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In Memoriam - Dorothy Payne

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In Memorium

Dorothy Payne, Professor Emerita of Music Theory and former Dean of the School of Music at the University of South Carolina, passed away on March 11, 2010, in Cincinnati. She was 75 and had suffered from Parkinson's disease for several years.

Dorothy and I met in 1969, when I arrived at the Eastman School, a freshly minted Ph.D., to join the faculty. Dorothy was already teaching there, and she and a few other colleagues helped me to get through a tough first year. It was soon obvious to me that Dorothy was enormously respected as a teacher and loved by her students, many of whom kept in touch throughout their careers.

After four years I left Eastman for the University of Texas at Austin, and Dorothy came down as well a few years later. I watched as she immediately won over her students, who loved her for her humor, her humanity, and her musicianship. Those were good years for all of us at Texas.

Around 1982, Dorothy gamely agreed to take on the writing of the final two, long chapters of my *Tonal Harmony* book. It was a long, difficult birth of that first edition, but, with her pluck, we got it done. She stayed with those chapters in subsequent editions, for which I am very grateful.

At some point Dorothy began to cast an eye toward administration, and she eventually left us for the University of Connecticut, followed by stints at the University of Arizona and at the University of South Carolina, where she served for many years. The Dorothy K. Payne Music Library Endowment was established there in the fall of 1999 by an anonymous donor to honor her life and work.

Dorothy and I met in person only for a few pleasant dinners after she left Texas, and sometimes years would pass even between e-mails. But she left me with many happy memories, as I am sure she did all who knew her, and all who are devoted to music theory pedagogy.

Above all, Dorothy should be remembered and honored for the way she listened so well. Her musical ear was wonderful. But more than that, she really listened with nurturing patience and helpfulness to her colleagues and students. She gave of herself tirelessly to those around her. She is missed.

Stefan Kostka
Professor Emeritus
University of Texas at Austin

In Memorium

Dorothy Katherine Payne

(6 February 1935 – 11 March 2010)

Dorothy K. Payne was born to teach. As the recipient of numerous awards—including the first Eisenhart Teaching Award (with co-winner David Craighead) at the Eastman School of Music, the Fine Arts Student Council Award for Teaching Excellence at the University of Texas at Austin, the Michael J. Mungo Undergraduate Teaching Award at the University of South Carolina, as well as the Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship—Dorothy set a high bar in the art of teaching. Her remarkable musicianship, superb aural skills, keen sense of humor, sharp wit, and genuine and abiding interest in her students were among the keys to her remarkable pedagogical success. And students—of all different backgrounds and abilities—loved her in return, as reflected in the massive and varied outpouring of affection and support in their letters to her on the Caringbridge web site that was set up during the last year of her life (these may still be accessed under “dpayne” at www.caringbridge.org).

Dorothy’s unique teaching style was surely influenced by her early musical experiences and environment. She must have assimilated her nurturing and patient approach from her mother, Dorothy Stolzenbach Payne, who was a highly revered piano teacher and an accomplished artist, serving for twenty years as the pianist with the Cincinnati Symphony Orchestra. Dorothy believed in positive reinforcement, in holding out carrots (as opposed to sticks) to her students. This philosophy was manifested in many ways—from her flexibility in the classroom, continually adapting to her students’ needs, to literally providing them with refreshments (especially chocolate). Motivation was never an issue in Dorothy’s classroom; her students jumped through hoops to please her.

As a student herself at Eastman in the 1950s and 1960s, Dorothy honed her skill as a pianist with legendary teachers such as Cecile Genhart, Frank Glazer, Eugene List, and

David Burge. She received her BM with Distinction in 1956 and an MM in 1966. Completion of her master's degree was delayed by two years of piano study in Vienna and Rome (with Carlo Zecchi), additional private lessons with Victor Babin and Vitya Vronsky, and her acceptance of a teaching position at Pacific Lutheran University in Tacoma, Washington. Dorothy's musical interests subsequently led her down intellectual paths; in 1974, she completed her PhD in Music Theory at Eastman, writing a dissertation, advised by Robert Sutton, on *The Accompanied Wind Sonatas of Hindemith: Studies in Tonal Counterpoint*. Her superb musical training prepared her well for the multi-faceted career that she would ultimately experience. She could learn scores very quickly, whether for classroom study, a church service, or a performance of a contemporary work hot off the press. And she lived the life of a comprehensive musician, bridging quite naturally and effortlessly between the sometimes artificially disparate worlds of performance and analysis.

The same qualities that brought Dorothy such spectacular success in the classroom stood her in good stead as an administrator and leading music educator in North America. She served as Chair of the Division of Theory and Composition at the University of Texas at Austin (1979–1984), as Head of the Department of Music at the University of Connecticut in Storrs (1986–1992), and as Director of the School of Music at the University of Arizona in Tucson (1992–1994), as well as the first Dean of the School of Music of the University of South Carolina (1994–1998). She shared her leadership gifts with the National Association of Schools of Music, tirelessly serving on countless evaluation teams over the years and as a member of the National Commission on Accreditation as well as on the Board of Directors. She worked with the College Board and the Educational Testing Service, generously chairing the Test Development Committee for the Advanced Placement Examination in Music Theory (1987–1991), and often lending her considerable pedagogical and personal skills to the team of readers for the exam. Her remarkable ability to harness the good will and energy of

others, to draw out their best, and to enjoy the process (not just the product) of collaborative work, stood her in good stead in all of these positions and perhaps even more so in the various parish positions she held, primarily as church organist, throughout her life.

Dorothy's global impact on the world of music education, and on music-theory pedagogy in particular, is marked by these various leadership positions as well as by the highly successful theory text, *Tonal Harmony and An Introduction to Twentieth century Music* (McGraw-Hill), which she co-authored with Stefan Kostka. Considered a "classic" undergraduate theory textbook, *Tonal Harmony* is now in its sixth edition. After nearly twenty years of working in academic administration, Dorothy decided, as she put it, to "doff her deanly duds" and to return to her deeply satisfying musical life in the classroom as "a theory teacher in sneakers." Ultimately, teaching is what she enjoyed doing more than anything else, and she was thrilled to get back in the trenches with the freshmen at the University of South Carolina. She also reveled in the opportunity to prepare annual three-piano extravaganzas with her siblings, Karl Payne and Rebecca (Becky) Shockley, not surprisingly both renowned piano teachers in their own right. Audiences in Minnesota, Cincinnati, and Columbia, South Carolina were treated to their concerts, which presented repertoire from Bach and Rachmaninoff to Griffes and Percy Grainger (who was a lifelong friend and mentor to their mother).

As teacher and administrator, both in public and in private conversations, Dorothy prided herself on her quick wit and command of the *bon mot*, qualities which Parkinson's disease cruelly robbed from her during the last years of her life. One of the ways in which Dorothy often gave of herself to those around her was by writing a poem or a contrafactum to mark a special event. These creative gifts were at times downright corny, but they were always witty and delivered from the heart. Many of her students and colleagues were the lucky recipients of these cleverly crafted paens of praise. I vividly recall a blushing Charles Warren Fox, as Dorothy regaled him with a poetic tribute on the occasion of his birthday. After a visit to my home one

summer, Dorothy left one of her compositions, this to a tune that every self-respecting church organist knows: Aurelia. And so I offer the following in return, with apologies for the occasionally awkward prosody, in memory of our beloved teacher and friend:

Aurelia in Memory of Dorothy

One lovely June in summer of 1954,
A student from Ohio entered the Gibbs Street door.
She stayed and studied longer,
Came back for more and more,
Earned three degrees and, stronger,
Finished in '74.

She taught the honors sections of music the-o-ry
Where students thought they knew all, til meeting Do-ro-thy.
She humbled them quite quickly
With humor and with glee.
They changed their tune and listened,
In awe, to their DP.

Though "payne" was what she called it, class never made them sore.
Her students stopped and listened like nevermore before.
Her teaching was infectious,
Class never was a bore.
And students loved her dearly;
She touched them to the core.

Her fingers and her ears were most legenda-ry,
From Bach to Percy Grainger, she knew it all, you see,
Her students begat students
Who've left a legacy.
We owe it all to someone,
A teacher named DP.

Marie Rolf
Associate Dean of Graduate Studies and
Professor of Music Theory
Eastman School of Music

Memorial contributions in Dorothy Payne's memory may be made to any of the following: 1) The Dorothy K. Payne Scholarship Fund, c/o The Greater Cincinnati Foundation, 200 West Fourth Street, Cincinnati, OH 45202, 2) Hospice of Cincinnati, Inc., P.O. Box 633597, Cincinnati, OH 45263, 3) The Dorothy K. Payne Music Library Endowment, c/o the University of South Carolina, Columbia, SC 29208, and 4) The "Dorothy Payne Prize for the Best Graduate Student Paper" of the Music Theory Society of the Mid-Atlantic, c/o Professor David Zimmerman, Treasurer, 5597 Seminary Road, Apt. 2411, Falls Church, VA 22041.