

## C a r o l L o v e r d e

*This is an interview with Carol Loverde and she is the Associate Director of the Music Department and Coordinator of Vocal Studies here at Columbia College.*

**So if you could tell us how you came to Columbia and when?**

My first experience with Columbia College was actually through William Russo. And in 1979 I was auditioning for a performance at the University of Chicago with James Mack, who is a very, very well known African American composer and, and conductor and we call him Mack. Mack and Bill knew each other and so I went to this audition in '79 for Jim Mack and he had mentioned that William Russo was coming in because he was looking for singers for a production in New York. So I met Bill at this audition and I had not really known of him before, because my work is mostly or has been mostly in, in the classical field and Bill of course was internationally known for his work in Jazz and then in the eighties still known for his work in non-jazz idioms. So Bill set up an interview with Paul Carter Harrison who was then the—I believe he was the chair of the theater music department, but he was actually outgoing chair and Sheldon was coming in. So I had an interview at Columbia with Bill and Paul Carter Harrison and the music and theatre disciplines at that time were in one department. So I was engaged as a part time faculty member in the music program and I taught Techniques in Singing I and II and you know the program grew from there. And

I was engaged to perform in my first Columbia College commencement at the Auditorium Theatre I think it was in 1980. So via an audition and coming in as a part time faculty member that's really how I started in the department.

**How was it introduced to you though to start teaching here? Because you had mentioned that you were auditioning for a New York production that Bill Russo was doing.**

Well I was actually auditioning for a production at the University of Chicago and Bill was looking for singers for a New York production. I think it was called the Alice B. Took Was Hashish Fudge Review. That was off Broadway. It turns out I could not do the performance anyway. So then Bill was talking about you know asking me if I were interested in teaching voice at Columbia and then that—the ensuing interview with Paul Carter Harrison.

**And had you considered teaching before that? I mean is that something you were interested in?**

I was interested in teaching always. I had taught part time at Loyola University and also at Mundelein College which is my alma mater. And you know it's funny because at Loyola I was part time and I would offer a techniques in—I think it was Singing for Non-Singers at the time which was a very funny title which I did not make up. That was the title given to me. And for example, one semester I would have 15 nursing students. Well there I was and you know 99—99/100th's of them were nursing students and one male so I had to

be you know pretty creative in the way I would approach vocal technique and help these nursing students find their voice in an academic setting. So my interest in teaching was, was both classroom oriented as well as private teaching oriented. I really enjoy and have always enjoyed a private teaching studio where I have both Columbia College students now as well as people who are adults working in very different fields. I've had a few children you know teenagers, that sort of person. And it's a fabulous experience to be able to have both opportunities to engage one on one with students who I probe and try to find what makes them want to sing and present in a very professional way a way for them, a methodology for them to develop their singing voice. And I do basically the same thing in a classroom only it's on a much larger scale, but there's you know textbooks and films and opportunities for them to get up and sing in front of class,



which the private student does not have. But since the private voice curriculum and the voice curriculum in general is so intertwined our students to both. They have both private lessons and course-work.

**Did you—what did you know about Columbia before your interview with Paul Carter Harrison?**

Nothing, except I have to tell you when I was a teenager one of my first boyfriends said to me, well I think I want to go to Columbia to study TV. And I thought you know I thought how could he go to a school I had never heard of. You know that was so brash of me, but there was I because I wasn't in—you know Columbia was not known for having any kind of traditional music department, which is also one of its strengths. And so but I soon learned what Columbia College meant and I also kept on seeing—driving down Lake Shore Drive I kept on seeing the Columbia College logo on the outside of the building where it was at Ohio and Lake Shore Drive. And I would you know I was more cognizant of, of its place in Chicago when I was a young person, but didn't really have a deep familiarity with it in any sense. Because I know it was a school of—originally a school for drama and radio. And what's interesting about that is that when the theater and music department used to be one department we were all housed at 72 East 11th Street where the theater department still is, but my—from what I learned about Columbia's history the drama and radio students used to perform at 72 East 11th 50 years ago. And it's formerly I believe the

Jewish Board of Education or Jewish Council of Education building. So it's nice to be part of Columbia's history in that way as well. But now we, we've moved to the music building at 11th and Michigan which is literally around the corner from where we used to be and that building used to be the Sherwood Music School and they have since moved south. They are now located next door to the dance center on South Michigan Avenue.

**And I'll ask you about the new facilities, because I want to come back to that, but before we do that. What do you remember of your interview and you know, I don't know—what was asked and what your impressions were?**

My—I don't remember anything specific about the interview except that it was very collegial and Paul Carter Harrison who has recently retired and Bill were already wonderful friends and you know the usual questions about what do you feel you can contribute and what do you want to do. Those were asked, but the interview itself was informal and you know they both made me feel very comfortable. I had a gut feeling that I would be spending more time at Columbia College than at Loyola which I had left some years ago—some years previous. So I felt that Columbia would be a place for me to hang my hat so to speak.

**And do you remember any of your first impressions being here once you started as a part time teacher?**

Yeah, I mean well one of the first things was what I began to learn about Bill and I know that the music department used to be called the Center for New Music. And Bill was already internationally known in the jazz field, but then I

believe in the sixties he started doing these rock, rock operas and very popular stage works that would be multi media and feature you know pantomimes and lead singers, these kind of rock cantatas I guess you would call them. And I couldn't quite put together myself if he was so well known in jazz what was he doing with rock? I didn't figure it all out and you know over some period of time we would have lots of conversations about that and one of Bill's most famous works was the Civil War based on poems by Paul Horgan, I think his name is. And his—Horgan's book was a collection called—what is it called—Songs on Lincoln or Songs After Lincoln. You might be familiar with it, I'm not sure. Anyway this rock opera or rock cantata, whatever you want to call it was performed in the late sixties before Martin Luther King was killed and also before the incidents surrounding you know the democratic national convention here in Chicago. And he had great success with the performances, but when these events occurred the, the popularity of his work just soared you know because people were really interested in understanding the anti war sentiment that this work was giving and showing to all the people who would come and listen to it.

So then I learned that Bill was facing his own difficulties in the late sixties with his jazz ensembles because of the Black Nationalism Movement. And to make a long story short, black instrumentalists, jazz instrumentalists did not want to perform with Bill's jazz ensemble. And Bill was truly very upset about this and he could not

conceive of being a jazz composing performing jazz works of all great jazz composers, black and white without the presence of black instrumentalists in his ensemble. And so he kind of switched gears and decided to compose in the different styles, rock, classical style while still maintaining his roots in jazz. So what was your question?

**You were going to talk about early impressions with—**  
Oh of, of Columbia.

**Right.**

Yeah, yeah well other people who loomed very large in my early years at Columbia were obviously Mike Alexandroff, Burt Gall and Lya Rosenblum. Lya who you know spearheaded I believe the general education curriculum that you know we continue to visit and look at in terms of helping our students complete their—a four year sequence in a structured way. Mike I think we felt his presence and Burt's presence as well because the college was relatively small back then. I don't really know the student population then. Other impressions were that I believe in the eighties chairs had a lot more leeway in terms of how their own departments were run. There wasn't kind of a centralized overseeing body like, like there is now. I became much more aware of Mike's commitment to offering education centered in an urban environment and of course Mike's biggest contribution to what the college is today was his concept of open admissions. My—I mean and I agree with his concept that we enable students to complete a college education and we admit students with the possibility that they can you know bypass economic barriers or cultural or even familial barriers

to have you know a liberal education. And early on I became really aware also of Burt's contributions to the college because of his hands-on overseeing of all the physical plant, plus his academic responsibilities. You know these—they really carried the college on their shoulders for, for many years.

Also, John and Betty Shiflett they were at the time spearheading their creative writing program. Another person who I remember although I only met him once or twice was Harry Bouras, this outstanding art critic and artist himself who had you know his radio program on WFMT. And my understanding is that he was a brilliant teacher and I regret not knowing him more. And over the years the faculty members in my own department—we are a fabulous group of people. We are not a traditional department in that we offer lots of training in non-classical styles, although we're grounded in the classical traditions and which means that we teach traditional ways of understanding the process of sight singing and sight reading and, and harmony and counterpoint. But we really are committed to students finding a classical or non-classical voice, whatever blossom is inside them to become working, creative musicians in their field.

**Tell me a little bit about when you went from part time to full time. Was that just—did it just—**  
It was kind of the natural course of things. I don't remember anything specific about it other than that it was offered to me. I also knew that it would involve a deeper time commitment to the college in terms of committee work. I don't remember the point at which I was appointed. You know back then I was head of the vocal division. I

don't remember the point at which that was—I was designated or, or asked if I wanted to do that kind of work in the department.

**Did you start to develop your own courses or your own way of teaching? I mean did that change and you know how did that evolve here at Columbia?**

Yes, when I first came the music program offered Techniques in Singing I and II and some theory classes. Soon after I started teaching regularly going from part time, I was also adjunct at one point and I don't remember the point at which adjunct became full time. I asked and really it was simply a question of asking if I could offer a Techniques in Singing III class. It was much easier to go to the chair and present you know a planned curriculum for an upper level voice class. The theory curriculum was evolving at the time as well. I knew that a colleague of mine, Jim McDonald who's now associate dean might be interested in coming to Columbia. So Jim then came on board and Jim kind of spearheaded evolving the theory curriculum. Before Jim came on board I was teaching some theory classes as well. I also simply asked if we could offer an upper level sight singing class, which then became Sight Singing and Musicianship III. So I was very interested in taking the curriculum that we already had and deepening the standards and the kind of material that we could present to the students.

The voice curriculum evolved. Bobbi Wilson came on board. She was able to work on developing classes such as Styles for the Contemporary Singer, jazz private lessons. We had the Columbia

College course which for some time was fledgling. We went through a period where we just didn't seem to find the right teachers. Some of them were dying of AIDS and it was, it was sad and at one point I even taught the course and I thought this is not—you know this is not who I am and I don't want to do this. I'm not trained to teach choral music and deal with vocal technique in that way. We had some wonderful substitute choral directors and for a period of perhaps three years I was courting, if you will, our current director of choral ensembles Bart Bradfield to come and operate and teach the vocal ensembles that we have. So we have chorus vocal performance ensemble and we have other vocal ensembles that are actually courses where students perform at the end of the semester, things like that. So as time went on student population grew. We needed more courses. We needed really to develop our four-year Bachelor of Arts program in vocal performance, instrumental performance, composition, and other programs.

**So and you said when you came Paul Carter Harrison was the chair correct?**

Yes, he—I believe he was chair of the music theater department and he was you know leaving when I—in fact perhaps my interview was one of the last of his activities. I'm not really sure because I believe Sheldon Tinken became chair in 1980.

**And when do those departments become distinct?**  
1998.

**Okay so that's recent so we'll hold out on that. So the music side, the students are increasing, the courses are evolving. Was there a particular direction or mission within the department of where it was going with its curriculum and its students at this time or was it changing at all? And if you could speak to that a bit in the eighties and into the nineties?**

We were actively changing our core curriculum.

**Can you say from what you know to what?**

To—so that we could both service students who did not have any experience with music as well as the student who came in with some knowledge or even quite a bit of knowledge. So we added to the core curriculum what is now essentially a remedial course called Introduction to Music Theory. Introduction to Music Theory was—the course material in Introduction to Music Theory was a part of another class called Theory Music and How to Read It. So we separated Theory Music and How to Read It into Introduction to Music Theory. Then also into two other basic courses which are now known as Sight Singing Musicianship Training I and Theory, Harmony, and Analysis I. We spent many years trying to figure out how to engage both types of students into our core curriculum. And our core curriculum involves several levels of theory, which includes Sight Singing and Harmony and Counterpoint. Recently we have also included some specific music

history and analysis classes because we have just hired in the past two years I think by now a musicologist, Jennifer Jenkins who does that for us. But anyway in the voice curriculum we not only now have three—had three basic vocal technique classes—Techniques in Singing I, II and III, but we also added other classes such as Styles for the Contemporary Singer, Vocal Jazz.

We have every semester, as do the instrumentalists voice juries. The first voice jury I had was in 1984. We had eight students and in a voice jury the student sang on or two songs and were evaluated by observing faculty in front of an audience. That set up has been changed over the years where the voice jury used to be public. After some years we decided the voice jury would be private. In other words, the student does not sing in front of an audience, but merely in front of three evaluating faculty. So you can imagine, but that's—you know in many schools it's still done that way. You're sitting in a hall or a room if there is no proper hall and the teachers are writing away and the student is performing to the best of their ability. So for some years we did that. Then we decided to go back to the students performing in public singing one song, being evaluated by voice faculty and those evaluations are shared.

Now in the past two years we've structured the voice jury even further in that we have a private jury where depending in the student's year in school they have to memorize a certain number of songs. They choose one to sing as their first number and the faculty

picks the other one or two, depending on what year they are. Then there is a vote taken by the evaluating faculty as to whether they feel this student merits singing in what we now call the singer's showcase which is an honors performance in public. So what used to be the private voice jury recital way back in the eighties is now back to that format, but a little bit separate in terms of the jury being private and then the showcase, which is the public performance, is given more prestige for the students because they are voted by the faculty. And as part of Columbia's assessment process we hire outside faculty evaluators for all of our instrumental and vocal juries.

**Oh really?**

Yes, money.

**Huge expense.**

Yes, it is a huge expense, but well it's worth it because the students get feedback from other professionals in their field and Columbia has more exposure in the general Chicago community and it's fabulous that way. It's a lot of work though, organizing and that's part of my job as an administrator in the voice division in the voice curriculum.

**And that happens for how many years?**

Well the whole recital jury process has been in place since 1984 officially.

**But is that for every year the student is—**

Every semester—every semester yes, if you come by my office now you will see outside my door a huge list of who is singing when. And they get one rehearsal with an

accompanist where before they used to get two, now they only get one again, because of budget cuts. And we will hear I believe this semester 32 students on May 14th. You're welcome to come to the showcase on the 17th. So you know I mean we're—I'm so excited that we're growing as a department and all of our—all of the areas in music in our department are burgeoning. So much so that we have to get out of our building soon; we have to have more space. We love the building. It is—it lends itself to, in my opinion an aesthetic—I don't know how—what to say—an aesthetic atmosphere providing students with a place where they can really come and practice and talk with other students and teachers all the time. We have a beautiful third floor lobby which is a gathering place for everybody.

**But when did you move in there? Wasn't it just—**

Let's see, we've been in there I believe six years now.

**Oh has it been six years?**

Yes.

**Okay and you're to capacity.**

Yes, we don't have enough practice rooms. You know which brings me—and I've been thinking about this recently that you know the college is spending a lot of money on remedial programs. The college also has to figure out how to balance the money they're spending on remedial programs with how to service, how to meet the ends of the departments for the students who are know what they want when they come here. And to you know give us the proper technolog-

ical tools we need and practice room space. I think that we will face, once our new chair comes in because we have in the past few weeks given our list of finalists to the president of the college. So momentarily I expect the announcement to be made about who our new chair is. But anyway, the new chair will have to present our case to the administration because we want to become members of the National Association of Schools of Music. But we are dealing with issues such as well how many square feet do we have for practice rooms. Now I'm not saying that that is—that's only one question and NASM will ask of us out of many, many questions. I mean it's a huge self-study we will have to do, but you know there's issues of money and you know the budget has been cut seriously in all departments.

**That's very interesting because you know what's come up in this project again was the importance of accreditation in North Central. But how important is that for your department to become members of—what were you saying—**

National Association of Schools of Music—well it really will put us on the map. Incoming students now ask if our department is a member. I think that NASM accreditation will affirm who we are in the place—in the world of music education today and we are poised for accreditation in lots of ways. We are trying to pull together a new degree called Studio Arts Performance. We have a ways to go with it, but it will offer contemporary education for students who do not plan on entering traditional fields of music once they get out of

here—performing, teaching. Most of our students will be looking for something that offers work in technology, composing and performing, a combination of those three areas. So we have to be able to accommodate them.

**Maybe you should spend just a little more time explaining that or describing that where your students are going. I mean I think—I don't know if many people know that or would be very interested in what the students are coming here for specifically if it's in a non-traditional aspects of the field I guess.**

Because of the way technology has affected all of us music students consider training in technology more important to their training as musicians now than they did a long time ago. I would say that that's one of the basic ways in which we can attract students and offer them.

**Is that for vocal and instrumental?**

Yes, as well as for composing. In 2005 we are offering a masters program in composing for film. So the music department and the film department are you know firmly committed to offering our students training in composition which necessarily requires training with all kinds of—I don't even know how to describe it because I'm not familiar with all of the technology for film composing. Students might be interested in composing for video games. Somebody's writing that music we hear on the subway at Roosevelt Road in the subway. We also have the traditional audition route that we train singers and instrumentalists for. For singers that is more the kind of training they will receive if they want to be performers. One of the wonderful

things about the voice division is that we have musical theater singers, classical singers, pop rock, jazz, and they learn how to audition. They get critiqued in all of their classes on performance practice in those various styles.

Now that the audio arts and acoustics program is closer to us we want to devise ways to collaborate with them and have our voice students go over and record. They have to know about what it's like to be in a recording studio. If they are jazz singers, to write charts for their accompanists who will be with them in the recording studio. Instrumentalists need to know that as well. Composers need to have a thorough understanding of composing at the computer and they—when they present their senior recitals all of their music is on—is computer generated. Not computer composed, but the scores are computer generated—we have midi classes for that. We really need to build up our—the technology component of our department and that's what we hope the new chair will do.

**How—speaking of the new chair and you referred to the search, which you don't know how it's—I mean what the end result is. But what have the last few years been like after or prior to—or as Bill Russo was kind of transitioning out of that leadership role, what have been some of the challenges your department has faced? And, has it been difficult or can you describe it?**

Bill retired in April I believe it was of 2002. We were instructed by Dean Lehrer to choose and acting chair from among the tenured faculty and we took a vote and

Gustavo Leone became active chair. Gustavo Achibacus who is our executive director and I met regularly throughout the summer and we still continue to do that now, the three of us as well as with the senior faculty and full and part time faculty to keep the department running smoothly. At the same time we were also part of a search committee. Gustavo was not because he was also a candidate and Achi was not because he's not full time faculty. The search committee was formed I believe around December of 2002 to begin a search which took two years. That was very difficult. We had problems with the make up of the committee itself. We had other kinds of problems which I'm really not at liberty to talk about and all I can say is that it was very exciting and very difficult at the same time. And Gustavo has remained acting chair and he still is until we find out who the new chair is.

**And I want—I'm jumping around just a bit, but I want if we could go back too to the splitting of the department and how or the separating, not the splitting. The separating of the departments, was that a result of growth? Partially, yes.**

**Or, and if you can explain that and do you still—you must work closely together on a lot of levels.**

We do. Bill and Sheldon had a relationship that I think even preceded Sheldon becoming chair in 1980. I think that Bill asked Sheldon to direct one of Bill's early works, Othello and Bill then became the first full time faculty member I think in the college around 1965. So Sheldon was chair. Although Sheldon was chair of the theater and music department those two

entities existed side by side. I don't know too much about how budget was worked out between the two divisions. Growing pains and also the fact that the music department needed to become an entity on its own were the reasons why the theater and music department split and it was an amicable one. And the theater department and the music department work together a lot. Most of our voice students are musical theater majors and so they are required—those voice students are required to take core curriculum theory classes as well as a certain number of semesters of private voice and do juries and all of that sort of thing. We have a wonderful collaboration between faculty. Music faculty compose for theater department productions as do some qualified students. Joe Cerqua who is our production supervisor directs works in the Getz productions in the Getz Theater. Whenever possible usually once a year the music department puts on a main stage production in the Getz. As coordinator of vocal studies I work closely with Bill Williams and Estelle Specter who coordinate the musical theater curriculum and we are constantly in discussion about the musical theater curriculum.

Actually what's happening in a few weeks is what's called Composition Notebook 2004 where the—some composition students' works will be performed in the Getz Theater and there will be collaboration also with the dance department. So in an ideal world music, theater, and dance would have a huge space to work together in. That having been said I think we do pretty well or as best we can with inter curricular collaboration, because part of the

musical theater major involves students taking courses in the dance curriculum as well.

**You know there's so many things that I wanted to talk about, but maybe next if you could comment on some of your activities and roles in the larger college you know as a faculty member and some of the issues that you have faced you know, since you've been here at Columbia.**

I've been on many committees. Besides the Search Committee one of the most recent was also the Faculty Development and Sabbatical Committee when it was still one committee. I found that very exhilarating and gave me a chance to see first hand what other faculty members around the college are doing. And you know we are all separated and I usually don't get down here unless it's for a committee meeting or to visit. And I like committee work that deals with action more than process. I'm kind of over discussion—you know eternal discussions and we—I know that that's necessary, but I guess I'm getting older and I much prefer a committee such as Faculty Development and Sabbatical.

One of the more joyous activities that I've had is the opportunity to present a lecture in RoseAnna Mueller's Italian classes. My background is Italian. My mother is from outside Luca in Tuscany and my father was born in Chicago, but his family is from Sicily. So I grew up speaking Italian and, and RoseAnna and I you know talk whenever possible. I know she's very busy out of the country and she invited me to present some kind of lecture to her Beginning Italian students talking about Italian culture and music. So that's

a rather broad field so what I decided to do I narrowed it down and I called my lecture Musical Trends in Italy, and it begins as a salute to Italian technology way back in the Renaissance. There was a particular family who they were of noble birth, but they became impoverished and Otatiano Patruchi was a young man who actually was the first to invent a movable type to publish polyphonic music. And he got an exclusive contract with an Italian duke to publish Renaissance, vocal and instrumental music and the Patruchi editions are world famous. I mean everybody knows about them today. So what I did was begin with a brief discussion about Italian technology beginning in the Renaissance and then introduced Italian terms to the students, most of them musical terms like you know allegro and played music beginning with the Renaissance all the way through such artists as you know we all know Andrea Bocelli today. So it was an opportunity for me to branch out so to speak from the traditional way I deal with music and encompass you know every—of the whole of who I am. Also being at Columbia I feel so glad that I can bring in all aspects of what I hear in the news about pop culture into my classroom because I don't have just classical students who well perhaps traditionally have been a little bit narrow minded in terms of what they accept from pop culture. You know for example, that show American Idol. I don't know if you watch it or not.



**I have not seen it, but I know of it.**

You know it's one of the best reflections of pop culture around and my students talk about it all the time. And I thought well I have to know about this show and I've only seen a little bit of it. But you know it's a show in my opinion where the singers, where they perform as an act of ego rather than as a musical offering that has class and style. And one of the reasons is that from what I've seen these singers sing with what's called a lot of malismas. Now a malisma—I'm not sure if you're familiar with that term.

**No, please—**

A malisma is taking one syllable of a word and singing you know five or six notes on one syllable. You know what it is.

**Yes.**

Right, exactly so there are all these budding Mariah Carey's and Whitney Houston's on the stage and then plus the fact that you can vote. All of America can vote. I mean that's so exciting and so crazy. But now this idea about—these ideas that the singer can apply many notes on one syllable kind of disrupts the flow of words. Well you know young kids today aren't so concerned about that. But to me what's fascinating is that there was a song that became a hit all over Europe in 1602 called Amarelle. This song was written by Julio Cachini who was a very well known Roman composer who in his commentary, in his foreword of songs that were—that came out in an edition of a collection of his music called *Le Neuve Musica—The New Music—The New Music's*. That in his forward he says my songs have been tattered and torn with the use of malismas. So

here I am you know I can speak to this with my students because they know about both. I mean some of them don't know about Amarelle, but they know American Idol, they know Whitney Houston and all of those singers who you know kind of stretch words out for as long as possible. But this is something that is not new in Italian—I mean in popular style. The Italians in the 17th century were dealing with it. In fact, Amarelle, it's a love song, it became such a hit that in England it was transformed into an instrumental piece, even a devotional piece—same melody but different words. It was loved so much.

**So you could hear it in the elevator. You could hear it in you know like Muzak—all the different versions.**

Yeah, in fact there's also a manuscript that came out of England, it's called the Eggerton Manuscript. Who officially wrote it out I believe is unknown, but the Eggerton Manuscript which has been performed takes the melody of Amarelle Mirabella and applies lots and lots of malismas on this song and Cachini was very, very upset and hence wrote his thoughts in the preface to an edition of his vocal songs. So it's not new what we're dealing with, but it's exciting.

**So it sounds like you're saying that you have the freedom or are encouraged to bring all that into your classroom.**

Yes, and that is one of the things I love about being at Columbia. You know another thing what was it—60 Minutes last Sunday there was an interview with a black South African, Tokial Sequali. This man was in prison with Nelson

Mandela, highly intelligent, very well educated. It turns out he is one of the richest men in South Africa now trying to help the country increase its wealth on all kinds of levels, education, culture—all sorts of philanthropy. He describes you know many meetings that he had with Mandela and other people who were in prison with him were also interviewed and talked about how Sequali rose above the way in which he was imprisoned and what he was able to do to help himself and eventually then to help others. Well one of the places where he spent many years of imprisonment was in—at Robin Island. So I had no idea until I was watching this program on TV last week and I was privileged enough to hear the Robin Island singers at the Columbia retreat. Do you remember?

**Yes, I do.**

I was thrilled. Now where else besides Columbia College would I have this personal experience? And I remember talking to some of the men, because I was so interested in the fact that one of the songs they sang was a World War II fascist Italian song. They sang it in Italian—Fecha Tanara it's called—Black Shirts. And I asked one of them how they knew about this song and they got it from Cuba—some connection. I mean this is incredible how small the world is. And I remember talking about it with my Techniques in Singing I class. So Columbia is a globe unto itself. There are other experiences as well. In my Techniques in Singing III class for example we have articles from newspapers, magazines, whatever that I give the students and they have to read them and report on them and they're all contemporary. Now I—if



I were teaching in a traditional school in a classical music department I would be limited somewhat by what I share with the students because it may or may not pertain directly to the art song repertoire we're working on or the operatic arias. But since our students have experience academically, if not in terms of what they want to do with their lives with all styles of music—classical and non classical alike I feel free enough to share whenever possible everything I can with them. And one of the—I just read an article about a new software program that actually was developed in Spain. I forgot the name of the university. It's called Vocaloid. Now the human voice I think is the most difficult sound to reproduce accurately as a synthesized sound, to reproduce on computer. So what this software does is that it will sing—sing in quotes any combination of notes and vowel and consonant sounds that you feed into it. And so what they are doing, and I believe this whole project is sponsored by Yamaha, is that they are taking the preserved sounds of famous singers—everyone from Pavarotti to Elvis Presley to Billy Holiday and caudifying every single vowel and consonant sound and note. So that a person can plug in—I don't know the computer technology that well—plug into their sounds and have for example, Elvis Presley sing *Oops I Did It Again*. Now that's the way the article attracted me so much because that was part of the title of the article I think, but this is fantastic. And what it makes our young singers think about in terms of what's happening in the world today we have you know American

Idol, we have Vocaloid. We have recently I think in the past two years a cyber contest all on the Internet of classical singers singing only art songs. And I believe what happens is they—the contestants submit a CD which is then chosen by a committee and the public can hear their work for a period of months. It's—I—it's amazing. I think that our department is poised to gather in all of this new technology and information and ways of teaching to give our students a chance to fly with their dream. Although they have to understand that it is beautiful to dream and absolutely essential for their future there is work. The work involve the students is strict and discipline, formatted in such a way that we you know we take them step by step. The downside of some of this technology is that the students don't see the process. There's you know an immediate gratification. You can immediately vote. You can take immediate surveys. You know there's a whole step that we need to take them through. These are all—these are all things that make me very excited about being on the faculty here.

**Well unfortunately we have to end there, but I want to thank you very much for your time and sharing your thoughts.**

Thank you, it was my pleasure.

