

FOR WHAT ITS WORTH - EDITORIAL

BY MIKE FERGUSON

THE VIEW FROM HERE

"Lawrence O. Carlson, Academic Dean, will be on leave of absence for the remainder of the semester", announced today by Mr. Robert Ward, NCSA president. Dr. William Baskin will assume his duties for this period.

The above quote took up about an inch of space in last week's Essay and probably received about as much attention. But there is a story of greater depth - and importance - behind this "harmless" news release (as a story in the Wed., April 7, Sentinel might indicate).

What is most conspicuously absent from the President's statement is WHY the dean is "on leave."

On March 4th, at a meeting of the Board of Trustees - not a meeting of full representation, but enough for a quorum - Carlson was apparently ousted (i.e. maneuvered) from his position.

Carlson did not request a leave of absence. Nor was he present at the March 4th meeting. Which brings up some questions:

* Why was Carlson not present at a meeting the purpose of which was to relieve him of his position? (Does he have the right to offer "defense?")

SIENA PLANS

(con't from page 1)

Philip Dunigan, flutist of the Clarion Quintet.

All students will be assigned to regular chamber groups, as well as the full orchestra. There will be voluntary reading sessions with members of the Claremont. These will be held one or two evenings per week.

If this is not enough to keep everyone playing music morning, afternoon and night, some private instruction for violinists, violists, and cellists with members of the Claremont will be available, depending on the availability of time. There'll be no extra charge for this.

FLIGHT DATES

The flight dates have been changed. These are the final ones: Leave Monday, June 15, from Kennedy International Airport, on a chartered Alitalia flight. Return Thursday, August 13, from Rome. The exact departure times will be announced later.

APPLICATION DEADLINE

Don't forget, Wednesday, April 15, is the deadline for sending in your applications for the Siena Session. And those who have received your financial aid forms, please get them back immediately. We can't determine allocations until everyone's needs are known.

*Why was the faculty at large not notified in regard to this matter until after its occurrence?

*Why were certain faculty told of the change over then requested to keep the matter confidential?

* Why was Carlson dismissed (as he apparently was) three weeks prior to the arrival of the Southern Accreditation Association for Colleges and Schools?

* And, why is this news release the only explanation given?

For what it's worth. . . .

Apparently Carlson had no say in the matter. Minds seem to have been made up long before the March 4th meeting. That get together had one purpose: dispose of Carlson.

As for the faculty, why warn them of tactics which may be used to get rid of them?

And what concern is it of theirs? They only worked with, and in some cases under, the man. But more bothersome is the fact that certain (trusted?) faculty members were called in and notified. And then told not to let students know of the reasons for the "leave". There seems to be no honor in politics anymore.

It's no secret that Carlson was in favor of student's rights (he was, in the past, vocally in favor of this publication's freedom). It's also interesting - and important - to know that it was Carlson who made other deans aware of student's dissatisfaction with Camp Hanes back in September. Apparently, such a man wasn't needed to talk to an accreditation team.

(Con't. on page 5)

SMITH PLAYS RACHMANINOFF

(con't from page 1)

Nicholas R. Smith, a sophomore in high school and a piano major at the North Carolina School of the Arts, makes his debut as a concert artist this month in performances with the North Carolina Symphony under the direction of Benjamin Swalin.

Smith is the winner of the North Carolina Symphony Competition, which enables him to appear with the orchestra, and has had the added distinction of being asked not only to perform the concerto he auditioned, but a Mozart concerto as well.

Smith plays *Mozart's Piano Concerto No. 14 in Eb, K. 449*, and his major effort, *Rachmaninoff's Piano Concerto No. 3 in D minor, Op. 30*.

The *Mozart Concerto No. 14*, one of Mozart's many, is distinct from most of the other keyboard concerti he wrote in that it is a true chamber concerto in which the soloist, rather than playing the usual virtuoso passages, is much more a part of the orchestra.

Rachmaninoff's 3rd Piano Concerto is generally acknowledged to be one of the three or four most difficult concerti written for the instrument. It is undoubtedly a very formidable challenge to any performer.

Smith has met the challenge of these two fantastic works incredibly well. His interpretations are admirable, his playing beautifully brilliant, his musicality as flowing and natural as his prodigious virtuosity and poise.

These appearances, however, are by no means the extent of Smith's achievements. He is also the winner of the Music Teachers National Association Competition at Elon College and in Birmingham, Alabama, and is this week in Miami, Florida, participating in the grand termination of that contest as a finalist representing several states.

He will play Beethoven's *Piano Concerto No. 1 in C minor*, and other assorted works. This competition, previously won by such noted artists as Rosylyn Tureck and Eugene Istomin, entitles it's winner to great publicity and appearances with orchestras. This year, also, Smith has been the pianist of the Brahmin Quartet, a student quartet at the school, and will accompany Nick Anderson, a cello student, in two recitals. A very versatile performer, his efforts in chamber music are also exceptionally excellent.

Nicholas Smith was born in Chicago, Illinois, the son of Sherwood and Barbara Smith, and now lives in Chatanooga, Tennessee. His parents are also musically inclined; his father plays the clarinet, and his mother the piano. He began to study the piano at the age of five, with his mother, and he has subsequently studied with Phillip Evans at the music camp Sewanee, Bomar Kramer of Dallas, and Harold Cadeck of Chatanooga. He came to the School of the Arts in the fall of 1968, and is now studying with pianist Clifton Matthews, one of the three major piano teachers at the school. Smith intends to finish high school at NCSA, but is not quite sure at present what will become of him afterwards. He plans to play with the Chatanooga Symphony Orchestra next year.

Smith has already performed three times with the North Carolina Symphony this month. He played the Mozart concerto on March 24 in Elkin, N.C., and the Rachmaninoff 3rd concerto in two concerts in Asheville on April 9. On the evening of the 9th, he played in New Lipinsky Auditorium to a full house of 700 people, who gave him a well-deserved

(Con't on page 5)