

Freeze Put On Student Funds

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the budget will approve its release. The reserve lies in the fact that the school collected more out-of-state tuition than was anticipated. Sokoloff said that they probably would release the money, but it would require some serious pleading on the school's part.

The problem of the foundation's debt is near solution according to Sokoloff. He

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said that the school would have to require payment of the debt soon in order to balance its books by the July 1 end of the current fiscal year. Sokoloff said that it is unlikely that the foundation can raise the necessary money in so short a time and that they would probably resort to borrowing the money from the Northwestern Bank.

The foundation already has a \$150,000 loan with the bank which was negotiated last year to cover the foundation's operating expenses. Sokoloff said that this should not affect the possibility of receiving this loan since the bank and the foundation have a good relationship. The \$150,000 loan, and the \$90,000 loan, if taken, will be paid off with money raised during a \$2.5 million fund-raising drive scheduled by the foundation for this fall, Sokoloff said.



1972 Beaux Arts Ball

Chancellor Ward Tells of His Career

By SONNY LINDER

Essay Staff Reporter

It was rather refreshing in a relaxed sort of way, to walk into the office of the highest ranking official on campus and to find, instead of plush furnishings and ultra-artsy paintings, a simple room with only a desk, chair, a few unobtrusive wall sculptures, a small coffee table and red curtains.

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The calendar on his desk was open revealing many notations and phrases, such as "TO MIAMI" in hastily scribbled script. Chancellor Robert Ward was on the telephone with Winston-Salem Journal reporter Jim Shertzer, successfully declining to comment on his questions, yet managing to sound diplomatic and helpful.

I began the interview with Ward by asking him how he became associated with NCSA. "The first president of the school, Vittorio Giannini, and I were very good friends. My two sons, Tim, and Mark, had attended the school during its first year," Ward responded.

"Mr. Giannini died suddenly in November of the second year. A little before Christmas, I got a call from Phil Hanes (trustee). I was in Washington, D.C., at the time, conducting a concert. I was definitely interested because I felt the school was very important in what it was trying to do.

Greatest Love

"At the time, I was on a Guggenheim Fellowship in Maine. I had just gotten to a place where I was going to spend all my time composing, which is my greatest love. At the time, I was heading a small publishing firm of music publications. When I got the call, I had been turning down many job opportunities in order to have time to write.

"But I felt that if this school worked, that it might become a pattern for the art education for most of this country.

"My five children were still in high school and junior high at the time. Suddenly, the arts were pushed aside all

over the country because of the Sputnik and its resulting technological onslaught. I felt that for the talented students, particularly in high school, that NCSA would help this imbalance. As a matter of fact, it was the only school that interested me.

"I've been asked to work for other institutions, but I'm not that interested in administration, although I've been involved with it one way or another for most of my life.

"So I came here—with only one provision: that my life as a composer could not fall by the wayside. You see, there are all sorts of time problems that one faces in this job. I felt that this was my social obligation to the school, but I also need time to devote my energies to composing.

"Now I have to leave. More than a year ago, I made it known to the board of trustees that I would give them whatever time was needed to find a replacement. It was last spring, I think."

Still Nearby

Next year Ward will continue to live in Winston-Salem. "I love the school and this part of the country. My wife and I bought a lot near the school, about a fifteen minute walk away, on which we plan to build a home in the next couple of years. We also own a home in the mountains, near Sparta, and will be spending a lot of time there." The Wards property in Winston-Salem is a wooded lot near Washington Park. "My wife and I love a lot of trees," Ward added.

"...I saw it as getting right in there and getting organized."

Ward was then asked to comment on the new chancellor and what he might be facing.

"Everyone is an individual, each with different qualifications from the other. I would hope that, in a new man, the school finds someone whose qualities are different, some better, some worse, than mine. There were some differences between Giannini and myself. He would

"...catch up on a lot of lost composing time."

stand up and give an inspirational, impassioned speech on the spur of the moment. That I just don't do. In fact, some of the students have been quite frank in voicing this difference to me.

"When I took over as chancellor, I saw it as getting right in there and getting organized. Also, I felt we should get a 'whole school' feeling of community, harmonious, and that's something you do in lots of small meetings.

Policies Developed

"When I got here, there was no student government association, no faculty council, no newspaper, no advisory board. Dr. Giannini was sort of running it out of his pocket. My feeling was that, as the school grew, policies had to be developed, and there was a need to define the corporate image of the school."

"To be honest, when I arrived, I was very worried because Dr. Giannini was looking rather worn-down and drawn. I had known that he had a history of heart attacks. I told him to get away and to get some rest, which he didn't do. Instead, he wrote an opera which he never saw produced.

"I feel that the position of the school now as compared to seven years ago can be seen in every department—plays, opera, music, design, and visual arts. We are now capable of a very high level of achievement, centered all in one place and at every age level. I'm sort of sorry to be leaving and not to be able to witness what will happen in the next few years. I hope my successor will realize the rich opportunity for better and better artistic achievement.

"Of all the people who we considered as a potential candidate for chancellor, none was a bad candidate. I honestly felt the school couldn't go wrong with any one of the five people considered toward the end. Each would be able to bring something different, but all were capable

with different strengths. And the comments by everyone of the people on the search committee were very complimentary."

Ward's description of the NCSA faculty ranked them as a group "highly capable, and at its best, highly creative."

Faculty

"There is each year some change in faculty. I feel sad when this happens because I feel that each member has real and strong qualities to offer here. But if those qualities are not within the context of the school, or if the faculty member is just not pulling his own weight, then it may be time for him or her to leave."

Ward then spoke of his plans for the future. "Right now, I am working on an opera based on 'Hedda Gabler,' by Ibsen, for the New York City Opera. And I also have a number of commissions, small ones, that I want to finish but I'm not ready to announce them yet. I just want to catch up on a lot of lost composing time."

The chancellor went on to say that he felt that the reason he wrote music was two-fold: audience demand and personal satisfaction.

"Over the years, the people have

"...I also need time to devote my energies to composing."

seemed to like my work. Also, I have come to accept the verdict of the audience, although sometimes I may disagree with them."

Ward Legacy

My final question was what he felt his legacy to the school will be once he has left.

"I suppose that fundamentally I feel the school is new in a position to make possible for its students and for its faculty the achievement of what they want to do and do it expertly."