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ST. ANDREWS COLLEGE JAPANESE FESTIVAL ENSEMBLE
A CONVERSATION WITH DAVID FISH

During an online conversation, David Fish, Director of the St. Andrews Japanese Festival Ensemble, described the musical group to the Editor. Professor Fish and Luanne Hornberger '00 were 1999 ASIANetwork Freemen Student-Faculty Fellows.

Editor: What and when was the genesis of the St. Andrews Japanese Festival Ensemble (JFE)?
Fish: In 1990, St. Andrews decided to add a full-time ethnomusicologist to its music faculty (me). Tom Benson was most responsible for this decision. When I arrived, I founded the Japanese Festival Ensemble to give all interested students, regardless of musical background, a hands-on introduction to Japanese music. The group also serves as a vehicle for introducing aspects of Japanese culture, history, aesthetics, and the like.

By the way, St. Andrews' other primary ensemble is our Scottish Pipe Band. I'd dare say, we're the only school in the country with that one-two punch.

Editor: How is the Ensemble organized?
Fish: I am the director of the group. It is listed as a one-credit class.

Editor: What are the prerequisites for being a member of the Ensemble?
Fish: None. In fact, knowing Western music is sometimes a handicap since the theoretical principles behind Japanese music are so different.

Editor: How often do Ensemble members practice?
Fish: We rehearse once or twice a week.

Editor: Is there special funding for the Ensemble?
Fish: No.

Editor: What courses do you teach at St. Andrews?
Fish: As the only full-time music professor, I teach a wide-range of courses. A number are survey or appreciation courses: music of the world, blues, rock, jazz, "classical." We are also gearing up to offer what we believe will be the first interdisciplinary degree program
ADIVASIS AND ENVIRONMENTALISTS IN INDIA
AN ASIANetwork FORD SOUTH ASIA SEMINAR RESEARCH PROJECT

William Young
Religion, Westminster College, Missouri


The ten members of the 1998-1999 ASIANetwork Ford Faculty Development Seminar on South Asia, directed by Job Thomas, Davidson College, were asked to indicate areas of special interest in the study of South Asia. We explored them during the preparatory workshop at Davidson College, June 7-27, 1998, and will do so further while we study and travel in India; June 4-July 2, 1999. We also selected issues related to courses on South Asia that we currently teach or intend to offer.

My seminar colleagues chose topics ranging from rhetoric in contemporary India to attitudes toward adolescence in South Asia. I am interested in studying indigenous cultures in India and the interaction between the religions of South Asia and the environmental movement. These areas relate directly to courses I teach.

When I gained access to the extensive South Asian collection in the Davidson College library, I discovered that my interests intersected. Many of India’s indigenous peoples, motivated by their deep sense of interconnectedness with the land, are active in the environmental movement in modern India.

First dwellers

Nearly seventy million Indians, eight percent of the population, are included in the 1991 Census as

Editor: I am struck by similarities with the Gamelan Angkiung Tunjung Sari, the gamelan group at Colorado College. The group is open to anyone; both faculty and students participate; the gamelan serves as a vehicle for learning about Indonesian culture, religion, and the arts. Ethnomusicologist Vicki Levine took a group of Colorado College students to Bali for a summer course on the gamelan and Indonesian arts and culture. The students had village homestays.

As is true with you and the Japanese Festival Ensemble that you founded, the creation of and, at Colorado College, the search for funding to purchase the instruments for the establishment of the gamelan group, was the vision of Professor Levine.

I invite our readers to let us know about Asian performing arts initiatives on their campuses.

Thank you very much, Professor Fish, for this introduction to the St. Andrews College Japanese Festival Ensemble.

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