



THE ASSOCIATES

## Drawing Mozart

In the end, it was all there: four pictures in pastel that reflected the music of Mozart. There were the sweeping streams of emotion in the work of Sarah Sims, reflections of pizzicato in the shower of dots that evolved into lines in the work of Aidan Powers, the blending of light and dark tones in the work of Riley Cox, and the dense, beautiful complexity—color, detail, harmony--of Mozart in the work of Meg Wassil. Two of the students initially divided their work into four sections that might have reflected the four movements of the quintet, but in an outstanding display of synesthesia, their work reflected, in the end, the blending of the initial musical theme throughout the four movements. The lines faded. They heard, understood, and created.

The four Visual Arts students are seniors in the High School Visual Arts Program under Director Will Taylor and Dean of Design and Production Michael Kelley. They were drawing to the music of Mozart's *Clarinet Quintet in A Major, K. 581* performed by clarinetist Clifford Tam with Delphine Skene and Sarah Harrigan on violins, David Schmitz on viola, and Elizabeth Cook on cello. All the musicians are graduate students in the School of Music. Their riveting rendition of the *Quintet* made it difficult to remember to glance at the students drawing. The second movement in particular evoked, as Wordsworth put it, “. . .that sweet mood when happy thoughts / Bring sad thoughts to the mind.”

Brian Cole introduced his students and Mozart's work, saying that the quintet had been written during a difficult time in the composer's life. (Along with financial difficulties, Mozart and Constanza had just lost

their fourth child shortly after birth. They had six; only two survived childhood. The dark moments in each of the students' sketches reflected both Mozart's sorrow and the students' sensitivity.)

A Salon@Six at the home of Karen and Val Apple was the setting for this experiment in collaboration between the Schools of Music and Design and Production. Always generous and welcoming, the Apples hosted seventy artists, administrators, Associates, and their guests. The thirty-minute program by the students was followed by an elaborate spread in the couple's dining room. Guests mingled with the students, relishing conversations with these talented young people.

The Salon@Six team, Carolyn Bailey, Carloyn Peddycord, and Pam Short, had worked hard to bring this collaboration together. Amazing work. Thank you.

## **Behind the Scenes in Design and Production**

Courtney Ray Howard, one of the wig designers for *Company*, seemed visibly anxious when she talked about her deadline for having the wigs done in time for the performance. *Company* was the third of the three plays featured at the October 24th Behind the Scenes hosted by the School of Design and Production. Courtney was right to be anxious. She had a little more than two weeks before the show opened.

Dean Michael Kelley welcomed us and, with pride, introduced the students. They—set designers, costume designers, sound and light designers, wig designers—talked about their process and showed their mock-ups at the opening session in Performance Place. Associates gathered around their displays—themselves works of arts—to ask questions and to compliment.

The Associates learned that the entire team starts meeting weeks before a production to talk about the play. They study the play and its period. They talk with the producers and directors to agree on interpretation and float ideas about how their work will complement what the actors are trying to accomplish. Going through the process is a vital part of their training.

Over one hundred Associates were then broken into groups to tour the Design and Production studios. In every area there were students painting, stitching, molding, drafting, and building. One area, for example, housed rows and rows of stage lighting with an apt, articulate, electrically savvy student telling about how she checked lights out and back in. It was the kind of work that made one think, “Well of course someone has to do that; I take a lot for granted.” She knew the various sizes and kinds of lights and what kinds were needed when. Every area gave some new insight into the “behind the scenes” work that make UNCSCA’s productions what they are.

The evening ended with a reception featuring food planned, prepared, and delivered by The Associates’ Hospitality Team. Associates mingled with each other and with the students. It was during one of those conversations that the wig designer confessed that she had been slow getting started on the wigs because she had been in Philadelphia working on wigs for the Philadelphia Opera. “Do you like opera?” She said she did and that she had spent much of the summer in Santa Fe making wigs for the Santa Fe Opera. It sounds like her career is already flourishing.

From the size of the spotlights to the hair in the wigs, the School of Design and Production feted us in grand style. Many thanks go to Dean Kelley, to Behind the Scenes Chairs Anne Sessions and Mary Allen Martin, and to Hospitality Chairs Sarah Pierce-Rubio and Janet Bealer Rodie.

## **School of Music**

### **DEAN BRIAN COLE VISITS**

“Have three points and a poem” is the advice given to speakers who want their audiences to remember what they say. When Dean of Music Brian Cole spoke at the Associates November Board Meeting, his comments were carefully orchestrated so that the Associates could leave the meeting knowing a lot about the state of the arts in Music at UNCSA. His vision for the school was equally clear.

The first part of the plan is a revision of the curriculum with the goal of “creating dynamic, independent artists.” He said the revamped curriculum will include continuing work on the foundations, on private instruction, on ensembles, and technology. To make students dynamic and independent, they should be prepared for what he termed a “portfolio career.” They need to be versatile—able to perform, to teach, to know how to leverage technology (so that, for example, they are able to produce their own work), to create their own media and their own opportunities, and to become calculated risk takers. The music business is changing; our students need to be prepared for its challenges.

Expanding and improving the Community Music School is a second part of his vision. Currently, the CMS is sustaining itself, but is something of a side entity. It can become, through a complete rebranding and expansion, an instrument of creating a path for young musicians to enroll at UNCSA. Furthermore, the more we reach into the community and train musicians, the more we ensure future knowledgeable audiences. He also sees the school as being a force of social action in the community through various partnerships geared to the “democratization of music.” Dean Cole has had considerable experience in creating such programs in Puerto Rico and at the Valencia (Spain) campus of Berklee School of Music.

Separate from re-envisioning the standard curriculum, Dean Cole talked about plans to create parallel studies in areas like song writing, technology, partnering with dance and drama, and branching into integrating music with other disciplines like medicine. He used percussionist John Beck's work with the drum circles at Baptist Hospital as an example.

Those three points were clear, concise, and memorable. The poem? Well, there wasn't one unless one considers how often he was *student-centered* in the midst of the talk about curriculum and expansion and additions. It is clear that he understands and believes in the mission of the school. That is always poetry.

Thank you, Dean Cole, for giving us your time and sharing your vision.

## NOVEMBER BOARD MEETING

The Associates Board met November 7<sup>th</sup> in the fourth floor conference room of UNCSA's library. President Susan Melville called the meeting to order, welcomed the guests, and heard from the various teams.

Vice President Linda Bettis announced that long-time costume designer Carolyn Fay would be the speaker at the December meeting of the Board.

Co-Chairs Mary Allen Martin and Anne Sessions reported on the **Behind the Scenes** hosted by The School of Design and Production on October 24<sup>th</sup>. Robyn Mixon took the reservations for 103 guests, and the Hospitality Team led by Sarah Pierce-Rubio and Janet Bealer Rodie had once again provided ample and elaborate refreshments. Mary Allen mentioned in particular the "theme" cookies that Susan Overman and her elves had created—hammers, paint brushes, artist palettes, treble clefs, costumes, and square cookies with light and sound motifs. The D&P students, they said, really appreciated them and picked the cookies

representing their disciplines. Mary Allen and Anne had worked closely with Dean Michael Kelley in setting up the event. They both spoke of his willing, creative enthusiasm for hosting us. His students who presented and who led the tours reflected his welcoming and knowledgeable spirit.

**Salon@Six** Co-Chairs Carolyn Bailey, Pam Short, and Carloyn Peddycord reported on the November 5th Salon at the home of Val and Karen Apple. The program was a collaboration between the School of Music and the School of Design and Production. Students from both the High School Visual Arts Program and the School of Music joined forces to enthrall the guests.

Our **Nutcracker Feed** will occur between the matinee and evening performances on December 9th. Carloyn Peddycord and her team have everything ready. Contributors to feeding the students and staff include Salem Kitchen, O'So's, Lowes Foods, and Mindy Bloom.

Howard Skillington, School of **Filmmaking Liaison** reported that there has been one request for a home for a film shoot and at least one response from The Associates.

Bob McNair reported that the **Helpmates** had contributed 175 volunteer hours and that Board members had reported 268.5 hours of planning and delivering their charges. He described it, "We are clicking along."

Anna Goodman reported that the **Host Families** program is doing well. Some of the families had their students over the fall break, and some will host them for Thanksgiving.

Judy Watson reported for **Members at Large** that eleven gift baskets are being assembled for some of the new faculty and staff. Contributors include Willows, River Birch, Meridian, and Old Salem.

## Associates Calendar

Thursday, November 16	Pickle Pantry Drop-off, Welcome Center. Grab and go snacks suggested. 11:00-1:00
Tuesday, November 28	High School Exams COOKIE DROP-OFF. Details later
Tuesday, December 5	Associates Board Meeting. Location TBA
Thursday, December 14	Pickle Pantry Drop-off, Welcome Center. Canned foods and Juices suggested
Tuesday, January 2	NO MEETING
Thursday, January 17	Pickle Pantry Drop-off, Welcome Center.
Saturday, January 27	Mozart Birthday Concert. Watson Hall, 7:30.
Tuesday, February 6	Associates Board Meeting. Fourth Floor Conference Room, Library

## General Information—Important Links

The Associates Website: <http://www.uncsa.edu/Associates> At our website, you will find the Board members listed, the calendar of Associates events and Associates-sponsored events, and other general information. You will also find the form to renew your membership

Email Address: [uncsaassociates@gmail.com](mailto:uncsaassociates@gmail.com)

The Performance Calendar Website:  
<http://www.uncsa.edu/performances/>

Our Facebook page:  
<http://www.facebook.com/uncsaassociates>

Newsletter: [uncsaassociates-news@gmail.com](mailto:uncsaassociates-news@gmail.com)