ART BY LORI-GENE TRANSFORMS MUSIC DEPARTMENT

Musical images now enliven the public spaces of the Burlington Road Building, thanks to a generous donation of 24 works of art by the estate of a well-known Georgia artist who signed her work “Lori-Gene” and is exhibited in prestigious museums in the US and abroad as well as in corporate and private collections. The largest collection of her work outside the pieces retained by her estate now resides in Emory’s music department.

Deborah Slover, who just stepped down as department chair, points to her participation in selecting the works for Emory as one of the most enjoyable tasks of her tenure. “They have transformed the building,” she said. Faculty and students alike are thrilled with the collection. Friends of Music are welcome to visit and enjoy the artwork, which has made a gallery of the classroom building.

The drawings and paintings in the Emory collection are from Lori-Gene’s Virtuosi series, in which she investigates movement, sight, and sound. These works depict instrumental and vocal musicians in midperformance. She sought to create visual art that can make viewers hear the music, according to her husband Ken Fenster, a retired professor of history at Georgia Perimeter College. She found heavy demand for her works depicting string players but also drew wind, brass, and jazz players as well as singers.

Lori-Gene would sit with or even crawl among rehearsing musicians, sketching them without looking down at her pad. Other sketches were done during public performances. She worked from the sketches in her studio to create drawings seeming to pulse with movement of bow or fingers and vibrate with the sounds she heard. As Slover put it, she captures movement, sound, energy, and passion.

Fenster noted that Lori-Gene perceived music in color. Starting in about 1998, she added color to portions of her drawings in a way that highlights their composition, sense of motion, and the emotional intensity of the performers. She paid particular attention to hands and occasionally shoes. Lori-Gene had models—musicians engaged in their art—but none of her works are portraits of particular musicians.

Lori-Gene’s art has a special connection to Emory. Rosemary Magee—director of the Stuart A. Rose Manuscript, Archives, and Rare Book Library—met Lori-Gene during a residency at the Hambidge Center in north Georgia and told Scott Stewart, former director of the Emory Wind Ensemble, of her interest in visual depiction of music. He invited the artist onstage during rehearsals. Eventually, she did the same with the Emory Symphony, the Vega Quartet, chamber and jazz ensembles, the Atlanta Youth Symphony, and the DeKalb Symphony. As a result, many members of the Emory music community came to know the artist. Kathy Summers fondly remembers becoming friends and visiting Lori-Gene’s studio. More about her may be found at her website: lorigene.com, “Where Art and Music Blend As One.”
NEWS FROM THE DEPARTMENT CHAIR

After a three-year absence from the chair’s office, I’m excited to be back in 2017–2018. My time away was exciting and challenging, filled with teaching classes in our department’s Research Track, writing, and travel. Highlights included chairing our department’s recent search for a new colleague in ethnomusicology, which brought Meredith Schweig to campus in 2015, and working with her to redesign our department’s “gateway” course into the music major Music, Culture, and Society. I completed a new work on book, Arvo Pärt’s Tabula Rasa, which will be published by Oxford University Press in September. And I traveled with a colleague from Emory’s Department of Philosophy to Berlin, Frankfurt, Jena, and Bayreuth, where we undertook archival research for a collaborative biographical study of Pärt and philosophy.

In the upcoming academic year, our department will undergo a periodic review of our programs by the college and the university, so it's a good time to take stock: to reflect on how far we’ve come since our last program review (in 2008) and to chart our course for the future. In the past nine years, we have made truly amazing strides, and I’m struck by how, every step of the way, our progress has been supported and enabled by the Friends of Music at Emory.

From providing scholarships to our students to supporting student research projects, from helping finance tours by our ensembles to assisting in the commissioning of new works, and much of what we’ve been able to accomplish could not have happened without the Friends. Looking ahead, one thing is certain: the continuing support of the Friends of Music is precisely the thing that will enable us to continue to grow in the future. I can’t wait to start working with you again this fall.

Kevin C. Karnes

WELCOME TO THE NEW ADVISORY BOARD

Recently, all board members were mailed a copy of proposed changes to the bylaws of the Friends of Music. Following approval, the new bylaws governed the recent annual meeting. The Board of Directors, elected by the full membership, has been reconstituted to take the role of the former Executive Committee. The former Executive Committee members and officers were elected to continue as the board at the annual meeting. Other changes brought procedures up to date.

The Board of Directors, under the newly revised bylaws, has appointed an Advisory Board consisting of longtime members whose knowledge of Emory music and the Friends, along with expertise in related areas, can be called upon from time to time to help the department, find new members, retain current members, and raise funds. Advisory Board members have no set duties and need not be members. Additional informal meetings may be organized. If you would like to lend your name and wisdom to this group, or know a good candidate for the Advisory Board, please contact Angela Pohl or Martha Shockey. Current Advisory Board members are:

- Timothy Albrecht
- Kelly Berman
- Neil Berman
- Ursula Blumenthal
- Mary Brantley
- Dorothy Chitwood
- Mary Frances Early
- Sharon Garrison
- Timothy Albrecht
- Barbara Hund
- Kelly Berman
- Anne Lester
- Don Sarles
- Judy Tager
- Leia Taratus
- Paul Walter
- Linda Wickham

DEAR FRIENDS OF MUSIC AT EMORY

The surrounding stories show how the Friends have been busy supporting excellence in the music department. Although the impact of our support often is behind the scenes, we do enjoy the resulting concerts, recently including (to name a few) the Emory University Symphony’s performance of Mahler’s Symphony No. 5, the Emory University Chorus’s stirring Messiah with the orchestra, the Emory Wind Ensemble’s vibrant rendition of Marquez’s Danzón No. 2, Bagwell’s scenes from Mozart’s Don Giovanni and Sundheim’s Into the Woods, Argentine tango music and dance, and many fine student recitals.

Of particular delight to attenders at our members’ annual party—which you really shouldn’t miss—were students performing for us: a scene from Don Giovanni, a piano quintet playing Schumann, and a jazz combo rounding out the memorable event.

Your board is deeply grateful to outgoing department chair Deborah Slover for her enthusiastic support of our efforts and for being such a wonderful person to work with during the past several years. We also wish to recognize her contributions as a teacher and collaborative pianist. Even as we welcome back another favorite department chair, Kevin Karnes, we count on Deborah’s continued interest in the Friends as she remains on the faculty.

I look forward to seeing you at future musical events and do stop by when you have a postconcert reception. Please be generous when you renew your membership so that the students and faculty of the music department can continue to thrive.

Sincerely,
Angélica Pohl
President

Outreach
Spanish Art Song Symposium
Bassoon Day Symposium
Perussion Symposium

Enrichment
Honor’s Research Projects
Instrumental Lesson Fees
Voice Lesson Fees
Solo Recital Accompanist

GRANTS: FUNDING THE FUTURE OF MUSIC

To all those who steadily have paid your dues through the years and sometimes made additional donations, thanks! You have helped Emory’s music department provide a top-notch program for its students. To understand the music programs importance, consider the young people who carry into their futures the confidence and techniques they have learned as individuals or as part of ensembles as well as the long-term benefit of sending into society a stream of citizens who will keep a musical heritage alive.

Few would contest the importance of music to society. However, studies have shown that the harmonic and lyrical complexity of pop music have declined since the 1980s. Pop music with a good beat for dancing is fine, but consider the loss if only cookie-cutter pop music were available to a new generation. If you believe a person mentally stimulated by the best of baroque, classical, contemporary art, music, antiphon in an ethno ensemble, or jazz will be a more thoughtful and productive member of society, please help us fund grants like the following list for 2017–2018:

- Tim Garland

Visiting Artists
Composition—TBD
Jazz—Tim Garland
Vocal—David Daniels
Violin—William Preucil
Tango—Tango Atlanta

Tim Garland is a British saxophonist and composer who will visit Emory at the invitation of Professors Gary Mettel and Richard Prior. Next November, Garland has had an outstanding career as a saxophonist working with many jazz industry titans, including Chick Corea. He also has performed with numerous orchestras, including the London Symphony Orchestra and the BBC Concert Orchestra. Garland, who happens to be the cousin of our own Professor Richard Prior, will be joined by vibraphonist Joe Locke and pianist Geoff Keezer to present an evening of unique jazz chamber music. The trio, known as Storms/Nocturnes, will perform a selection with a chamber string ensemble under the direction of Prior. The program will feature repertory adapted to Marriage of Figaro, and music of the Emory Wind Ensemble.

More events are open and free to the public and are funded in part by the Friends of Music.

Nina Burris is a music major who will conduct archival research this summer with help from a Friends of Music grant in the British Library and the Library of Congress, examining manuscript scores of operas composed by Italian composers Baldassare Galuppi and Dmitri Bortniansky during the reign of Catherine the Great. Her honors thesis will examine the role of Italian opera seria within the court ceremonies of eighteenth-century imperial Russian empresses. Burris will consider the ways in which the characteristic musical and dramatic forms of opera seria were interpreted and adapted to function within specific ceremonies to represent the ideals of the empresses and reflect the expectations of the imperial court. A rising senior major in music and English, Burris, is a member of the Emory Concert Choir and the Emory Javanese Gamelan Ensemble.

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Sincerely,
Angélica Pohl
President
GRATITUDE FROM GRADUATE CLOE GENTILE

During the past three and a half years, you have funded my musical endeavors with grants for voice lessons, summer research, and recital accompanist fees. Without this support, I am certain that voice lessons would have become a much larger burden during my time at Emory. As a voice major who is looking toward a professional career, it is important that I am able to continue vocal study and training all year round. Lessons grants have made this possible for me and will allow me to continue to study voice in the years ahead. I have been accepted into musicology PhD programs and will be continuing vocal studies in this way. The support of the Friends has been influential in my continued success as a singer and musician.

The Friends also funded my summer research in summer 2016 as I prepared for my honors thesis and lecture-recital. I was able to return to the Cornish-American Song Institute, where I performed both archival and qualitative research at Oxford University in England regarding the visibility and performance of works by female composers. I was also able to take part in master classes and fit in a semester’s worth of lessons in the month of June. This program has been instrumental to my progress as a singer, performer, and artist. It is due to the Friends that I was able to enrich my summer with musical training and experience that has set me up for the next step in my musicological endeavors.

In addition to enriching each semester and summer throughout my undergraduate career, the Friends have been incredibly generous and supportive of my recitals and projects here at Emory—for instance, assisting me greatly in paying Professor Cholakova for her participation in my junior recital. You provided similar support for my Hybrid Honors lecture-recital, which was very dear to me and displayed all of the passion I hold within. Pianist-singer collaboration is unique to vocalists and is always something that must be considered when planning a recital. The Friends have given me the means to express my passion and have turned what seemed like pipe dreams into reality.

STUDENT AWARDS AND ANNUAL COCKTAIL PARTY

Students were again the highlight of the Friends annual party and meeting. This year, the entertainment began with a scene from Don Giovanni presented by the students of the Stageworks Singers to the delight of the audience. After presentation of the student awards, a brilliant student ensemble played a Schumann piano quintet, and following a brief business meeting, a jazz ensemble ended the evening on a definite up beat.

This year’s Rising Senior Award went to Haley Matthews, an excellent bassoonist who plays (often as principal) in the Emory Wind Ensemble and the Emory Symphony Orchestra as well as in chamber ensembles. She also studies conducting. Matthews has served the music department with regard to a variety of special events and symposia and is known as an all-around good citizen who raises the standards of students around her.

The Graduating Senior Award went to Samantha Frischling, an outstanding soprano who is a double major in music and psychology. She is president of the Emory Concert Choir, a member of Emory Mastersingers and the Atlanta Master Chorale, and participates in the annual Stageworks production. In April, Frischling gave her senior honors recital, for which she received highest honors. She will pursue graduate studies in vocal performance at the Mannes School of Music in New York City.

Once again, Lilian Brian, Angelika Pohl, and Martha Shockey received enthusiastic thanks from the gathered Friends for organizing a memorable annual event.