

UNCG CENTENNIAL ORAL HISTORY PROJECT COLLECTION

INTERVIEWEE: Robert Darnell

INTERVIEWER: Anne Phillips

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[Begin Side A]

RD: This is Robert Darnell of the School of Music at the University of North Carolina at Greensboro.

AP: And where did you grow up?

RD: Was born in Craig, Colorado, and grew up in Topeka, [Kansas]; St. Joseph, [Missouri]; Norfolk, Nebraska; Pueblo, Colorado; New York.

AP: I was going to say frontier until you mentioned New York. You were born in the Midwest. And which—which town?

RD: Craig, Colorado. And at the age of three—my father was a teacher, an administrator—we moved to Topeka, Kansas, where he was the principal of the high school. Then we moved to St. Joseph, Missouri and up to Norfolk, Nebraska.

[recording paused]

AP: That's such a wonderful anecdote. I think I'd really like to—. We were talking about playing billiards, and I said that I played pool in Craig, Colorado, on a summer morning on a lark, but you were saying that [Wolfgang Amadeus] Mozart [influential music composer of classical era] was a billiard lover. Is that what you said?

RD: Knowledge of him is that he loved billiards, played billiards during the course of his adult life.

AP: Well, so you were telling me as we were talking this morning about your coming here—the trek from the Midwest to get east—how did that journey take place in your personal and professional life?

RD: Well, after going to school in Colorado and Austin, Texas, I taught at Washington State [University] in Pullman, Washington, for two years. And I was very active in

composition and piano and was in some contests on the west coast. And the summer of '49, I was at the Eastman School of Music [Rochester, New York], and I received a notice of this position here at the Woman's College [of the University of North Carolina]. And I came down and met the people; I liked them, and I played for them.

And I met the dean, and I liked what he was saying about music. Dean [H. Hugh] Altvater. And he had a somewhat similar background to mine because he had gone to Fontainebleau; he had studied in Fontainebleau, France. And he was very interested in contemporary music and interested in strings. He was a violinist and seemed to have a very active string program along with George Dickieson [founder of instrumental music program]. So the sum total of what he talked about—he was talking about a composer on the faculty—name of Eliot Weisgarber—and the things he said sounded like they had a very good arts forum program going.

And on the campus here at that time they had an arts forum, which I was very attracted to. It included not only music, but it included the dance, and it included poetry—this was from Randall Jarrell [poet, literary critic, children's author, essayist, and novelist. He was the 11th Poet Laureate Consultant in Poetry to the Library of Congress] and Robert Watson [poet, founder of master of fine arts writing program]. And it included art, and—when Gregory Ivy [first head] was here in the art department, and it was wonderful to hear him talk about it. They alternated emphasis. One year they would have music and they would have composers such as—[inaudible] Stevens and Roger Sessions, eminent people who would come in and their composition would be performed and then they would review the compositions of student composers. And this whole—the whole school atmosphere was exciting because the students—this generated a lot of interest in the students.

And they had a very good undergraduate program at Woman's College at that time. The master's degree was in composition, a master of fine arts in composition. But they had a very good performance degree, an undergraduate degree. And the whole atmosphere was wonderful. We went along.

There was a—Dean Altvater finally died, and we had a new dean who came in from California; his name was [George] Welton Marquis. And he was very interested in contemporary music, and he was also interested in our performances and our concerts. But it stirred up a lot of—there were a lot of people that had taught at Woman's College for years and years, and there had never been any new people that had come in. And so he sort of caught it. And at that same time, we had a chancellor; his name was Edward Kidder Graham [Jr.]. Edward Kidder Graham was a brilliant man; he wrote beautifully. He could write just an everyday memorandum to the faculty—it was just beautiful, a masterpiece. And—a very intelligent man with wonderful ideas. The problem was that he had been told that when he came into Woman's College, he was to clear out the dead meat.

AP: Oh my. [laughs]

RD: Well, you'd go to the faculty meetings and there were a lot of older people there, a lot of

older people—and somehow or other in the course of all this, the older people and the younger people got pitted against each other. It was—it was crystallized. It was entirely too black and white. And those of us that were younger—I was much younger then—were found in this; we were in this. And it was very hard over the course of time to not take any side; to just keep going down the middle of the stream and never take any side. If you talk to anyone who says that they didn't take sides, don't believe them. [laughs] And I can remember faculty meetings in the Virginia Dare Room [in the Alumni House] that were volatile faculty meetings. And his problem was that he did not understand that you had to keep the door open to people. If you're going to work for change, you had to—you have to work quietly and you had to work slowly and with the finesse and understanding and caring for people on your faculty. And it turned out that there were just a few leaders that emerged from this—and most of them were people who supported Dr. Graham. Just a few, but they were outspoken, and they supported Dr. Graham. And it was a very unfortunate period in the history of the school. Then of course, the deans that came in—like Welton Marquis—it made it much harder for them working along. And Welton Marquis himself, he was not a—gifted with wonderful tact; he was not a man of great, uh, tact—well, he was a wonderful man and a wonderful musician, and we supported him. He sort of fell into this same concept of administrative actions.

AP: Well, what was his—where was he from and how did he get here?

RD: Well, Marquis was from California. And he received his doctorate from University of Southern California at Los Angeles. And he was a composer; he was—really, he was one of the composers who was responsible, along with Max Steiner, for the *Gone With the Wind* [received ten Academy Awards in 1939] score—he worked at that. And he had worked with a number of other musical scores, and he was a substantial musician.

But he did some things; he made some changes. I think one of the things that was most abrupt of all was the—changing the person who was conducting the choir. George Thompson [music faculty] had conducted the choir for years, and, of course, he had done a beautiful job, he had done a wonderful job. When they had Christmas concerts in Aycock Auditorium—the whole town turned out. It was an institution, and it was beautifully done. And the whole idea of the thing—it was a community enterprise as well as a college enterprise. And I remember attending two or three of them and before the new choir conductor came in. But when Welton Marquis appointed the new choir conductor, the concept of the thing changed. With George Thompson, it was a—just a beautifully religious experience with the carols and all the other things that were done. And it was silence at the end as the curtain came down at the end with “Noel” on the stage. Complete silence—and very impressive. With Robert Morris, when he conducted it, it was more of a concert. People were expected to applaud in between individual numbers, and this was a big surprise and a big change.

AP: Do you know why he—Mr. Thompson—wanted a different director? Or—what was the rationale or—[unclear]—or do you know?

RD: No, except that Welton was really—he was really a Westerner and he just had a different idea of what he wanted the Christmas concert to be, and it was in conflict with what was being done. I don't think there was any argument about the quality of the way it was done—it was just a difference in viewpoint. And many times when an administrator comes into the school or a dean comes into a school, they have the idea of making those changes—and if we don't make it this year, we're not going to make it. And that was Welton's idea; he was really impatient with working carefully and diplomatically. And I think that was one of his first—one of the first things he did when he came here.

AP: Tell me the year when you came here—remind me again?

RD: 1949.

AP: And Dr. Graham was here at that time?

RD: No, we still had Dr. W.C. [Walter Clinton] Jackson [chancellor], and he was a wonderfully effective administrator. The teachers loved him; the students loved him, and I think he was a good leader at the school and had been here for a number of years.

AP: And what about women leaders—Was Dean [Katherine] Taylor [Class of 1928, dean of women, dean of students, dean of student services, director of Elliott Hall] here?

RD: Dean Taylor. Mereb Mossman [sociology and anthropology faculty, dean of instruction, dean of the college, dean of faculty, vice chancellor for academic affairs] was dean of the faculty, and Katherine Taylor was the dean of women.

AP: Could you tell me a little bit about them?

RD: Well, Mereb Mossman was a very intelligent, very able woman. She came from Morningside College in Iowa, and she had spent a number of years in China as a—I think she was teaching in China. And she was very—she was a fascinating woman to listen to. She was a bright person. Katherine Taylor was—I would say very much the same thing for her.

[tape interference]

RD: Very bright, very, very nice person. A real professional in her job.

AP: Was she loved and respected?

RD: Well, I think that she was. I'm sure that she stepped in. I'm sure there were differences of opinion. I'm not sure that she was—she was not really a member of the older group when Dr. Graham was here. I think she was very supportive of Dr. Graham, but in a very dignified way. One of the things that I remember about Katherine Taylor so much was that when we turned coeducational, she was quoted as having said, "Well, we have been a great women's college. Now we will become an ordinary university."

AP: Oh my. That's—that's quite something.

RD: Maybe that's a far reaching way to say it. But in some—in some respects, I think that there may be some truth to it. I guess that we really had established ourselves in terms of the—in education as a women's college. Really, I knew the name when I was at Eastman; I'd heard about this place. It was well known—particularly in the arts and particularly in music and poetry, in English and the very outstanding history department—always have been.

AP: Well, I've heard this school was called the "Wellesley of the South." Did you ever hear that?

RD: Yes, yes, I've heard that. And, of course, I couldn't appreciate that fully because—at the time that I was here in my early years at the school, but I do appreciate it now. I appreciate it more now really in a way than I did then.

AP: And so Dean Taylor said we'd been a very fine women's college and become an average—

RD: Well, this is a simplistic way to say that. But I think that we're a wonderful university—that's my own feeling about it. One of my own impressions of the place and one of the things that I miss the most here about UNCG [The University of North Carolina at Greensboro]—in its present day and in the past few years too—is the fact that when I first came here, of course, I was very attracted to the idea of the arts forum—and having the arts festival, having great composers come—having Robert Frost [received four Pulitzer Prizes for Poetry] come in, Carl Sandberg [three Pulitzer Prizes for Poetry, one for biography of President Abraham Lincoln], Robert Penn Warren [two Pulitzer Prizes for Poetry, one for novel, *All the King's Men*], and, of course we had our own Randall Jarrell and Robert Watson. It was very exciting. And we mixed the thing up so that the music department was cooperating with the dance department; the music department was cooperating with the drama department to put on things during this period. Well, during the course of the mid-'50s, this went on, it just went on—I could say just gangbusters—we just had composers coming out of the woodwork here. And student composers and performances—we would go to New York and perform in McMillan Theater on the Columbia University campus. And Henry Cowell [Columbia University faculty, avant-garde composer] would come here; he invited us up there on the basis of what we were

doing here. And then in the '60s, we had a dean of music who actually was instrumental in the entire concept of the arts forum being discontinued.

AP: Is that right?

RD: And I have always felt a real difference in the school. I felt it was a groundswell from the tremendous excitement of that—students going home at night after they would attend a concert—they would spend the entire night having a jam session, sitting in each other's rooms talking about it.

AP: Talking about music?

RD: And talking about the forum. Of course, it was discontinued. And although we have contemporary music—although we do contemporary works—it has never come up to the promise and the expectations that we had during that period and the excitement that we had with that.

AP: Well, that is quite a development. I mean it was—it was a change. So what changed was the whole feeling and tone—even purpose, reason for being.

RD: Well, it was a very exciting period, of course—in any school—and composition, contemporary composition. Of course, the thing is that it's always been contemporary no matter what time we live. Mozart was a contemporary composer. Chopin was a contemporary composer. I'm sure that maybe by the time Franz Liszt became a very old man, some of the compositions that Franz Liszt wrote must have turned some heads—quite advanced and it was futuristic. So there's always been contemporary music, And it's wonder—I think it's wonderful to be a part of it—it's a real part of a school to have a strong working in that area along with the earlier music, Collegium Musicum [German musical societies during the Reformation] and all the period recitals. We need a lot of performers on the faculty, and I feel that we have that; I feel like we have a lot of good performance going on at UNCG now. We have a very good department. I feel very good about it.

AP: Well, could you tell me if you had—I know it's hard to generalize, but if we think of students, say music students in the '40s or '50s or '60s, could you think of characteristics of how they changed? How did student body of music students change through those decades? Or is that too hard to generalize?

RD: It is very hard in a way to generalize. In the first instance I would take—I had a class in counterpoint when I first came here, and going into the classroom, I always felt that the students were very—of course this was the real years of the Woman's College—I always felt that they were very attuned; they were intellectual students. They asked a lot of very intelligent questions; they were very serious, they were a no nonsense bunch of students.

AP: In the early '50s?

RD: Yes. Right—1949 when I first came here, and I'm sure before that I'm sure. Very serious students. And I wouldn't say, but they might have been a little bit inclined to be submissive; they might have been a little inclined to be that way—that was probably from the old women's college, the whole idea of the women's college. But they were very serious, and they wanted the very hardest kind of work to come out of what they were doing. And as I said, there they were going home and being very excited about the arts forum. There was a certain kind of intellectuality. I'm sure that's the right word—that you associated with the women's college—or the Woman's College here in Greensboro—that alters—. The coeducation alters that to some extent. And I think that in some cases, they wanted to come to a women's college. Maybe their parents wanted them to come, but in any—most cases, I think that they enjoyed their work; they loved being here. Now I would say that there's the other side of the thing. Now I've taught piano, and I can remember on Thursday afternoon after the student recital was over—mass exodus, let's get off this campus, let's go to Duke [University, Durham, North Carolina], let's go to Wake Forest [University, Winston-Salem, North Carolina], let's go, let's see some boys, let's get away.

AP: Did they go to [The University of North Carolina at] Chapel Hill?

RD: “Let's go to Chapel Hill.” Yes, that's right—Chapel Hill, I guess that was the big one.

AP: Or did they come here?

RD: Well, they would come here or the girls would go to Chapel Hill. There was that side of it. I think that there were some that were not content with the fact that it was a women's college. They were just ecstatic when it became coeducational. I see that to some extent. And I can remember the coeducation coming in. And I think that a lot of people were jubilant about the idea of the—Woman's College being coeducational. I think the town—it was very hard for Greensboro to think of us as anything but the Woman's College; they still refer to us sometimes that way. But it did a great deal—but what we had in the '50s—. If we did any opera in the '50s it had to be chamber opera. We did opera scenes in the '50s—this was when we were still the Woman's College, and we would have to bring in any male singers to perform. But in the '60s, we began to get more and more into the idea of campus opera, and once we had coeducation, we began to have the male singers on the campus.

AP: Do you think the male music students—either singers or students in piano or composition—were those male students as serious as some of the women? Or again this may be a generalization—maybe thinking of any examples—were those male students as serious music students as the women students had been?

- RD: It's hard for me to recall right now exactly any comparison on that. I think they were; I think they were serious students, but they felt a little gingerly. I think they—in some cases, I think they really felt a little gingerly going to a school that had been a women's college for so long. And—but I would have to think about that.
- AP: So in a way it was. So when coeducation came, that was in some ways a disruption of the pattern of women's study—say if we just talk about the music department. But it was also strange perhaps for men entering, as you say, suggesting, they were treading softly—not necessarily carrying a big stick—but they were treading softly because it was uncharted ground. Some of them may or may not have been that willingly accepted into the student body—I don't know if that's a generalization or—
- RD: Well no, I think at first it was a slow changeover. I don't think it was anything that occurred at all overnight.
- AP: Who pushed for the change for coeducation? Where did that push come from as you see it, Mr. Darnell? Or did you know—for those of you who were here—could you see the change coming? Or did it happen over some time, or was there any one person or any one movement sort of behind the coeducational push? Or could you determine—who decided that coeducation should be—it should be here?
- RD: It could have had a practical aspect to it. I doubt it. I think that the women's college becoming a university had been happening throughout the country; a great many women's colleges had gone over to coeducation. There was a national trend there, and I think that it was just something that was in keeping with reality and in keeping with the ever-growing need for institutions that could offer schooling to male and female. Right here in Greensboro as well. But I think it was a slow beginning. I think it naturally would have been that way.
- AP: Did the faculty or composition of the faculty—makeup of the faculty—change after coeducation? I'm thinking of men or women faculty members or administration. What were the changes in the '60s, the early '60s? My question is—I'm pondering how many women faculty members were here before coeducation? And did that percentage of women faculty members change after coeducational times?
- RD: Well, we had male faculty members in the Woman's College. When I came into the school we had—there were a number of them, but there were a number of women that were teaching on the faculty too. As I remember, it was about equal in the music school. And I think it would be pretty much equal now in the school; I don't think there is—the actual count on that—
- AP: What about the civil rights movement? Certainly when black students came here to

Woman's College—what was the situation on campus with the first few blacks who were here? What was that like on campus, or—?

RD: I remember it very well in the School of Music. And as far as the School of Music was concerned, it was very healthy. I myself had a number of students who were black. I had a number of female students—I thought the world of them; they were very good students. In fact, I think one of the very first master's degree students in applied piano was a black student of mine and an excellent lady and an excellent person—the wife of a minister here in Greensboro. That was—she was from Pennsylvania and just a very fine lady. And she was a very talented woman, and she just walked out there on that stage and just blew it away. She was a natural performer; she had the artist's temperament—the dash that it takes to really create some excitement out there. And I had some other students and also some male black students that were fine, serious students.

AP: In voice and piano and—?

RD: Well, in my case, they were studying piano. But, yes, there was an excellent student of Charles Lynam's [music professor]—a girl that just was a fine, fine singer that went on and won some auditions. We've had some good students that were black.

AP: Were those first black students in music from North Carolina? You mentioned this woman that was the wife of a minister from Pennsylvania; she was from Pennsylvania originally. Were black and white students from North Carolina or were they from out of state?

RD: Yes, the undergraduate students that I had—I think they were all from North Carolina. There was one girl from—I think it was from Maryland—Tama Rose [now Bouncer, Class of 1974], but the majority of them were all right from this area through here.

AP: Do you see the college—when you came here from out of state, out of this region, did you feel that it was—I was going to use the word provincial since I'm from North Carolina, I can say that with love and affection. How much of a provincial tone was there, simply because many of the students did come from this area? Did you feel this was a North Carolina place more than other schools?

RD: Yes, well, I felt it was. It was provincial to some degree. I don't think it was provincial to a degree that was—prevented them from being able to realize what they were doing in the four years that they—. And you could see them growing; you could see them when they first came in in every aspect—their personalities. You could see the changes that took place in that period of time. Yeah, I think they were—certainly depending—I think that there again it depended on where they were from. You could always see a little more sophistication from Charlotte students and people from—maybe from Winston or Greensboro. But it would depend to what extent they were from the backcountry, if they

really were. But they all seemed to rise to the occasion, and they came around. And as long as they knew what they were there for, knew what the school had to offer in the way of a liberal arts education, they could—by the time they graduated, they could be very proud of it.

AP: So whether they had a city or rural background, (well, city's a relative term I suppose in North Carolina, was in those days), but it certainly provided an interesting mix of students, and they were serious; they did become changed young women.

RD: Exactly. I can remember in the '60s, I can remember a—. In the latter '60s I can remember a sag in their productivity—it was absolutely during the period of the intake of the drug culture. And at one time over in the music department—in the School of Music building—we had the passing of drugs right there on Tate Street [commercial area near campus]. I'm sure if we had it here, I'm sure they must have had it extensively in other places. And finally they had to plant some prickly back brush bushes—they're right below the music department windows there on that music department lawn—to keep the drug people from just sitting there and throwing their cups and saucers down on the ground. But we got—we came through that.

I remember them coming in. Once in a while, I would have a student who would come in that seemed to be going down from what she had been and what she was capable of. And I remember talking to one or two of them to see if I could find out. And I tried to—tried to warn them that there's no way in the world that you can be a piano major and play the piano and play senior recitals and be spaced out—there's no way you could. But I feel that we had our group there; I mean they were doing it just like some of the students in the rest of the school were. But that was change, and we came through that. I think we really definitely have come through that. I don't think that we have that now.

[tape interference]

AP: Was this the—the student came in—

RD: She must have graduated '77, '78, something like that. But she was very bright, a very bright girl, and she won one of our Excellence Awards [unclear] Virginia Dare Room. She finally got a Fulbright [graduate study abroad program sponsored by the United State Department of State], and she was not only interested in music; she was interested in—Ann Baecker [professor of German] can tell you all about her—she was a German—she loved—I think she minored in German. And she was just a whiz-bang intellectual. And she studied organ, but she majored in piano. Gave a whiz-bang senior recital over there. And just had that bounce and that drive and that intensity. And she went out to—she got acquainted with Carol Figgins [?] at Guilford College. Carol used to take students—he and his wife took the students over to Germany, and they travelled around. And she got in

on one of those junkets there. That's just the kind of student we were having. We had a few students in the school while they were still coming through that had that intensity and that breadth of interest. And she went up to—she went to Germany, did a lot of historical studies of organs and organ music. And she came back; and she's married now and living in Massachusetts.

AP: Did she continue with her music?

RD: Oh yeah, oh sure. Yeah, she's right into it. She and her husband have a minister of music job in a Massachusetts church. So she was one of our—but she did it; she did it really with very little encouragement I think as far as the School of Music is concerned. The School of Music was not really interested in her; they considered her an oddball. And they were only—

AP: She didn't fit a convenient category.

RD: She didn't fit a convenient category. And the AB [atrium baccalaureatus] degree—. We had a lot of students in the Woman's College that—I had quite a number of students, and I know that some of the other teachers had students who did AB degrees. If they were bright students and could do well in the school—liberal arts— and they had a fairly good background in piano, they could major in piano with a BA [bachelor of arts] degree and go through. So we had that—the BA was on the books. It was going strong. And finally it dropped away. We finally I think have very little interest in the BA now in music. And it's—I don't think that the advisors even advise them to go in that direction—they consider it a watered-down music degree.

But there are a lot of—at that time there were a lot of very bright students. I had a student that was a B. piano major, and she ended up with *Phi Beta Kappa* in mathematics. And she ended up teaching mathematics in the schools in North Carolina. So that—it did offer a certain kind of students—it offered a real opportunity for them to do the liberal arts and still play a recital and do the thing—and develop in the thing that they were interested in.

AP: You mentioned that this very bright woman of the '70s was from Black Mountain [North Carolina]. What was her family background?

RD: She came from very little and had a rough time growing up with her family. They didn't really understand too much what Nina was all about.

AP: Was she a first-generation college student? Do you know from her family—do you know that?

RD: I think there was some work in college there, but nothing like what Nina was striving for. It was a different thing entirely. I can remember her—I was a summer advisor; they used

to have summer advising here—and then we would have about maybe ten people who were regular advisors who would advise in keeping with the—. And during the middle of the summer, like in July for a week, (and I remember on the day that Nina came as a student—I can just remember her sitting there and you wouldn't have given her ten cents; she just sat there so quietly and so submissive really). And then when she got into the school year, you saw those eyes, you realized there was something there, and a—really an urgent striving for what she was there for.

AP: That's amazing. I wonder what brought her here, how she became attracted to the school in the first place. Not that we know. But you saw the drive?

RD: I saw the drive when she came down the hill from Black Mountain, just swooped right in here. She was a very, very good student. She just—I would just love it if we could have a lot more like that—that would do the extra things and reach out and get into languages and take on the whole picture. It's very hard to do that—you have to be a very good student to do that.

AP: How do you see the liberal arts curriculum here? You said when you came here the liberal arts were very strong, strong in humanities, music and fine arts. How do you see those changes—or have there been changes—over time, through the years?

RD: Well, I'm sure that there is a difference now; maybe the interest in languages is coming back. I think at one time the school was actually going along with the national disinterest in languages. I think we were actually making some decisions that would enable them to go through the school with less accreditation in languages, less requirement in languages. It may be coming back now. But I think as a total university—I think we have a strong school. I just think it would be wonderful to strengthen the liberal arts more, toughen it up, make it competitive in every way.

AP: So perhaps some of that has slipped a bit in—since Woman's College days. I think people have told me that.

RD: I wouldn't be surprised.

AP: I don't know how to account for those changes—faculty, administration, or just the times. I don't know—

RD: I don't know either.

[End Side A—Begin Side B]

AP: —whether things have changed in the whole humanities. You're saying the situation in Europe, or how things might be different.

RD: Such a volatile, changeable world now that we're living. In Europe certainly much more it seems to me than right here in this country. And it's—I think that we've got to get our sights on our communication with the world around. You can't do it by restricting requirements on language. You have to really encourage them to go beyond the requirements. My son is over in Paris right now working with the French; he doesn't consider [himself] to be as strong as he wants to be in French, and I think it's something that we all—I've never been particularly strong in foreign languages, and I've always felt that I needed much more.

[tape interference]

AP: —here with Mr. Darnell in the Alumni House, it's the nineteenth of March, and he would like to add some words.

RD: I think one of the things that I had been more aware of, perhaps in—for quite some time—probably from the mid-'50s on to the present dean. I think that Dr. [Arthur R.] Tollefson [dean of the School of Music] has stabilized the situation in the School of Music to a great extent. But for years we lost a lot of very good faculty. They came in, they were young, they were energetic, they were talented, they did an excellent job of their teaching, they were excellent performers. And somehow or other in the course of four or five years or so, they seemed to lose out. We saw them coming; we saw them going. I used to laugh and say, well, just, “They just shouldn't take off their hats and coats in this place.” And this was particularly true at one time it was particularly true—in strings—violin, viola, cello—it just seemed like we couldn't stabilize the department of strings and keep them. And we lost some excellent teachers and excellent performers. For what reason—to me there were a variety of reasons. It seems as though they didn't have the interest in establishing a—the kind of communication that you might say the full professor hierarchy of the School of Music would have liked them to have established—playing the game. And as soon as it was seen that they were what they were: fine teachers and fine performers who were not willing or interested in getting into the infrastructure of the school, they lost interest in them. Through other times—you might just say, they weren't interested in playing the game; I think that it's been very damaging to the school when you hear of the leading music teachers' agency in the entire United States saying, well, “What goes on down there in the School of Music? I have to replace more people in the School of Music at UNCG than any other school that I work with.” All right.

AP: Thank you. Thank you very much.

[End of Interview]