

YOUR DONATIONS FUND FUTURE SCHOLARS



Cloe Gentile

CLOE GENTILE: AN ALUMNA REPORTS FROM GRAD SCHOOL

We last heard from Cloe Gentile 17C shortly before her graduation from Emory in 2017 as a voice major. She set off to California, and now reports on her first year of graduate study and teaching.

I've had an incredible year here at UC Santa Barbara (UCSB). I'm just finishing up my first of two years of courses before taking

exams and beginning dissertation work. I have taken not only musicology, but ethnomusicology and music theory, and I have been teaching here as well. I have continued voice lessons and coachings, progressing and staying balanced in that way. I was awarded one of the university's campuswide Diversity Fellowships for next year and will be a part of

the Graduate Research Mentorship program. This will give me the opportunity to begin my research early under close guidance by the faculty. I intend to begin research on the cultural theory and history surrounding the Spanish and Latin American art song tradition, also looking into issues of gender and machismo, and colonialism in the texts and practices. I have grown particularly interested in the relations between folk and art Ibero-American vocal musics. My goals for the fellowship include writing a paper and staging an event that will combine my research with a performance of key works, much like my hybrid honors project last year. This time, I hope to involve other singers and audience participation in some form. All in all, I am learning so much and am very hopeful about the opportunities I have at UCSB! I send my love and gratitude for all of you who helped me get here!

Cloe Gentile

CANA MCGHEE: SCHOLARLY RESEARCH

The Emory Department of Music's student scholars are gaining attention campuswide. Friends of Music (FOM) grants help to support their achievements and give them confidence to strive even for a Fulbright or Marshall scholarship. Here, senior Cana McGhee 19C relates with sincere thanks her experience conducting research in Belgium, partly supported by a grant from FOM.

Even at the beginning of my Emory career, I knew I wanted to study music but was unsure of which concentration and the career in which I would end up. However, after taking an upper-level course about 19th-century music when I was a freshman, I set my

heart on becoming a musicologist. Since making that choice three years ago, chasing that dream has resulted in opportunities that the freshman-year version of myself could never have imagined.

One of these dreams was to conduct academic research abroad, which led to an application for a Friends of Music research grant last year. Combining my music and French majors, the project explores the role of French-language vocal music (*mélodie*) and Symbolist poetry in late 19th-century linguistic nationalist projects in France and Belgium. The primary composer of interest in my project is Frenchman Gabriel Fauré. The entire



Cana McGhee in Brussels at the Atomium

process from writing the grant proposal itself to the actual gathering of archival information began only six months ago.

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PAUL BHASIN DIRECTS ORCHESTRAS AS WELL AS WIND ENSEMBLE

“In addition to continuing to direct the Emory Wind Ensemble, I am very excited to be conducting both the Emory University Symphony Orchestra (EUSO) and Youth Symphony Orchestra in the coming year. I am honored to work with our orchestral students whose accomplishments and talents are evident not only in musical realms but also across many disciplines within our university. I look forward to sharing with students the lessons and insights I have learned as an orchestral conductor and performer. I am most excited to help our students hone orchestral performance techniques while crafting together a unified ensemble sound. Transitions in ensemble leadership have their challenges, but I look forward to connecting with the ensemble over our shared love of great orchestral repertoire in our first rehearsals of the fall. We have a wonderful season in EUSO planned, with our October Schwartz artists-in-residence concert featuring tango performers (Boletin and Possetti) as well as the Organ Symphony of Saint-Saëns, with later concerts featuring Dvorak’s Eighth Symphony and the Brahms Second Symphony.” **Paul Bhasin**



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EMORY FRIENDS OF MUSIC CELEBRATE THE EMORY UNIVERSITY SYMPHONY ORCHESTRA AND VISITING TANGO ARTISTS

The Emory Friends of Music hosted a post-concert reception on October 20, following a rousing concert by the Emory University Symphony Orchestra, who were joined by artists-in-residence Sonia Possetti, piano, and Damian Bolotin, violin. The first half of the program featured tango works, including works by Possitti and Bolotin. After intermission, the orchestra performed Saint-Saens “Organ Symphony” with Timothy Albrecht on the Werner Wortsman Memorial Organ. Friends of Music President Angelika Pohl summed up the atmosphere at the reception: “The audience exits the hall emoting about what they have just heard, and do enjoy an opportunity to discuss the performance with friends and performers while adding their congratulations.”

ELECTRONIC MUSIC DRAWS A CROWD AT EMORY



Peter Evans, Adam Mirza, and Sam Pluta

A sizeable audience at the Schwartz Center for Performing Arts last April were treated to collaborative free improvisation and live electronics in a concert by trumpeter Peter Evans and laptop performer Sam Pluta. Their performance followed a “creativity conversation” in which the artists were joined by Emory faculty members Dwight Andrews and Adam Mirza.

As Evans used many extended as well as traditional techniques to improvise a flow of music from his trumpet, Pluta reactively manipulated a live stream of Evans’s music using software on a laptop and

special controllers. The output was played along with Evans to create a captivating mixture of sounds that were structured by the artists’ real-time visceral interaction. The result was a fascinating, coherent piece of music born of free improvisation.

Mirza joined the Department of Music last fall as visiting assistant professor in composition. With a background in experimental and electronic music and avant-garde aesthetics, Mirza brings a fresh perspective to composition studies at Emory. He teaches the basic composition course as well as classes on music and multimedia. He brought Evans and Pluta to Emory “to introduce students to cutting edge new music performers working with live electronics and improvisation.” He is working on new collaborative electronic and acoustic works that will use the entire space of the Schwartz Center.

Pluta teaches at the University of Chicago, where he directs the electronic music studio. In his compositions, he often seeks to fuse the sound worlds of acoustic instruments and electronics. Evans leads several new music groups and has presented or performed his works at major festivals worldwide.

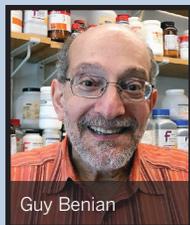
He is committed to musical improvisation as a compositional tool.

Their Super Collisions artist residency at Emory, including separate lectures by Evans and Pluta on their artistry and compositional approaches, was funded in part by the Friends of Music and the Department of Music, with additional funding from the Donna and Marvin Schwartz Foundation Artist-in-Residence program and the Rosemary Magee Creativity Conversation Series and Center for Creativity & Arts. In the future, Mirza hopes to “bring diverse guest composers, sound artists, and improvisers to Emory to stimulate the creative imaginations of our student musicians.”



Sam Pluta with gear for live sound manipulation

MEET NEW BOARD MEMBER GUY BENIAN



Guy Benian

I have been contributing to Emory’s Friends of Music and look forward to serving on the Board of Directors because I want to encourage, in any way I can, the study, performance and creation, and especially love for classical music among Emory undergraduates. In my opinion, classical music is one of the crowning achievements of Western civilization, and great music continues to be written today. As you know, this music is not just entertaining like pop music, but also serves to make us think and conveys ideas and especially emotions, some of which are even beyond what we can express in words. Some of the best music opens a window into the spiritual

world. The Department of Music’s philosophy aligns with my own: that we should encourage students to study classical music and perform it throughout their lives, regardless of whether they will pursue music as a professional career. This is reflected in welcoming so many music majors who double major in another topic, especially science.

Throughout my life, I have had twin passions for science and music. I am professor of pathology, and of cell biology. My laboratory is internationally recognized for gaining new insights into the assembly and maintenance of muscle by exploiting the model organism, *C. elegans*, a small roundworm. These studies are driven by curiosity about how things work, and they also have implications for human diseases of muscle and heart such as muscular dystrophies and cardiomyopathies.

I began studying the piano at age five or six, composed music from ages eight through 12, then got mad at my teacher and quit music for

one year (!). From ages 13 to 17, I studied piano with concert pianist and Pulitzer Prize-winning composer, Mark Wessel. For the following nine years, I put piano aside, playing the cello in various school and community orchestras. I gravitated back to the piano and enjoyed accompanying others. Within a couple of years of arriving at Emory in 1986, I began studying piano again with Deborah Thoreson Slover, and more recently with Will Ransom, and I have learned a tremendous amount from each of these wonderful teachers and superb musicians. I give several informal performances per year, usually playing a few solo pieces and accompanying singers or instrumentalists. I have enjoyed playing music with Emory undergrads, and graduate and medical students, whom I have met in my lab or nearby labs, or through my teaching, and with several faculty colleagues.

Please join in supporting music at Emory.

Your Donations Fund Future Scholars *continued*

I landed in Brussels feeling tired, jet-lagged, and hungry, but the research trip itself went smoothly. The funding I received supported research I conducted at the Contemporary Art Archives of Belgium (AACB), the Royal Fine Arts Museums of Belgium, and the Royal Library of Belgium.

The primary purpose of the visit was to investigate the context of art and music expositions held in Brussels from 1886 to 1914. While working in the Royal Library, I found several secondary sources that I had not found before going abroad. But more excitingly, I had access to primary sources at the AACB that discuss the climate surrounding the interdisciplinary expositions. Fauré attended several of these festivals, and I discovered this summer that his music was played on a biennial basis during the life of the festivals. I will use this research to explain Fauré's importance in Brussels despite a lifetime spent in France.

With my Moleskine notebook and digital camera in hand, I spent five of the ten days transcribing quotes and documenting new, inspiring trains of thought. But on days when I was not in the archives I had time to explore the city. On a memorable,

rainy day, after sliding on my boots and raincoat and enjoying a latte in the nicest metro station café that I've ever encountered, I meandered in the European Quarter. Creating a unique sightseeing experience for myself, I ambled through several wonderful parks, and walked around Grand Place



The Royal Library where Cana McGhee conducted research

(the central-most square in Brussels). That day was truly magical and a good break from the mentally exhausting days of research.

I left Brussels at the beginning of June to attend a study abroad program in Vienna with the Department of German, which was another

transformative experience to have before the beginning of a busy senior year. Throughout the year I will serve as the president of Concert Choir and serve on the Music Advisory Board. Fall semester I am workshoping my Honors project with the Fox Center for Humanistic

Inquiry (FCHI) as a Halle-FCHI Global Research Fellow and will be applying to continue working with FCHI in the spring. Looking toward doctoral work, I have submitted applications for a Marshall scholarship and a Fulbright, and this month I will begin applying for graduate programs in musicology. I am amazed to have evolved into a budding scholar and to have received overwhelming amounts of institutional support in the pursuit of my goals. Many individuals and organizations played a role in this development, and the Friends of Music is one such entity.

I will always be incredibly grateful for its support of my academic and career pursuits and those of my peers, as well. Thank you Friends of Music!

Cana McGhee

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- Honors projects

Many students could not afford to become music majors without generous support from Friends of Music. Benefits for Friends of Music members include:

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- Invitations to Friends of Music membership-only events
- Invitations to postconcert events
- Semiannual newsletter
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Friends of Music enjoy a discount when purchasing tickets to events at the Schwartz Center. For example, a ticket to one of the Candler Series events that lists for \$70 is discounted to \$56 for Friends and members of other discount categories.