starts. And it finishes to the end, and it’s crazy.”

“Odin” begins with the smooth, even tones of a saxophone and is heavy on woodwinds and percussion. Brennan wants people who hear the 10-minute piece performed live to feel like they’re in a battle zone. “That’s why I added the audience participation,” he says. “At the Redfern performance, they were really into it. It was awesome.”

Josh Brennan. ’15 on percussion. Courtesy photo

Crazy and Dissonant with Audience Participation

Sharing the Passion

Early on, Sophia Santerre ’84 found the place where she felt she belonged in school: the music room. “That was home for me,” she says. Flash forward a few decades, and it’s still true, but now instead of singing in the chorus and playing saxophone in the band, she’s teaching music and directing concert and chambers choirs at Southern New Hampshire University.

Recently named Keene State’s 2015 Distinguished Music Alumni, Santerre moved into the artist-in-residence position at SNHU after a long career in public school teaching, including 15 years at Nashua High School South. “I like the challenge of turning students around – getting them to appreciate music,” she says. For some students, she knows that music is the one thing that keeps them in school. She’s still in touch with one of her former Nashua students – “a truly wonderful person, a very good vocalist, who had no desire to be in school” – who pulled him into the choral program and kept him coming back to classes. “Music was his saving grace,” she remembers.

Santerre, who spent an extra year getting her music education degree at Keene State so she could follow both the instrumental and the choral tracks, notes she found a profession through music, met her husband through music. Paul Santerre ’82 is also a longtime public school music teacher who now teaches at the college level, and finds enjoyment and solace in music. “Music is the go-to. When something great has happened, music is what I go to. If something not so great has happened, it’s the same thing,” she says.

“I would not trade my career for anything,” says Santerre. “Just seeing the reaction of students when they finally get the thing they’ve been working on for ages, or if they’ve had a great performance, or if they’ve been struggling and all of a sudden the light has come on. Just to see that expression and to hear their joy at being able to accomplish something that they’ve been struggling with is the biggest reward.”

Santerre performing on Martha’s Vineyard. Courtesy photo

“Music is the go-to.”

Jeanne K. Brennan performing on Martha’s Vineyard. Courtesy photo

“Odin” begins with the smooth, even tones of a saxophone and is heavy on woodwinds and percussion. Brennan wants people who hear the 10-minute piece performed live to feel like they’re in a battle zone. “That’s why I added the audience participation,” he says. “At the Redfern performance, they were really into it. It was awesome.”

“I was pretty epic,” says Phil DaRosa ‘00 of the music festival he launched in his hometown of Oak Bluffs on Martha’s Vineyard last summer. DaRosa, who majored in music theory and composition, minored in business, and played soccer for Keene State, has been a strong advocate for the local music scene since moving back to the island six years ago. “The concept of having a music festival on Martha’s Vineyard has been in my head for a few years, and I decided to put the wheels in motion last winter and make it happen,” he says.

DaRosa and his organizing team saw their dream become a reality when the first annual Martha’s Vineyard Sound, a festival of music, food, and the arts, was held in July. The festival, which featured music from folk to hip hop, was a success, drawing over 1,000 people.

DaRosa said the setting was perfect, with most people bringing blankets and settling in on the grass for the day. “It was totally amazing,” he said. “The weather was ideal, and when it started getting dark, a full moon came out.”

Festival attendees also had the opportunity to hear other local bands in venues around Oak Bluffs. Money raised will help fund a nonprofit that deals with issues of sustainability on Martha’s Vineyard.

Returning to the Vineyard, DaRosa built a music studio. “Part of the reward of having this place is to be able to offer it to other people to get their music out there,” says DaRosa, who also works in the engineering and production side of the music business. “I’m blessed to be able to do this and make a living at it.”

– Stuart Kaufman

In the beginning, my family wondered what I’d be able to do with a degree in music. Over time I found that I’ve been able to connect with others and express myself more effectively by becoming an active participant and collaborator in bands and choirs. My father passed away in my first year of study at Keene State College, which in many ways made me feel like my life was spiraling out of control. A few days after his funeral, I found the strength to return to campus with my mother for a dress rehearsal with the KSC Chamber Singers. To this day, that was one of the most amazing experiences I’ve had with any performing group. The sense of community in that choir room was so strong that I consider those people to be a part of my family. I felt a weight lift off my shoulders and it seemed that everything would be all right, because they were there to help carry the load.

There wasn’t much discussion going on in that rehearsal, but we didn’t need to speak, we needed to sing. I continued on to receive degrees in music education and music theory so that I could share moments like that with as many people as possible.

“I’m a firm believer in the adage that where words fail, music speaks. I don’t know where I would be today if not for the music teachers who were in my life. I can only hope to offer such a significant aesthetic experience to my students.”

– Sean F. Meagher ’12

‘WHERE WORDS FAIL, MUSIC SPEAKS’

Sean F. Meagher ’12 is state editor and music coalition chair for the New Hampshire Music Educators’ Association, the state branch of the National Association for Music Education – the national advocacy voice for music in education. A graduate student in the Music Department at the University of New Hampshire, he writes here about the power of making music.

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Traditional Music: A Common Repertoire
and a Link to the Past

You might think that the high point of a visit to Ireland, for a fiddler specializing in Irish tunes, would be going to concerts and joining other musicians in street and pub sessions at the Fleadh Cheoil, an annual week-long festival of Irish traditional music that attracts close to half a million people. Or maybe the peak moment would be playing at the peak of Irish traditional music that attracts close to half a million people. Harris loves most. “It’s just a real joy,” he says. “It’s a time for me to the past. He’s lived in the same house his whole life, learned tunes from his family and his neighbors, and is just a link to the real Ireland. We learned a lot of tunes from Harry, told stories, and that was the highlight. That was great.”

One of the pleasures of playing Irish music, in fact, is its ability to connect people, says Harris: “It’s given me so many relationships. If I go to a session, it’s like an instant connection. Especially with Irish music: when you have a common repertoire, you know the same tunes and it’s a real bond.”

Harris, a journalism major who played piano in Keene State’s Jazz Ensemble, teaches fifth graders at Jaffrey Grade School, just down the road from Keene. He picked up the fiddle about 20 years ago and is mostly self-taught. With Henry and bodhrán (Irish drum) and bones player Steve Brown, he plays every other Thursday night at J.P. Stephens restaurant in Rindge; he also plays the occasional contra dance and frequents a weekly Celtic jam session at Harlow’s Pub in Peterborough.

Next to his wife, Kristin, and their two children, music is what Harris loves most. “It’s just a real joy,” he says. “It’s a time for me to put everything aside and just immerse myself.”

As it happens, both of those experiences ranked high for Matt Harris ‘91, an elementary school teacher whose passion is music, when he accompanied a fiddler and native of County Sligo, Raymond Henry, to Ireland in 2012. But the very best part of the trip? Connecting to the music in an even more personal way: Raymond’s mentor on the flute is a man named Harry McGowan, says Harris. “He’s about 75, and he’s one of the great flute players of that area. We went to Harry’s place and sat in the kitchen with Harry and his wife, and she made sandwiches and tea for us, and we played tunes for the afternoon. Here’s this man who’s a link to the past. He’s lived in the same house his whole life, learned tunes from his family and his neighbors, and is just a link to the real Ireland. We learned a lot of tunes from Harry, told stories, and that was the highlight. That was great.”

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The performance was at turns engaging, abstract, funny, and poignant. After intermission, audiences reunited in a reconfigured hall to discover two local skateboarders and KSC alumni, Greg Burroughs and Colin Twombly, skating on stage and around the room accompanied by live music from council members Emily Hague and Terry Clark. Pausing to trade narratives about themselves and skating culture, they evoked consideration of community and collaboration itself. Here are some excerpts:

Greg: “I’ve had people at school be like, “where are you from,” and I’m like, “Keene” And they go, “I didn’t think of you that way.” Sometimes the town sees KSC kids as entitled visitors, and the college kids see townies as... “townies,” I guess. Whatever comes with that word...”

I want to see more true collaboration. Not just people over 50 running the place, and not just them trying to get people age 15-25 more involved. But what’s it like to actually do that? Between the school and the town, between generations: What would that look like, if it’s more than words?

Colin: So maybe this thing we’re trying to build is a way to do that. You think?

The celebration of the event will feature a retrospective video, a lobby display, and photos and reminiscences sent in by alumni – who will be welcomed with a special reception before the Saturday evening show.

“As a department we’re collaborative; we’re supportive,” says Murdock. “It’s always felt like a family. We love making dance together. There’s something about this group of people coming together, visiting old friends, visiting family that they haven’t seen for a while.”

“It’s all in the name of dance and creativity,” says Seigh, who notes that the idea is to celebrate the event, the dance program, and the students who have passed through it.

“And the vision of the founder, Alta Lu,” adds Murdock. “She would be absolutely thrilled.”

An Evening of Dance 2014. Photo by Peter Roos.
Anni Luneau '87 remembers her Keene State dance teacher and mentor, Altra Lu Townes, telling a class about the creation of a rather astonishing new work that had just premiered at New York City's 92nd Street Y. David Parsons's seminal work Caught, through the clever use of flashing lights in a darkened theatre, created the illusion of flying. "It happened when I was in college," Luneau says. Parsons was dancing with the Paul Taylor Dance Company, and living at the 92nd Street Y - the noted community and cultural center and home to the Harkness Center for Dance. "He'd gotten the keys from a stagehand, and used to go in and work on his choreography in the early hours of the morning. One night he hit the strobe lights by accident, and that's how Caught was inspired."

Flash forward 20-plus years, and Luneau herself was working for the 92nd Street Y as director of special events and individual giving. One of the events she planned was the Harkness Center's 75th anniversary gala. There was much to celebrate. "Doris Humphrey taught at Harkness. Martha Graham. Jerome Robbins. All of these amazing people," she says. "In the 1950s, Alvin Ailey was performing at the Y because it was one of the very few venues outside of Harlem where an African American dance company was welcomed. On January 31, 1960, the six-dancer company premiered Revelations. When the performance concluded, the audience was dead silent for almost a minute - before leaping into a standing ovation."

For the gala performance, Caught and Revelations were both performed, as were excerpts from New York City Ballet – where Luneau had worked before the Y. "One of my responsibilities there had been to raise the funding for the revival," she remembers. "At the gala, the ballet was performed by young dancers from the Harkness program. I was so nervous because the piece had so much meaning for me and I had seen it performed by some of the best dancers in the world. I think the Harkness kids danced it the best I have ever seen that night."

An English major/dance minor who saw her own dance career cut short by a torn ACL, Luneau worked with at-risk students for The Joyce Theater, which programs and presents all forms of dance, including the New York City performance season of Parsons Dance. In addition to being an arts administrator and advocate, Luneau is an arts patron. With her husband, Christopher Parker, she makes generous contributions to, among other causes, Keene State's Altra Lu Townes Memorial Dance Award Endowment.

Why support dance? "Art is still one of the few things that you can count on to breathe beauty into your life, and it's one of the things that speaks truth to power," she says. "There are very, very few cultures that don't have some form of dance. It unites us in our humanity."

On opening night, I forget about the stress and think to myself, I'd do this again!...
“EVERY SINGLE DAY, MY BRAIN IS ON FIRE,” says Natali Pope ’85 of her work as a set decorator for episodic television. “I love it, it’s a lot of fun, but it is so hard!”

A theatre major and history minor who landed in Los Angeles after graduation, Pope initially planned to make documentary films. But a fortuitous temp job at a model-making company, where small-scale versions of buildings and the like were created for use in films, got her involved in the art-department side of the entertainment industry. “That’s where I fell into decorating, where I’ve been ever since,” she says.

As a set decorator, she heads up a crew that takes an empty set and layers in furnishings, textiles, light fixtures, art work, knick-knacks, and more. “I bring the life into the set,” she says. Pope, who is typically hired for the duration of a TV show, says. “For the movies, moved there about a year and a half ago. In LA, Pope and her husband, Jeff Brown, a landscape architect and billboards, has worked on House, Torchwood, My Name is Earl, and many other TV shows and films. She’s currently working on Constantine, an NBC series about a supernatural detective.

For that show, she filled up a house once owned by “a collector of antiquities and mysterious items and witchcrafty and religious items, and things to fight off demons – all that sort of stuff,” she says. “So I would hunt down anything odd and unusual. I do a lot of researching; I spend a lot of time on the computer, and in antique stores and weird shops. I find things in very odd spots. I do a lot of creating. I make a lot of things. I find artists who can make things for me. I pull things out of my brain and I say, ‘can you make this?’”

For a recent episode, for instance, she had one of her crew create a satanic altar. “I spend a lot of time on the computer, and in antique stores and weird shops. I find things in very odd spots. I do a lot of creating. I make a lot of things. I find artists who can make things for me. I pull things out of my brain and I say, ‘can you make this?’”

for the movies, moved there about a year and a half ago. She’s planning to return to Keene State in June for her 30th reunion. “The greatest people that ever came into my life were Professors David Leinster and Dan Patterson, who I can’t say enough about,” she says. “I came to Keene as a history major, and fell in love with the technical aspects of the theatre. I love creating sets, and I love being part of my crew, and it’s all because of what I did at Keene.”

“Everyone says, ‘Oh, you’re an interior decorator!’” she says, “and I say, ‘no, no, no, no!’ It’s hard to explain the job, and it can be so tremendously huge at times. I’ve had 15 five-ton instruments, and documents on parchment paper.

Kristen Jussila, who transferred to Keene State from Savannah (Georgia) College of Art and Design, writes about the synergy of form and function in well-designed products. A senior majoring in Sustainable Product Design and Innovation, she hopes to join the Peace Corps or to travel after graduation before moving on to a career as an industrial designer with a focus on sustainable products.

“Art is a sign of culture and of leisure. We could survive a world without art or beauty as long as everything we owned was functional, but the moment someone is given the time to really enjoy or create something new, creativity flourishes. We make things that we enjoy looking at, that are kinetically pleasing, and that fill an inner need. As product designers, we need to take beauty into consideration when designing anything. The aesthetics of an object can even change how we view it. Something that is beautifully crafted immediately gains more value for the viewer. We are generally willing to pay more for a hand-crafted piece of furniture than for a mass-produced one because of its perceived value. Sometimes the perceived value is even greater than the value of the materials or skill used to build the object, simply because we enjoy looking at it.

For example, during my time at Keene State, I created a cardboard chair that was built without using any adhesives or fasteners. The material used was inexpensive and readily available and the skill needed to build it was fairly minimal. However, it was designed and executed in such a way that it was simple, functional, and, above all, beautiful. The chair’s aesthetics alone gave it a higher perceived value for the viewer and user. Beauty should, therefore, be a huge consideration for any designer, because it gives more value to your work and what you do.

Given the choice, I think everyone I know would choose a product they consider beautiful over one that they dislike as long as both function equally. Owning something that you enjoy says something about you what you like, what you value, and who you are. We like to think we separate from the things that we own, but they become a part of us. They help tell our story – and our things should be just as beautiful as the stories we tell.”

Kristen Jussila

Bart Sapeta, associate professor of architecture at Keene State, is a teaching and working architect. He writes here about the creative process.

T he word “art” can mean many things. Perhaps the most common meaning denotes an object of intrinsic value to the society in which it was created. However, “art” can also be understood as a process of achieving something extraordinary. In that sense, it is perhaps more applicable to architecture because, instead of creating in the physical sense, it enables the creation. Moreover, if we consider art to be a process of becoming or creating, then, clearly, art touches architecture at its heart.

Because of this complex relationship, architecture can be defined as an art of building and understood as a process of enclosing or delineating space. However, an even more accurate description involves the art of designing, a process that precedes the creation of physical space. Very few architects physically construct the buildings they’ve designed. However, their creativity and expertise are the essential plan, and the art, through which the buildings come to life. The architect creates the intangible expression – lines and symbols on paper or computer screen – that becomes a very physical and beautiful building.

Bart Sapeta

Bart Sapeta, professor of architecture at Keene State, is a teaching and working architect. He writes here about the creative process.

E X T R A

“T H E HEART OF A R C H I T E C T U R E”

Bartomiak J. Sapeta AIA, NCARB

Partially due to its long association with art, architecture as a study area currently offers very unique and timely directions for interdisciplinary investigations, ranging from such socially pressing issues as social justice, diversity, and inclusiveness to economic resilience and broadly understood sustainability.

To me, architecture is public art of magnificent proportions; it offers tremendous intellectual value to society and allows for artistic expression in a variety of carefully controlled creative conditions, yet conditions that are open to unimpeded improvisation. Architecture, like art, fosters social development and influences the quality of our physical and spiritual life. To be meaningful and indispensable to society, architecture must carry art in its heart, applied through the creative process of design.

Bart Sapeta at a TDS Center open house. File photo.

THE HEART OF ARCHITECTURE

Kristen Jussila, perched on the cardboard chair she designed.
Wander down a particular hallway in Holloway Hall and you get a sense that the students who live there have an artistic bent. Doors and walls sport splashy decorations, rooms are frequently equipped with musical instruments or filmmaking gear, and students always seem to be heading off to the dance studio or the music practice room.

Welcome to the Appreciating the Arts Parliament, one of 10 special-interest residential groupings in the residence hall for first-year students. “There’s a creativity vibe,” says Residence Director Sage Ober, who is responsible for all of the residents who share interests in the arts. “It never stops.”

Harris does his share of typical RA duties like substance-abuse education and mediating roommate conflicts. But he’s also charged with programming arts-related events. In September he organized an open-mike night that attracted students from throughout Holloway and from other residence halls. The show included “instrumental music, piano, vocals, lots of guitar, a little banjo, a little ukulele, some slam poetry, and some opera,” he notes. He followed that up with a scavenger hunt that involved tracking down specific pieces of art on campus. He’s also reached out to Shannon Mayers, director of Keene State’s Redfern Arts Center. She provides him with tickets to shows, which he passes on to the 53 students in his charge. One recent favorite was a concert by the Spanish Harlem Orchestra.

Goldberg’s job includes managing the organization’s key fundraising event, the National Arts Awards, which honors those who have exhibited outstanding leadership in the visual and performing arts, arts education, advocacy, and philanthropy. The 2014 National Arts Awards, a New York City black tie gala that began with a cocktail hour and segued into a seated dinner for 400, featured award presentations and video tributes for six honorees, including noted sculptor Richard Serra and David Hallberg, principal dancer of the American Ballet Theatre and the Bolshoi Ballet. “I manage key aspects of the event, from the project timeline to the fundraising to revenue goals, and assist in cultivating relationships with honorees, presenters, and attendees,” says Goldberg, who has handled event logistics for the last three years.

“It requires extreme organization,” she says, “multi-tasking, working with internal and external vendors, design teams, production managers, the honorees and presenters and their teams, and having a dinner journal publication team. It’s soup to nuts. It’s the organization’s signature event, and all of the proceeds go to fund the work that we do to serve, advance, and lead the network of organizations and individuals who cultivate, promote, sustain, and support the arts in America.”

At Keene State, Goldberg designed her own major combining English and art history after taking an art history class with Professor Henry Freedman, who, she says, “just changed my world.” She earned a master’s in museum studies from the University of Manchester in England, and interned at organizations including the National Museum of Women in the Arts and the Smithsonian’s National Portrait Gallery. A development job at Imagination Stage, a theatre arts organization, led to the position with Americans for the Arts.

Art has always been a part of everyday life for Goldberg, so when she meets people who call the arts “highbrow” or say they don’t understand art, she likes to ask about their day. “They say, ‘Oh, I listen to music when I wake up; I get dressed; I have a cup of coffee,’” she says. “You start talking to them about music, fashion, design, form and function, and slowly begin breaking down those walls in a really simple way, and get people to say, ‘Wow, I had five arts experiences before I even got to work.’”
The movie Slumdog Millionaire recounts a number of life-changing incidents in the childhood and youth of a young man from Mumbai—so it’s fitting that watching the film was a life-changer for Keene State senior Rebecca Costanzo.

“I’ve loved movies since I was a kid,” says Costanzo. “It comes down to this moment when I went to see Slumdog Millionaire, which came out in 2008 when I was a freshman in high school. I left the movie theatre and I said to my mom, ‘I want to do that. I want to make films.’”

Specifically, Costanzo hopes to put her writing talents to use in the movie industry, penning screenplays or working with scripts. The film production major/minor, who came to Keene State specifically for its film program, picked up a big honor—and some substantial financial help—when she won the Eder Creative Writing Endowed Scholarship for 2014-15.

Established by Doris Eder, who served Keene State as dean of Program Development and Graduate Studies from 1978 to 1982, and her husband, Donald Eder, the scholarship award was designed to give exceptional students who plan to pursue careers in writing a chance to work closely with faculty and develop as writers during their senior year.

“It offsets my tuition for both semesters, which is just amazing,” says Costanzo, who is no slouch in her other academic endeavors, either. She’s kept up her grade-point average at Keene State, meaning the Dean’s Scholarship she was granted her first year has been renewed every year since.

Her childhood dream of making films? She’s already fulfilling it. Her childhood dream of making films? She’s already fulfilling it.

Her goal is to write screenplays, but the movie business is a tough one so she plans to try to get her foot in the door by seeking work as a production assistant.

“I’m very grateful that different choices have helped lead me to where I am,” she says. “And I’m incredibly grateful to have received the Eder Scholarship. I really did not think I was going to get it—it’s a creative campus. So when I submitted my portfolio for review, I had my fingers crossed. And when I was selected, it was incredibly proud. I haven’t had a chance to meet the Eders, because they weren’t able to come to the recognition ceremony, but I did write them a letter to say thanks.”

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The annual Reunion luncheon, also a benefit for KSC’s leadership of the APPA Institute, was well attended. It is a good time when we can chat with friends and enjoy a delicious meal. At the luncheon at the Makiros restaurant Nora drove me to Louise Whitten Perkin’s home, but she wasn’t feeling well so she wasn’t able to come with us. We drove a little further and picked up Phyllis Busto Bodwell, who did join us. In July I enjoyed lunch and friendly conversation at Centennial Hall at Keene State College. In August, Nora and her daughter Caroline and grandson Jack and Henry drove me to the luncheon at Hart’s Turkey Farm in Meredith. We had a wonderful turkey dinner and, as always, there was a large attendance. In September, the Golden Circle met at the Hart’s Turkey Farm. 

“Do you see someone on the Food Network? On September 30 a group of young people participated in the show. They displayed three meals, which they cooked on the show. The winner was my great-niece, Lily Nichols. She is only 11 and is a remarkable girl.”

“Majore Howel Hermis is now living in the Carlyle Place in Bedford, NH. I hope to arrange a visit with her soon.”

“A person at the college asked me about the event. I told her I would look into it. Then, I got a call from a friend who had been at the event. She said she had a great time and wanted to come back next year.”

“Once again, Maurice “Moe” Bowler volunteered to host the Golden Circle luncheon at Hart’s Turkey Farm. Many remember him as a great basketball player back in the KSC days.”

“She said she would miss her home but looks forward to new friends.”

“One of our students from the English Department, Claire Simensen, was recognized for her contributions to the college. She received the Outstanding Faculty Award.”

“Mr. and Mrs. F. A. Brown were honored at the luncheon for their many years of service to the college.”

“Congratulations to the new president of the Alumni Council, William H. Brown, who will be honored at the luncheon.”

“We were honored to have the president of the Board of Trustees, John A. Brown, speak at the luncheon.”

“We were pleased to have the president of the Student Senate, Sarah Brown, attend the luncheon.”

“We were honored to have the president of the Parent Council, William Brown, attend the luncheon.”

“We were pleased to have the president of the Booster Club, John Brown, attend the luncheon.”

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FALL 2014 EVENTS

I finally went to the Portsmouth luncheon and met Claire Waterhouse Simenson. We had a lovely meal, met several new people, and made some wonderful new friends from the class of ’47. Ruth Washburn and Shirley Rowley. They have a classmate, Juanita Nolan, in Warner, and I was able to connect all three pictures with a visit to Juanita the following week.

I will try to reach out to other alumni so I can help with these connections.

“Shirley Rowley had taught school with Dot Caruthers ’40, and I connected her with Shirley as well.

I’ve had phone conversations with Anna Jeffs and Jane Dunbar. Anna is doing better and was planning a move to a new house. We were happy to visit a friend and then fly to Van couver with her sister, Anna. They take a cruise as well.

I’m also taking a new class this fall and I’m excited about it. I think it is wonderful when we can learn new things and take joy in them.

“Irene Dunbar spent the summer as she usually does, in Summer side, Prince Edward Island, at her camp. She would have joined us in Portsmouth but she had just returned to New Hampshire and had another commitment that day.

She sends her best wishes. I will try and meet her soon and catch up on all her news.

“We had a nice lunch and visited with Charlotte Carle ’93 last week. We went out for lunch and then enjoyed a fall day in Rollins Park in Concord. It is fun to just walk and enjoy the changing leaves and watch the people and animals with a friend.

“I am sure there are more things I have missed, but please send your notes to us and let us share your travels or daily activities. Julie and Mary Booras have received several emails and they would both like to see what the home economics students who were at Keene State College when we were there are doing now. Let us know, even if you were not in our immediate classes.

“I will say goodbye for now. I have just finished my term as our class representative. All the best to the new organizers. May all of you enjoy your time in Rollins and have a wonderful fall and winter. I love Jane and her apple pie.

Claire Waterhouse Simenson writes: “Hi all, it’s that time of the year again. Wish I could hear from more of you, but I did try to make a few contacts with very few responses. I know you all look forward to receiving Keene State Today and hearing about classmates, but we do need your help.

“Winny Langtry and I attended the Golden Circle meeting in Portsmouth. Such a beautiful venue and delicious food. With our more than 50 members there. In fact, Charlie Mitchell and Mary Conroy have joined us, but not yet.

“I had a great summer with two weeks at Lake Winnipesaukee with my family. Then my sister-in-law and I drove to Addison, ME, to visit my nephew and his wife. While there, we drove to Cana da and visited Campbellville, the Roosevelts’ summer home – inter esting and my first time in that part of Canada.

“The latest news from June and Dick Chambers included the arrival of their first great-grand daughter. They were anxious to meet her – which I’m sure they’ve done by now. Congratulations!

Also, Dick had heart surgery, which went well. They were happy to attend the alumni meeting in Tampa, FL, where they met our new president, Dr. Anne Hunt. They were impressed, as was I, when I first met her. I’m sure she will continue to work at keeping our alma mater at the top of the state colleges.”

1954
Donald J. Johnson 695 Clement Hill Rd.
Deering, NH 03244
dj71@msn.com

Claire Waterhouse Simenson

1954
June Nagy
3247 Lucerne St.
Bronx, NY 10465
juno@eas.com

Virginia and Robert ‘55 Simpson
live in Newfields, NH. They have two sons, one granddaughter, and three great-grandchildren.

Salvatore Grasso (who, sadly, died in November) and Jeevee Evangelou joined the alumni gatherings at the Golden Circle meeting in Portsmouth. Such a wonderful venue and delicious food. They were much more than 50 members there. Then, Carol Gatto and Sim singer have joined us, but not yet.

“I had a great summer with two weeks at Lake Winnipesaukee with my family. Then my sister-in-law and I drove to Addison, ME, to visit my nephew and his wife. While there, we drove to Canada and visited Campbellville, the Roosevelts’ summer home – interesting and my first time in that part of Canada.

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1957
Cynthia Randall Faust 1500 Popham Dr. C-5
Myers, FL 33919
cjponj@comcast.net

Cynthia Faust writes: “The class recently received a thank-you note from the first recipient of our endowed Scholarship for Teacher Education, which was given at the 2014 graduation ceremony. The young woman receiving the scholarship comes from Rhode Island and is a senior this year and majoring in history and secondary education, minor in Holocaust and genocides studies. Our generosity was greatly appreciated as the financial assistance came at a time of great need. We should all be proud of the fact that we, as the class of 1957, are now able to help students reach their career goals. Thank you all for making this possible.”

1955
Jacqueline A. Abbott 7 Keene Dr.
Bolton, CT 06043
jabbott814@aol.com

1959
Carol Galtcomb Riel 350 Polo Ave
Keene, NH 03431
galtcomb59@yahoo.com

Class Notes

1959
Donna J. Johnson 695 Clement Hill Rd.
Deering, NH 03244
dj71@msn.com

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1955
Corale Galtcomb Riel 350 Polo Ave
Keene, NH 03431

1959
Carol Galtcomb Riel 350 Polo Ave
Keene, NH 03431

galtcomb59@yahoo.com

Moments of the class of ’61 got together at August in the homes of Dotte and Roger Simpson to begin planning for their 55th reunion, which takes place in 2016. From left are Barbara Potelle Moore, Nancy Andrews Fassend, Bob Saulnier, Dotte Bean Simpson, and Betty Bennett Schofield.

Gail Spence Sheldon 241 Blucher St.
Manchester, NH 03102
sheeldon-sheldon@comcast.net

Charles Regan writes that he is enjoying retirement and keeping busy between Connecticut and South Carolina. He writes, “Just got back from a great trip to France and England.”

Correction: We inappropriately attributed some information in the Fall 2014 Class Notes. The item should have read: Carmen S. Nalbone of Tiltonville, NJ, celebrated his 81st birthday in July. He writes: “Thank you Keene State College and the New Hampshire Farm Youth Exchange.” We regret the error.

1961
Dorothy Bean Simpson PO Box 1373

Center Harbor, NH 03226
drmaison2@yahoo.com

Ruth Jeffords writes that she enjoyed having dinner with a Keene alumna representative at Lemonick in South Pasadena, FL, this year – “a real sweetheart!” Ken Greene and I are celebrating 25 years together! Retired and busy every day!” Ruth loves Florida, and is in a garden club, the Tampa Bay Vegetarian Dinner Club, and the board of directors of the埃xa fan club, has a time share at Grand Bahama. They have six grandchildren in Manchester, NH.

1962
Stephanie Heselton Baute 515 E. Surry Rd.
Sunny, NY 14473
sbauite50@gmail.com

Martha Crowley Morse 131 Case St.
North Canton, CT 06019
morsesports@comcast.net

Moments of the class of ’61 got together at August in the homes of Dotte and Roger Simpson to begin planning for their 55th reunion, which takes place in 2016. From left are Barbara Potelle Moore, Nancy Andrews Fassend, Bob Saulnier, Dotte Bean Simpson, and Betty Bennett Schofield.

Members of the class of ’61 got together at August in the homes of Dotte and Roger Simpson to begin planning for their 55th reunion, which takes place in 2016. From left are Barbara Potelle Moore, Nancy Andrews Fassend, Bob Saulnier, Dotte Bean Simpson, and Betty Bennett Schofield.

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on to Australia with a woman she met in 1965 at her first IFYE conference. And did you know that she worked in the Fiske Hall dining commons. Jane and Jean attended the ice cream social on Saturday, Marje and her husband, Joe, for the 50th reunion. The big event will be held June 6 & 7, 2015. We look forward to seeing all of you ‘76ers at this event. With the help of Sara Telford, Cathy Stuart Zurek, and myself. All of us headed over to join the traditional Parade of Classes, where we met Tom Anzer (Andrews), Kitty ‘73.

Tina Cahill Swett, Laurie Meyer Daily, Robin S. Wisly, Wendy Lehmamn Paterson, Nancy Frost Conant, and Sherry Briscoe Strickland. This was Tom and Marje’s first trip back to campus, but the rest of us had attended the 35th reunion of our class. Tom carried the class of ‘74 sign for our group. A few of us attended the alumni luncheon and had a chance to talk with others who were on campus at the same time. We were all at table with Mike Mahler ’73 and his wife, Kitty ’73.

Also on Saturday, Marje and her husband, Joe, my husband, Rich, and I, with Jean and Jane, attended the ice cream social on the Fiske Quad. The tennis court and the field were gone and replaced with grass and trees. As we sat eating our sundaes, Marje said it brought back memories of the old one across the street that we went to before leaving. Marje and her husband, Joe, for the president’s brunch. We all had a chance to meet Dr. Anne Huest, and had a fantastic brunch in the new dining commons, a much larger and brighter place than the old one across the street that we all remember. “It was a great weekend on campus, with perfect weather. You were missed.”

Roger Hartwell 198 Palermo Pl. The Villages, FL 32159 rgrhrtwl@yahoo.com

Michele Reddington writes: “It hardly seems that I am so old – yet I have retired from the Palmer Public Schools (MA). I spent the last 21 years teaching mostly health education at the middle/ high school levels. The last five years were back in the gym at the elementary level. Prior to Palmer, I taught at the Lower Pioneer Valley Educational Collaborative and the Wilbraham, MA, public schools. I will miss teaching very much.”

1973 Kathleen Pickford Staley 190 Old Hancock Rd. Antrim, NH 03440 gsexley@comcast.net

1974

Jane Cappuccio Stauffer 28 Beckford St. Salem, MA 01970-3329 jcapp@verizon.net

Jane Stauffer writes: “In June, the class of 1974 got together for our 40th reunion. My husband, Rich, and I spent a couple of days in Keene and attended the reunion events. With the help of Sara Telford in the Alumni Office I planned an event for the home economics majors. We had a small turnout Saturday morning. Jane McHenry, Jean Goodie Walter, Marie Muffi Pucciarelli, and myself. We had a great time talking about our time at KSC and catching up. We also took lots of pictures while we toured around the campus. All of us headed over to join the traditional Parade of Classes, where we met Tom Anzer (Andrews),

IN THE NEWS: The story of 1969 grad Alex Mavrogeorge’s “close encounters” with the Beatles when they performed in New England appeared in a column by Mavrogeorge’s son in the NH Union Leader in November.

An essay by Ronn Cabaniol appeared in the November-December issue of Yenkee magazine. Cabaniol, who worked at public and private high schools during a long teaching career, has written two novels since retiring and is working on a third.

IN THE NEWS: Donna Kueha ‘75, recreation director for the town of Moultonborough, NH, was named New England Woman of the Year by the national organization Every Child Is Ours. The Citation of Laurels ran a feature story about her in a summer edition.

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Steve Fortier writes, “I’m following in my wife Susan (Anderson)’s footsteps in serving KSC in a leadership position. I’m now president of the Keene State College Parents Association. I’ve been on the KSCPA board for two years. This follows Susan’s leadership of the Alumni Association board, where she served for seven years, two as its president. Our two children, Sean ’14 and Larysa, are both KSCers as well. Sean graduated in May with a degree in environmental studies with a concentration in environmental studies. Larysa is a double major in psychology and elementary education. She’ll finish up in either the winter of 2015 or the spring of 2016.”

Lisa Panzo Smyth, Carol Falkenham, Alicia Delisi, Sabrina MacPhee Brown, and Tori Buratto just completed celebrating all the members of the Sunshine Club turning 50. Five parties in 14 months! (Yeah, they say, “we celebrated them all – and all together!”)

From Christopher Gray: “After a challenging but rewarding year as full-time clinical assistant professor in the Sustainable Product Design and Innovation program at my alma mater, I have accepted a position as mechanical engineering lab manager at the Shiley-Marcos School of Engineering at the University of San Diego. My wife Susan (Young) ’87 and I made the cross-country move to southern California from Vermont with our youngest daughter, Sar- ah, in early October. We will be living in the community of El Ca- jon, a suburb of San Diego. Returning to Keene State College as a professor was one of my life-long dreams and it allowed me to advance my career in higher education.”

In September, Rich Stickwell ’85 and Curt Hune celebrated their 30th anniversary; they were mar- ried in December when Pennsylvania passed the marriage equality bill. They live in Bucks County, PA. And if you’re looking for a cool read, check out Curt’s edition of Vampy the Vampire. Or, the Feast of Blood. Curt writes, “I did the research, wrote a 50-page proposal, added about 300 footnotes and an extensive appendix. This is the first vampire novel ever written (1845) and was a big influence on Bram Stoker’s Dracula.”

Lisa Correlle Livingstone llivingstone@waxnet.com

Samantha Barrett McKinlay 2400 County Line Rd. Ardmore, PA 19003 mckinlay32@comcast.net

Michelle Morris Ayer 41 Hemlock Rd. Dighton, MA 02034 mchelisayer@ime.com

106 N. Adams St. Manchester, NH 03104 jtl215@hotmail.com

25th Reunion June 6 & 7, 2015

Cara H. Staus arac59@yahoo.com
Ena Delude George 9 Bigelow Hill Rd. Trop, NH 03465-2106 egeorge@comcast.net

Karen Holmes Reinhold draco@comcast.net

Aaron Kay Sales Parker 5832 Wooded Acres Dr. Newcastle, TN 37221 rparker23@comcast.net

Danielle Dearborn Gagne 1587 Waterlills Rd. Alfred Station, NY 14403 gagne@alumni.redcross.org

Deb Clougher Burleigh 44 Clinton Ave. N. Yonkers, NY 10707 deborahclougher@yahoo.com

Lisa Demers Harvey lharvey2010@comcast.net

Kristen Cranston Nelson P.O. Box 208 Greenacres, NY 11581 kanelson02@hotmail.com

Shelly Bienvenue Cook sbdr@mchsi.com
Seth M. Klaiman
2 Sweet Fern Trail Manchester, NH 03104-5924
jefflavalley1966@yahoo.com

Kerry Burroughs ’87 brought Keene State Today to the summit of Pike’s Peak by bicycle in July 2014.

Jeffrey LeVallay 260 Connecticut Ave. Springfield, MA 01104 jeff_levallay@yahoo.com

Susan Lundgren Regan 79 Windthrop Rd. Guilford, CT 06437

Sheila Venenovance 18 Havathow Ave. Manchester, NH 03104 shellicook@yahoo.com

Seth M. Klaiman 2 Sweet Fern Trail Saundersburg, NJ 08274 skm@alum.mit.edu

Karen Dicey kidcyco@yahoo.com
Amy Ehleman
102 Newbury Rd. East Noddack, CT 06423 aehleman@hotmail.com
Kathleen Kerr St. Germaine 19 Great Woods Dr. Plymouth, MA 02360-1826 kathst@gmail.com

Johno Grey Jump Anderson General Delivery Killimanjaro, Tanzania, KIA 2877-9999

Kate Shaiped Dugan 42 Middlefield Dr. West Hartford, CT 06107 patedugan@snet.net

Laura Abajobry Griffin 13 Manenge Path Marlborough, CT 06447 sherry_brown_must_2877@comcast.net

Maureen Cicchese Musseau 57 Pinehaven Dr. Whitman, MA 02382 mmusseau@comcast.net

Karen Holmes Reinhold draco@comcast.net

Aaron Kay Sales Parker 5832 Wooded Acres Dr. Newcastle, TN 37221 rparker23@comcast.net

Danielle LePage Zimmerman danni@thezims.net

Christine Lisl Williams 54 Eastern Ave. Woburn, MA 01801 mrsquattro@gmail.com

Jeddadiah Palenick has joined BMA Architects & Planners of Manchester, VT, as a principal architect.

Chad Derosier writes, “I have joined the Keene State College Alumni Board. I am currently attending the University of New Hampshire for a Master’s degree in Business Administration. I am excited to be a part of the Alumni Board and look forward to helping the College in any way I can.”

Elizabeth “Ellie” Martino ’12 married Nate Recoule in April 2014. Now living in Georgia, the two were married on a beautiful spring day in Connecticut. Pictured from left: Katelyn O’Clair ’12, Katherine Deluca ’12, Eliza (Martino) Recoule ’12, Katelyn Greenleaf ’12, Julie Fallon ’12, Cheryl Wooster ’12, and Laura Bulas ’12.

Kathryn (Kimball) Buell ’07 M’08 and Andrew Buell ’08 met at Keene State in fall 2004, and married summer 2014. Pictured from left: Shannon (Taylor) Doheny ’08, Brian Doheny, Lauren Schleker ’08, Mark Evans ’08, Kathryn (Kimball) Buell ’07 M’08 and Andrew Buell ’08, Rick Hession ’08, Phil Mabey ’08, Andrew Bonnette ’08, Kaitly Conklin ’08, and Greg Ford ’08.

Beth E. Adams ’42 August 22, 2014
Helen E. Ellis ’44 September 26, 2014
Dudley W. Walsh ’50 November 5, 2004
Stuart C. Gile ’51 September 21, 2014
George J. Bergeron ’52 June 28, 2014
Theresa E. Hills ’53 June 1, 2014
Robert W. Morgan ’53 June 28, 2014
Arthur P. Trubiano M’54 January 19, 2007
Phyllis Ananian ’55 February 11, 2014
Adrian P. Beaudoin ’55 M’61 September 25, 2013
Adrian P. Beaudoin ’55 M’61 September 25, 2013
Roger O. Meserve ’62 November 5, 2004
Richard P. Hebert ’34 September 21, 2014
Audrey Curren ’37 September 3, 2007
Elizabeth Bickford ’30 September 26, 2014
Sarah White ’32 August 17, 2008
Richard P. Hebert ’34 September 10, 2014
Claire Rich ’37 September 2, 2007
Kavanaugh ’37 June 28, 2014
Audrey Curren ’37 September 15, 2007
Bertha M. Dorrin ’40 February 20, 2014
Elizabeth Roberhtymer ’40 March 18, 2014
Irene Nelson Koski ’41 August 13, 2014
Walter F. LaMieux ’41 January 26, 2009
Norma P. Woods ’41 October 9, 2014
Paul DeCarolis ’79 poses with his children, all of whom also graduated from Keene State. From left: Andrew ’11, Paul, Alex ’14, and Amy ’12 M’13.

Class Notes

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Class Notes

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NEWSLINE

WINTER 2014–15 • 33

Next Class Notes Deadline: Fall Issue: June 15
Mail or email to your class secretary or to classnotes@keene.edu or Alumni Center, Keene State College, 229 Main St., Keene NH 03435-2701.

In Memoriam

Normand L. Masseau ’75
August 5, 2014
Mary A. Lemenzo ’78
August 16, 2013
Jeanne M. Symonds ’82
October 21, 2014
Patricia L. Sowa ’83
August 27, 2014
Steven C. Farnham ’84
September 3, 2014
Scott W. Veale ’86
July 7, 2014
Scott T. Kokoszka ’80
June 12, 2014
Christine M. Pagnerzi ’95
October 1, 2013
Kris A. Schulz ’98
April 24, 2012
Shannon E. Lacy ’10
June 30, 2014
Michael C. Williams ’11
September 22, 2014

* Deaths reported as of October 31.

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Newslime

Want to know more about your classmates and what’s happening on campus? Check out Newsline (keene.edu/alumni/newsline), our news blog aimed at alumni and parents. We post news as it comes in, but make sure you’re on the list for the monthly email wrap up. It’s a handy way to keep abreast of the best from Keene State. Done something outstanding? Know another Keene State grad who’s done something newsworthy? Let us know! Email mreyolds@keene.edu.
YOUR COLLEGE FRIENDS.
They're a big part of what keeps you connected to Keene State, and they're the number one reason you return for Alumni Weekend. Says who? Says you. Eighty-seven percent of alumni who responded to our recent survey cited personal friendships as a vital link to KSC, and spending time with friends was at the top of the list of factors that draw people back to reunion. So make plans now with your college friends to spend the first weekend in June together.

TRADITION WITH A NEW TWIST:
This June's schedule for Reunion changes things up. Look for an all-class mid-day barbecue rather than a luncheon and much more time for informal social activities. While everyone is invited, lots of plans are under way to celebrate the milestone class graduation anniversaries. So message out to friends your plans to attend and get a group together. Campus accommodations (PILL or Fiske Hall) can be reserved in advance for Saturday night.

Keep your eye on the alumni website throughout the spring for more Alumni Weekend info: www.keene.edu/alumni. Watch for a postcard by mail in late March with registration starting mid-April.

Curious about more outcomes of the first-ever All Alumni Survey? More info will be shared via Newsline – www.keene.edu/alumni/newsline – throughout the spring, or give us a call at (603) 358-2370 and we will share the report with you.