

**Interviewee:** Kite-Powell, Jeffery  
**Interviewer:** Robin Sellers  
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**Sellers:** You came here in '84?

**Kite-Powell:** Correct.

**Sellers:** Let's back up a little bit and just tell me about, briefly, how you got here, that year or so that you came as just sort of temporary, and it turned into a career.

**Kite-Powell:** That is correct, and I'm very grateful that it did turn into a career because I've had a wonderful career while I've been here. I was called by Dean Glidden while I was teaching at the college in Miami, Miami-Dade Community College, with the question, "Could I build an early music program here at FSU," because they had the beginnings of one but no one to really run it and lead it and take it anywhere. And I said, "Yes, of course I can." Well, he said, "Okay, come up; we'll give you a year to get it started." It took one year, a temporary, visiting position, "but it will be advertised and we'll see where it goes after that." So I came, and advertised the Ensemble to the music history classes (of which we have four every semester), and spoke to the students and demonstrated some instruments and got enough interest that the Ensemble grew immediately to 25 or 30 students. So together with the grad assistant, I pulled together a big program of Renaissance music, a lot of which was dance music, and taught eight students how to do several of the Renaissance dances. And we did our concert in Beth Moor lounge, which was a nice setting for it at the time, in costume, because back in those days early music ensembles typically performed in period costume of some sort. So Lucy Ho, our costume designer for the operas, just happened to have quite a number of costumes that were appropriate for Renaissance ensembles and dancers and things of the like. So we pulled off this concert in Beth Moor lounge. Unfortunately, Bob Glidden told me beforehand that he was going to be out of town and would try to get here, because he was returning on that Sunday evening. I was rather disappointed that he might miss the concert. So we were doing the concert, and had maybe gotten 15 or 20 minutes into it, and Beth Moor lounge has these beautiful wooden sliding doors, and I had them open because there was an ensemble in each of the doors – a shawm ensemble at one and a sackbut ensemble at the other, and then other ensembles were at tables in the lounge, and there was a big space for dancers. I looked up while the dancers were dancing, and I happened to see Bob Glidden standing in the door, just beaming, just fabulous to see, seeing that his dream had come true. He had told us all along that this is a comprehensive music school back in those days, and if it's going to be comprehensive, we have to have an early music program, and I think that was the crowning moment for him that said, "Okay, I've got it." Because he was an executive with the National Association of Schools of Music at the time – in fact, I think he may have even been president at that time – and frequently went about the country, evaluating different music

programs. He didn't want someone coming here as an evaluator and saying, "Well, it's a good school but it's missing a major component." Because in the '80s, early music was a big factor in college education.

**Sellers:** From there, how did you grow your students?

**Kite-Powell:** Well, of course, just having that ensemble. The next semester we did a similar type of concert in a similar place. And by word of mouth, other students heard about the ensemble and it grew and grew and grew. By the late '80s and early '90s, there were upwards of 50 to 60 students participating, which was really quite amazing. One of the largest programs in the country, in fact, at that time, through the '90s. In '89, I founded the Renaissance vocal group that I direct, *Cantores Musicae Antiquae*. That is purposely a small group. I think I could have had many more singers in there if I had wanted, but I'm keeping it at eight to twelve singers – allowed me to do the music the way it really is supposed to be done. And that was very attractive to many of the people from choral program who don't get to focus and specialize in that period of music very often. So that was another draw on the students who normally wouldn't have that opportunity.

**Sellers:** Obviously you had Dean Glidden's wholehearted support for this. How did the other faculty react? Did you have support or— ?

**Kite-Powell:** Very good question, glad you asked it. Indeed, I did have support, and I don't know quite why, because usually the performance faculty are very protective of their students and they don't want them veering off and doing other things, because they're supposed to be focused on their instrument 24/7 basically. So if they're going to come and play in my ensemble, well, they have to learn another instrument, of course, because none of them plays these early instruments. They've never even seen them most of the time, much less heard them. And here I am teaching them how to play them all. And it takes time out of their day to practice those instruments. Well, they don't really practice very much, I have to say. But they play them well enough, they learn to play them well enough that they can deal with the music and do it perfectly well; the performance is a stylistically accurate performance. So I would go to the various faculty and say, "I could use some of your people." And they would send them up. Typically graduate students, often times. One professor, John Drew, at one point I had all four of his grad assistants in my sackbut ensemble, and that was gorgeous, that was beautiful. I typically would have at least two grad assistants as members of the sackbut ensemble. It's true of the double reed group, too; Eric Olson and Jeff Keesecker have both been very supportive, sending and encouraging their students to perform in the early music ensemble. And a few other professors – Charles Delaney before he retired, and Eva Amsler, have both been very supportive of the program as well. And the choral people encourage their students too, to a certain extent, even though they too are stretched very thin. So I'm feeling actually fairly blessed to have that. Because I know from other colleges and campuses that the directors of the early music programs don't always have that kind of cooperation.

**Sellers:** Is there a reciprocal from your end where they come to you for favors you can't

refuse?

**Kite-Powell:** Only in so far as if they have questions about performance of an early kind of music that their students might be working on in their studios. Especially if – a bassoon professor who’s been interested in learning more about baroque bassoon, the saxophone professor as well. So that’s encouraging. And even the choral directors would sometimes come by and say, “Look, we’re going to be doing this piece in our program next semester. Would you recommend any suggestions for this or that?” Often times they need to borrow an instrument if they’re gonna do something in a period type fashion, so they’ll come and ask if they can borrow an instrument. Even the band people sometimes come and borrow recorders, which is kind of strange.

**Sellers:** Where do your instruments come from? I mean, these are obviously specialized instruments.

**Kite-Powell:** Correct. I’ve found places, basically all over Europe and the States, where I can get them. Many of them come from Germany – the double reed instruments come from Germany, the recorders come from Germany. Some of them come from England. Crumhorns from England, the ones that I currently have, a set of six crumhorns. The sackbuts are German and American and English. So they really do come from all over the place. And I’m happy to say that until last year, the student activity fee provided us with the bulk of our big, expensive instruments. Because that is student money that constitutes this activity fee, and it’s in the millions of dollars that they have to disperse however they see fit. There are committees and councils that you can appeal to, and the music school has its committee that represents all the facets of the College of Music and the needs, and everyone that has an organization, a registered organization, can appeal for financial assistance. From the first year I was here, every year I would appeal for an instrument, with the reasoning that that instrument’s going to be here long after I’m gone, so not only the students who are learning the instrument, but the audiences that have the opportunity to hear it from day one, forever. I thought that was a very convincing point. But in the last year they’ve said, “No more instruments.”

**Sellers:** Is that because of tight funding or a change of attitude?

**Kite-Powell:** I think it’s a change of attitude. And you know how it is with student governments and student run organizations anyway – they come and go. And that may change for the better, we hope, but you know, they’ll fund homecoming festivities and other kinds of parties and things, but those are so ephemeral that what do you have when it’s gone? Other than, “Well, I may remember back in 19-something a party or whatever.” But this instrument is going to be there forever. And they’re \$2,000 to \$3,000 instruments each, which the school couldn’t afford.

**Sellers:** And the students couldn’t afford.

**Kite-Powell:** And the students couldn’t afford. It wouldn’t be an instrument they would want to

have, probably, because they wouldn't be specializing in it.

**Sellers:** Now you just said that the instruments are rather expensive and hard to come by. Do you have any qualms when you are asked by other faculty members if they can borrow?

**Kite-Powell:** It's seldom that that happens. We have a baroque bassoon that is periodically used by the bassoon professor's students, which is wonderful, don't mind that at all. We have some recorders that are periodically borrowed for various occasions. We even have some instruments that are not particularly good anymore but they look good, like an old lute that I have that's a terrible instrument but it's a beautiful looking instrument. And so even Mainstage has asked to borrow instruments like that for their various productions, and I don't have a problem loaning them out. Especially the ones that don't play or they're not decent instruments anyway. So I'm trying to be as friendly and open and helpful as I can.

**Sellers:** How has support for the programs that you're working with since about 2000 – we had a change in administration – has the support waned any or has it improved? Or do you want to even talk about that [laughter]?

**Kite-Powell:** Well, that's a touchy subject a little bit. I mean, Jon Piersol was very supportive. Never came to concerts particularly that I can recall, but nonetheless – and they typically wouldn't buy instruments because they are too expensive and they're such specialty instruments. As long as I was getting the instruments I needed through student government, I think they were very pleased that they were never getting requests from me to buy instruments. That was, I guess, one reason why everything went smoothly in that regard. As far as my teaching load was concerned, after indoctrinating people in charge in the mid '80s when I first came that directing these ensembles is extremely time consuming because of the nature of early music and the fact that I have to orchestrate every piece for the appropriate instruments – whereas when you're an orchestra conductor or band conductor, the pieces come already orchestrated. You know what parts each instrument's going to play. And that's just not the case with early music. And so, that's one point. The other point is that you talk about the early music ensemble, but in fact, that is constituted by several smaller ensembles. You would never have the entire ensemble play together, or very, very rarely and very specific circumstances. So what turns out is that you have anywhere from eight to ten to twelve contact hours a week, working with the individual sub-ensembles of the early music ensemble, including the singers. So if I had, let's say, seven ensembles – which was not uncommon of the total of eight ensembles – that's sixteen contact hours a week because they meet twice a week for actually an hour and fifteen minutes. And that's just the meeting time; the preparation time to fit the instruments to the music is just enormous. And then I have to make my own posters and my own programs and things.

**Sellers:** They don't do that for you?

**Kite-Powell:** No, I didn't trust them. If you had come a week earlier, you would have seen the wall plastered with all the most beautiful posters that I designed and printed them on printers the school bought for me, a large format printer. So yes, there was support. Not so much support in

that they came to the concerts, because let's face it, most deans are instrumentalists from the romantic period, and that's the music they'd prefer, so those are the concerts that they chose to go to. Periodically they'd come just to make sure that something is happening, that it's presentable, that they're not going to be embarrassed by it [laughter]. And I understand that. Not everybody likes every kind of music, that's always going to be the case and that's fine. I'm not offended by it in any way. I'm very supported by all of my colleagues in the musicology area, and they're very, very supportive, come to all of the concerts. All of the professors. It has nothing to do with the fact that I chair the department [laughter].

**Sellers:** You don't think [laughs]?

**Kite-Powell:** I'm sure it doesn't [laughter].

**Sellers:** Let's talk a little bit about chairing the department. How does that change your role?

**Kite-Powell:** Well, it adds a huge amount of more work I've had to do, because there are eight musicology professors and probably 60 graduate students, master's and doctoral students in various stages in their programs. And so I really oversee the whole thing and make sure that it runs smoothly. I assign all of the teaching assistants, what they are to do and the other grad assistants, what they will do and with whom they shall work. Just the recruiting process and getting them in and tested. It's an enormous amount of work. And then assigning my faculty what they're to teach every semester also. A lot of juggling and responsibility. So that took away from my ability to do all of the ensembles, so they gave me another grad assistant to help with the ensembles. But at the same time, since I wasn't doing the ensembles, the numbers declined.

**Sellers:** How did you get lucky enough to become chair? Is that a rotating position? Or were you out of the room? [laughter]

**Kite-Powell:** Dr. Seaton was chair before I took over.

**Sellers:** And when did you take over?

**Kite-Powell:** I took over in '96. He just was overwhelmed by the amount of work. We had just started a doctoral program in musicology in '89-'90, the first students came. It's just a load of work when you have doctoral students, and he couldn't get any of his own work done. So he just said, "I'm not going to do it anymore." And I was the next senior person, I think, and was willing to do it. So I've done it since then. As it turns out, I'm giving it back to him [laughter].

**Sellers:** Is he kicking and screaming, or — [laughter]?

**Kite-Powell:** He's doing very well. He did it so splendidly before I took over that there won't be a glitch or a hitch at all. It will continue to run very smoothly.

**Sellers:** What are some of the relationships that you've had to deal with as chair– with not necessarily the dean of the college, but with other administration, like Westcott and things?

**Kite-Powell:** That's minimal to practically nil.

**Sellers:** Is it? The dean of the college does most of that?

**Kite-Powell:** Absolutely right, the dean does all of that. He meets with the coordinators once or twice a year or when he has a special need, he will call and ask sometimes. He may need a group to perform somewhere, and, of course, as coordinator, I also oversee the ethno-musicology area and all of the ethno-music ensembles. The Provost always liked to have one of those groups play at his welcoming faculty bash at his place. So for years we sent the Italian ensemble over there. Then the steel drum band was offered to come many times. So that's really the only connection I had, through the dean to the upper administration. And they were always very thrilled with what we did.

**Sellers:** Is that legitimate? Having the Provost use the groups? [laughs]

**Kite-Powell:** Um, I don't know. I don't think they paid. I could be wrong – I'm not really sure about that. I don't know if they're authorized to do that sort of thing.

**Sellers:** It's not like somebody putting a roof on your house while they're building a stadium or something, right? [laughter]

**Kite-Powell:** I think that the Music College gets hit very often for those kinds of things – for performers. Some of our grad assistants, and at least one in ethno-musicology I can think of, is a wonderful Zheng player. Haiqiong Deng, I believe her name is. And she's quite professional at playing this instrument; she was professional in China and is here and goes all over the place. She's played for official functions as well. And I'm sure some of the modern instrument groups are playing for things that the university asks them to do. So we fulfill a function in that regard.

**Sellers:** Do you have a relationship with the community at large rather than just the college or the campus community, where you do things other than on campus for the public?

**Kite-Powell:** Right. We have been off and on affiliated with different parts of the community. In those years in the '80s, for instance, the school board actually had a sufficient amount of money that they could offer us to come and bring an early music group to the third graders, and just explain the instruments to them. So I would take a quartet of people, including myself, to all of the third graders in the county and do a little show, half-hour, 45 minutes. Sending the teachers some preparatory materials before we come so they knew how to prepare their students. And that was great fun and the kids were wonderful.

**Sellers:** Did you do it to an individual class, or did they get all of the third graders together?

**Kite-Powell:** Typically yes, all of the third graders would come together. And that lasted maybe four years and then they ran out of money. But we weren't the only group from the Music School – they would bring a string groups, a string quartet, and they brought a brass quintet, I believe, and then the woodwind quintet. And for different levels of students, too, not just third graders. The more modern instruments went to the fourth and fifth and sixth graders, something like that. We've also performed for museum openings. I was going through some stuff, cleaning out my office, and I ran across some things from the [R. A.] Gray Museum, when we were there for some sort of a big event in 1492 – must've been 1992. We were invited to perform. We frequently performed at San Luis Mission and recently sent students over to do that.

**Sellers:** Over the last five or six years, because the last interview that we did with you, in 2001 – what changes have you seen for better or worse? I know there's been funding changes and things.

**Kite-Powell:** Well, the funding hasn't really hurt us until now because I won't be replaced next year.

**Sellers:** Oh, you will not?

**Kite-Powell:** No, and neither will my colleague, Dale Olsen, the senior ethno-musicologist on the faculty who will retire with me.

**Sellers:** What will happen to the program?

**Kite-Powell:** The positions are going to be put in abeyance – they won't be lost – in hopes that next year the economy will be better and that the legislature will fund us up to the full extent and that we can then go ahead and hire people for at these two positions.

**Sellers:** So keep the lines?

**Kite-Powell:** They're keeping the lines. I wonder if you can do that for two years in a row, if it should be that we need to put it off another year? In the interim, my colleague, Charles Brewer, a fellow musicologist, will be managing the program with the help of a graduate assistant. We're hoping that it won't just die completely during this time. Hope the new person, whenever he or she hits the ground, I'm sure will be able to reconstitute the group. The instruments will stay; it's one of the largest instrumentariums in a music school anywhere. It's very well represented in all the areas of instrumental music.

**Sellers:** So you would think the school would have an interest in making use of those instruments —?

**Kite-Powell:** I would certainly hope so. Not that they have spent a lot of money in buying them, but they are here and it is something they should be proud of having. I'm a little concerned about the emphasis, stronger and stronger, with the late hires of Jon Piersol many of the new hires

under Don Gibson that are in the jazz field. And I have nothing against jazz at all, I enjoy listening to jazz, I used to perform jazz myself. But, for instance, this wing is now turning to more jazz performance; a jazz person's going to move into my office, in fact, I'm told. Last year we hired a jazz trombonist who's two doors down; two years before that we had a jazz bassist, even though we had a classical bass professor and a classical trombone professor. So that's clearly the direction that they see the school going. I could've asked for hires of several in my specialty, special instruments in my group, because other universities have people in those positions. But that's not the direction he wants to take the school. The fact that there is no other major music school in the Southeast that has an early music program of any comparable size at all, it's kind of too bad that we're not capitalizing on what we have.

**Sellers:** The emphasis on moving towards a jazz direction, did that have anything to do with your decision to retire at this point?

**Kite-Powell:** No.

**Sellers:** Not really; it was just time?

**Kite-Powell:** Oh, I think so. I could've gone on and on, I suppose.

**Sellers:** You certainly don't look like you're on your last legs [laughter].

**Kite-Powell:** No, I'm not. My students were begging me to not to. My colleagues, in fact, were too. "You can't do this to us," and things like that. But my wife is on the other side saying, "You've put in enough time and you're certainly old enough," because I'm now 67.

**Sellers:** And the magic number being 66.

**Kite-Powell:** Right.

**Sellers:** Or in your case, maybe 65.

**Kite-Powell:** Probably 65. But there are other things to do. And I will continue my research and writing. In fact, I'll be conducting the Bach Parley in a concert next March, March 29, I believe it is. So I won't be just disappearing from the music scene.

**Sellers:** Not just going to go hang out in a hammock or something?

**Kite-Powell:** I'll do some of that probably too [laughter]. Visit our kids and various places.

**Sellers:** Is your wife in music, too?

**Kite-Powell:** No, she's not, she was a nurse.

**Sellers:** So many of the couples here are in the same field.

**Kite-Powell:** Correct.

**Sellers:** Maybe that's why it's been a long-lasting marriage [laughter]. Sorry, I'm getting off track here, into personal areas that I shouldn't be.

**Kite-Powell:** That's perfectly all right.

**Sellers:** Well, we got a little sidetracked with changes that you have seen over the last five or six or seven years.

**Kite-Powell:** Yes, and I think the fact that I was ever more involved in coordinating the musicology area – that the ensembles have suffered a little bit from that. I've been less involved with instrumental ensembles than I would care to be. That's probably why some of the numbers are falling off. I think we had maybe 25 or 30 this year.

**Sellers:** Down from the 60 or so.

**Kite-Powell:** If I had been just doing that, I think it would continue to be in big numbers. But as far as support, the dean has come to one or two concerts of the instrumental group, he's been to a couple of the concerts of my vocal group and been supportive of that.

**Sellers:** Which of the deans besides – Glidden obviously was right up there – has been less supportive. There've been what, three since you've been here or four?

**Kite-Powell:** Three: Glidden, Piersol, and Gibson.

**Sellers:** So obviously Glidden, Piersol, and then Gibson down that line.

**Kite-Powell:** Piersol was the longest serving dean of my tenure here. And Gibson's only been here a couple of years. So it's really hard to say other than the fact that he's making these hires in jazz. And Piersol was responsible for some of them – jazz trumpet and a jazz piano person, and another jazz piano person at the end of this corridor, and then the jazz bass and the jazz trombone person, a jazz percussionist that Piersol hired, as well. So I'm not so certain that Gibson is as concerned about or as interested in having as comprehensive music school as Glidden was, for instance. I know that my colleagues want to see the program continue; my musicology colleagues are very interested in seeing it continue. And perhaps Dr. Seaton can put a little pressure on the administration to make sure that it does happen.

**Sellers:** What about students changing over the years? Have you noticed anything in particular? Are they more sophisticated in their interests or are they a little more shallow?

**Kite-Powell:** Yes, I would say they're more sophisticated. And that's probably because we can be more selective. We can be more choosy, I guess. Even though what we offer them, in terms of assistantships, is pretty paltry compared to other schools. It's partly because the Music School is so big and we only have so much money across the whole school that the assistantships are so paltry. And that hurts us when we're in competition with smaller but very well known music schools, like Chapel Hill, which doesn't have nearly the size music school that we do. So they can offer huge amounts of money to musicology applicants. And even though the student might want to study here and prefer to study here – and the vast opportunities that they have here with all of the ensembles, not just early and not just ethno, but the classical ensembles as well – but they will go to the other place because they're going to get more money, and they might get health insurance which they won't get here. All kinds of other things of that sort. But nonetheless, we have been able to improve our selection process and get better quality students. But even when we were getting the medium level students and some of the weaker students, we turned them into outstanding students. And that's the beauty of our program, I think. It's the old adage, you can't make a silk purse out of a sow's ear or something – not that we had a lot of sow's ears ever. But we have some outstanding people out there in the profession now, who we can all be very, very proud of. And teaching at some major institutions.

**Sellers:** Can you name some?

**Kite-Powell:** We have two of our doctoral students teaching at the University of Iowa for, instance, right now. That's a well known, recognized music school. We have people in North Carolina at Greensboro and Charlotte and Eastern Carolina, a smaller school. We have people in Texas and Oklahoma; I have a whole list, of course; as coordinator I have to know where they all are. But I've compiled and kept very, very good records ever since I came in '85-'86, with all of our master's students. And then in '89 when we started getting doctoral students, what they were doing and when they did it and that sort. Students teaching in Chicago and Ohio, and I mean, all over the country.

**Sellers:** Do most of the students who get PhDs from here go on to teach, or do some of them teach and have a career in ensembles and things?

**Kite-Powell:** The large majority are teaching. A few of them actually didn't want to, for some reason. If that just wasn't in their nature, they didn't want to become teachers. One of them is a copy editor at a music publishing firm. He wants to be working in a scholarly field, he doesn't want to be teaching. We've had students who are editing music and writing books and articles. One of our graduates is working with the C.P.E. Bach edition, responsible for a whole aspect of Bach software. So some of them work in radio, classical radio situations, I think. But really, by far 95-96 percent of them are teaching.

**Sellers:** What does it take to get a PhD in this field? I know what it takes to get one in history. [laughter]

**Kite-Powell:** Well, an awful lot of dedication, because not only must you do the scholarly work, but you're usually expected to be a musician as well. So that's another whole avenue of expertise that most of the scholarly folks don't have to do or deal with. So they have a rigorous curriculum. Of course, they have to do well in seminars and that type of thing. But they also have to perform in various ensembles of the musicology area. If they're historical musicology students, they would perform in early music, or perform with a vocal group, or perform in the baroque ensemble. If they're ethno students, they would perform with any number of the ten or twelve ensembles.

**Sellers:** And what is your role in that?

**Kite-Powell:** Well, making sure that everybody's treated fairly and that everybody has to do equal amounts of performance responsibilities. Obviously, that the exams, the diagnostic exams, are done on time and properly and that faculty attend; that the preliminary exams and defenses are all done according to proper procedures.

**Sellers:** That sounds administrative. Do you have any actual students that you chair their committees?

**Kite-Powell:** Oh, yes. As a Renaissance person that's not one of the chosen areas of great importance – most students come here wanting to do nineteenth- and twentieth-century music most often. That is the most popular century, the nineteenth century in music just in general – the composers in that era. And the twentieth century has become very, very important and popular. And American music as well. Professor Von Glahn is responsible for our twentieth-century courses and the American music aspect of it.

**Sellers:** But you direct some Ph.D. programs?

**Kite-Powell:** I have directed quite a number of PhD students, probably, and master's people, maybe ten or twelve.

**Sellers:** How involved do you get with them? Do you become sort of a father figure to them or do you keep your distance? Music students are sometimes a little different from — [laughter].

**Kite-Powell:** It's going to vary a little bit from student to student, just how much fathering or that sort of thing that they really need. My specialty area is Germany, so a lot of the work that my students do is in German, early German things. And of course they would call me "*Doktor Vater*" because that's what a German professor is called who is chairing your committee.

**Sellers:** Really? *Doktor Vater*?

**Kite-Powell:** *Doktor Vater*. And of course I had a *Doktor Vater* with my graduate work in Germany. So some of them need more than others, and it's hard to predict. I've been very close

with some of them, and others have been able to do what they need to do. And some of them have gotten Fulbrights, two of them have been to Europe on Fulbrights. It's been a very exciting time. It's always struck me as being a bit odd when I'll have a student come in – let's say a prospective new doctoral student will come and sit down and we'll be chatting, even if it's one in my area or not, doesn't really matter. Trying to talk to them about what their long-range goals and plans are and what they see themselves doing in five or ten years. Almost to the – 90%, they don't want to teach in an institution like this, and I don't understand it. Because one of my biggest joys is working with the doctoral students and the master's students. But now they want to work in liberal arts schools and four year colleges and places like that, and I don't understand. I think that will change, too, when they get out there. And after they've done their little stint of three to five years, they'll go, "Geez, I need more challenge." [laughter] At least I hope that's the case, because they have an awful lot of offer and I hate to see them not get to work with more advanced students.

**Sellers:** Well, that's a good segue into what do you think has been your greatest challenge? And what's been the thing you're most pleased about accomplishing here at FSU?

**Kite-Powell:** That's a difficult question, too [laughter]. Well, the challenge is always making sure that the ensembles are going to work. That they're going to have enough students in all the different areas to pull off an interesting concert. And when that happens, I'm very pleased. It used to be that I was a fairly accomplished player myself, back when I had the time to play. But certainly after '96, when I became coordinator and less and less active with the ensembles myself, I didn't play. I used to play in the ensembles myself, and it was really gratifying to see how the really perceptive students, as they were playing, were also listening to what I was doing. Because I'm not just playing the notes on the page, but doing a lot with the notes that would have been customary in the period. So they're there to learn, and the ones who really are interested in learning pick up on it and start doing it themselves, and that's just hugely rewarding to see that happen. So the less I've played, and now I haven't played – every now and then I'll sit in on rehearsals, especially if a student's absent, and that's fun, too. But not making music with the students is not the most challenging thing because I've just been too busy. I make music with my singers, but I'm not singing, of course, I'm directing them, and that's extremely important because it can shape what they do and how they do it and just make the most gorgeous, beautiful sounds. I did a performance at Rollins College, at the invitation actually, of Andre Thomas, our senior choral person. He was the president of the American Choral Director's Association of the state. He said, "Why don't you come down and sing for our conference," in February or something, '94 it was. I said, "Okay, we'll do that." So I prepared a really spectacular program of super gorgeous music from the end of the Renaissance and early baroque. And the choral directors in attendance were thunderstruck, awestruck by the ensemble. Just couldn't believe it, that a college group could get that kind of sound. They wrote letters to the Dean, Piersol – several of them, the choral people, wrote letters of gratitude. The University of Miami choral person said, "This group needs to go on tour across the country to show other choral programs that this can be done, that this level of achievement can be reached." So that sort of thing is very gratifying.

**Sellers:** Did you get to go on tour?

**Kite-Powell:** No, no. We've been to New Orleans twice, I think, for conferences. And my group has sung for regional and national conferences on many occasions, actually. And that's always very rewarding. So those are some of the high points. The low point, not being able to perform with the groups, less and less and less, to the point where now I don't perform as well as I could and used to. And that's just one of the hats I wear, of course. I'm a teacher as well. As the coordinator, you're given a course reduction, and as director of so many ensembles, another course reduction. So I would often teach one course each semester and then have the coordinatorship and the ensembles to do. Occasionally because of the types of courses I teach, I would have to teach two courses in addition to everything else. So there was always that every other semester or so, I would teach two courses. I very much enjoy working with my students. After about '92 or so, I don't remember the exact date, I rarely ever taught undergraduates, especially after our doctoral program was in place, because part of our goal is to have the doctoral students be instructors, with our mentorship, so when they left here they could say, "I have taught this course and this course as the instructor of record." And that has benefitted them immensely in their job applications because they're not just green appearing on the scene. And so I've taught fewer and fewer of the undergraduates, and doctoral students are teaching more and more of them. And as the doctoral program is growing and we're offering more courses, then the professors have to teach those courses, obviously. So that has been a little bit of a disappointment, that I have not worked with undergraduates all that much in the last fifteen years. I just finished with a course of undergraduates this summer term, and a graduate course as well. Tomorrow's my last day. So that's been very gratifying.

And then I have another hat. I am a musicologist, and I'm expected to do some research and some writing and publishing and stuff. I'm happy to say that I manage to do some of that, too, in spite of everything else. I edited a volume of performance practice issues for Renaissance music of some twenty-two writers, and I contributed four of the articles myself. Getting those writers to submit their stuff, you may or may not know how difficult that is, to get them to be punctual.

**Sellers:** I know how difficult it is to get me to submit an article on time, so I can imagine.

**Kite-Powell:** So that was a big challenge, but it's a wonderful book; sorry I don't have it here to show you. I have another book that I have published now through Oxford University Press.

End side A

**Kite-Powell:** Talking about the Praetorius book – it deals with performance practice issues of the late Renaissance movement, the first decade of the baroque, which is really Renaissance – and transitional stuff. It's a very complicated, early German language and typically flowery baroque use of the language. So getting that published, I worked on that for decades almost – a period of ten or twelve with all the other things I was doing. I just couldn't devote myself entirely to that. We would have occasional research leaves where we could really focus on something, and that was very helpful. That's something that the deans have recognized and

acknowledged, that we as musicology faculty do need to get more time off than the every seven years sabbatical that most faculty are entitled to. And it's probably because we have an endowment, in fact two endowments, in the musicology area – over a million dollars each. And so if we need to be gone, then we have the money to hire someone to come in and teach while we're absent.

**Sellers:** And does the endowment provide travel funds, also?

**Kite-Powell:** Yes, it does indeed.

**Sellers:** So that makes it even more advantageous.

**Kite-Powell:** We do it on a rotating basis of every four years, because there are four of us. One of us would be off for one semester doing our research; very beneficial. And we do use it in many other ways, but that's just one of the ways that helps us all. And I will continue in retirement working with German treatises, getting them into a language even the Germans can read [laughter]. Because I've had many of them write me letters, "Thank you so much —"

**Sellers:** [laughs] For translating.

**Kite-Powell:** Well, yes. Because they say, "If I want to see something that Praetorius said or check on something, I'll pick up your translation before I'll pick up the original.

**Sellers:** I imagine there are an awful lot of people that no longer read German script, either.

**Kite-Powell:** That's true, it's a special talent. And, of course, I did my doctorate in Germany and in this early period, so I was pretty well engrossed in that.

**Sellers:** Oh yeah, you get used to it and it's fine, but you go away from it for a while or you don't learn it, then it can be very — it's like Greek.

**Kite-Powell:** I have many German friends that come by, stop in, or students or whatever and I'd show them this and, "I don't know what that says."

**Sellers:** Final thoughts as you leave, last day being here. Regrets?

**Kite-Powell:** None.

**Sellers:** None? That's good.

**Kite-Powell:** No, no I feel very blessed to have been here. I only once thought about applying for another job in all these years, and that was the opening at Indiana University, which is the

largest – second largest now, I think – music school in the country. And it has a very well established early music program.

**Sellers:** It's cold up there.

**Kite-Powell:** It's cold, and there's no water and I'm a boating person. We've been sailing for hundreds of years, my wife and I and kids, so this is the place to be. I was born in Florida, so I'm happy to be here. And this is the place to be in Florida if you're a music person. Because this was the institution that was designated the music school back when the legislature started the university system, basically. And as a girl's school, of course, music was a girly thing, and the arts and the humanities and dance and all of the humanistic kind of things. And Florida, of course, was for the guys, law, engineering, business. And of course we're surpassing them in just about all of these fields [laughter].

**Sellers:** Yes, isn't that nice.

**Kite-Powell:** So, no, I have no regrets about being here. And I've enjoyed every minute of it.

**Sellers:** Any chance that you will come back and teach a course now and then?

**Kite-Powell:** I'd be happy to. And I may have to if they don't hire somebody [laughter]. There's a course that I teach every other fall, and it's not this fall, so it's good that I won't have to do that. But if they don't find somebody to teach it, I may be back for that one course.

**Sellers:** That might be a threat [laughter]. Okay, anything else you'd like to put on the tape?

**Kite-Powell:** No, thank you for taking the time to come and talk to me about it.

End of Transcription