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Cover illustration of Edgar Meyer by Jerry Dillingham

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Resident G E N I U S

Blair's Edgar Meyer Receives MacArthur Foundation 'Genius Grant'

Edgar Meyer, adjunct associate professor of bass and award-winning musician and composer noted for his innovative blending of musical styles, was named as a MacArthur Fellow on September 25.

More commonly known as "genius grants," the fellowships are awarded annually by the John D. and Catherine T. MacArthur Foundation to "individuals who show exceptional merit and promise for continued and enhanced creative work."

Each recipient receives \$500,000 "no strings attached" support over five years. The MacArthur Foundation requires no specific projects and asks for no accounting of how the money is used.

In a news release announcing Meyer as one of 24 individuals to receive this year's awards, the MacArthur Foundation called Meyer "a multifaceted musician whose expansive artistry is altering the way string instruments are played" and who is "equally comfortable in jazz, folk, country and classical styles." Through this amalgamation of genres, "Meyer is crafting a uniquely American lexicon for symphony orchestras and chamber ensembles."

Meyer said the award won't affect his immediate plans. "I'm quite happy doing what I'm doing ... writing music, playing, and recording." The award will enable him to look at more options over the next five years, he said, but as for "a fundamental change, it won't happen."

He has been affiliated with Vanderbilt's Blair School of Music since 1984 and is currently visiting professor of double bass at the Royal Academy of Music in London.

Blair Dean Mark Wait praised Meyer for his "acutely intelligent perspective" and said the award is one that Meyer fully deserves. "I have felt ever since I met him that Edgar is one of the few authentic geniuses. 'Genius' is a term that has been bandied about quite a bit, but I use it in its more restricted sense. His is the most original mind I've ever encountered, not just in music but in the way he perceives art and culture generally—and even science."

Meyer is the winner of numerous competitions and honors, including Grammy awards for

best classical music crossover album in 1999 for *Appalachian Journey* (with Yo-Yo Ma and Mark O'Connor) and in 2002 for *Perpetual Motion* (with Bela Fleck).

"Sometimes it irritates me when this word 'crossover' is used to describe Edgar," said Wait, "implying that he goes from one style of music to another. Edgar transcends crossover because he has such a comprehensive view of music in general and is able to incorporate it all in his music. He has a superb mastery of classical styles, but refuses to be limited by them."

"My own perception of what I do is, simply, maybe a little classical-centric with relatively porous borders," said Meyer to *All Things Considered* host Robert Siegel. "I have a lot of interest in a lot of types of music, and in looking at music as one big subject instead of a collection of specialties."

Meyer, who grew up in Oak Ridge, Tennessee, began studying bass at age five under the instruction of his father, who initially started his son on the violin. His father, himself a bass player, ensured that young Meyer had sound technical training in the use of the bow and in reading music. When the developing musician was in high school, his father moved a piano into the house, and Meyer began to explore jazz improvisation. He studied at Indiana University under noted bassist Stuart Sankey. Also in college he became interested in bluegrass music, and from 1986 until 1992 he was a member of the progressive bluegrass band Strength in Numbers.

In 1994 he joined the Chamber Music Society of Lincoln Center. That same year he became the only bassist to win the Avery Fisher Career Grant and, in 2000, the only bassist to receive the Avery Fisher Prize.

He has premiered his own compositions with the Emerson String Quartet, the Saint Paul Chamber Orchestra, and the Boston Symphony Orchestra.

"I'm thrilled at the honor of it, just overwhelmed," said Meyer. "I think of it as a very strong encouragement just to be yourself."



With ONE Voice

by Angela Wibking

Educator Jacques Barzun once said, "teaching is not a lost art, but regard for it is a lost tradition." While this may be true in many institutions of higher learning, this is not the case as far as the Blair School of Music's voice department is concerned. They take teaching very seriously, and their regard for each other's abilities in the studio has created a collegial atmosphere in which cooperation is paramount.

"Our approach is very much about synergy" says Jonathan Retzlaff, associate professor of voice, who has chaired the department since 1997. "All of my colleagues are first-rate, and we all teach one another's students at some point."

While Blair voice students have a primary instructor who works with them individually in the studio each week, teamwork is the order of the day when it comes to a student's needs. "It's great for us to have someone else work with our students," says Amy Jarman, senior lecturer in voice and assistant dean at Blair. "I personally have traded or split lessons with another teacher in order for the student to benefit. That's unusual in a voice department, which is traditionally pretty territorial."

Students also benefit from weekly performance classes where instruction rotates among the faculty. "Every week all the students get together and sing for each other and the teachers play tag team working with us," says Jonathan Raviv, a senior at Blair who studies with Jarman. "It's very open because the teachers all trust each other's technique." Blair graduate Amy Forburger, who received her master's degree from Manhattan School of Music in May and is pursuing a vocal career in New York, also praises the Blair faculty. "When I look back now, it was such a joy to be at Blair," Forburger says. "The faculty is really excellent, and they prepared me not only as a singer but as an entire musician."

The cooperative nature of the voice department at Blair has produced singers like Forburger who have taken top honors in national vocal competitions and have gone on to study at some of the most prestigious graduate programs in the country. Voice students have been named Blair Founder's Medalists for two of the last four years. Kate Janssen was awarded the medal in 1999, Amy Forburger in 2000. Janssen also won the Music Teachers National Association Collegiate Artist Voice Competition in March 2001. Former precollegiate student, Melissa Shippen, is currently completing her master's in opera at Julliard, and Virginia Dellenbaugh, a 1998 Blair graduate, recently completed a two-year Fulbright grant in Vienna, Austria, where she continues to live and study.

"She is a wonderful singer and was a terrific, award-winning student," Jarman recalls. "As far as I know she is the only graduate of our program to have earned the honor of being the recipient of a Fulbright; the competition for those fellowships is extremely tough."

Blair voice students, precollegiate and collegiate, have also placed in all divisions, both state and regional, in recent National Association Teachers of Singing (NATS) competitions. In spring 2002 there were

Synergistic: The Blair School's faculty include (clockwise) Tracy Prentice, Jonathan Retzlaff, Amy Jarman, Chandler Thompson, and Gayle Shay

Native Talent



'Thought-charged clarity:' Dawn Upshaw's singing enthralled the audience at Ingram Hall in September.

Internationally acclaimed soprano Dawn Upshaw, born at Vanderbilt Hospital, made her way back to native ground this fall for a sold-out performance at Ingram Hall and a master class at the Blair School of Music.

The recital marked a return to Nashville and a reunion with Jonathan Retzlaff, associate professor of voice, with whom she attended high school in Park Forest, Illinois.

"I remember that Dawn wanted to be a Broadway singer or sing jingles, get into the advertising end of things," says Retzlaff. "But I once heard her in a Christmas show rehearsal, standing there singing 'White Christmas,' and that voice cut right through me in a way I could not describe at the time."

Critics the world over agree that Upshaw's voice invites comparisons to the indescribable. Says one critic: "I revere Upshaw, above all other singers of her generation, because of her voice's thought-charged clarity and its resemblance to the light of ordinary days." Students and faculty alike were taken with her range of expression, her remarkable ability to communicate meaning regardless of the language of the text. One Nashville critic described the evening at Ingram as "much like a two-hour excursion down a narrow path with lovely views."

That narrow path consisted of an evening of challenging, but beautiful music—songs by John Dowland, Debussy's *Songs of Bilitis*, Russian songs by Rachmaninoff and Mussorgsky, a piece by South American-born Osvaldo Golijov, and a set by American popular song composer Vernon Duke to end the evening.

The next day's master class included four students chosen by audition for the honor of performing for Upshaw, whose teaching was as inspiring as her performing. The fortunate students were Christopher Mann, tenor, Lillian Askew, soprano, Zachary Nadolski, baritone, and Jennifer Berkebile, mezzo-soprano.

Research

Interdisciplinary approach examines links between schizophrenia and music cognition

When Vanderbilt student and music minor Robyn Honea initiated a neuroscience research project that involved music, she knew that she would have to have stimuli that would be a little more high-tech than "just putting a tape recorder next to a piano." Working on an independent research thesis with Sohee Park, Peabody associate professor of psychology, Honea was directed to Blair's Larry Borden, associate professor of trombone, who co-teaches the course Music and Cognition with John Rieser, Peabody professor of developmental psychology.

Honea, who graduated in May 2002 and is now doing neuroscience research in Washington, D.C., wanted to explore possible links between schizophrenia and music cognition. "I thought this would be interesting, because it's largely un-researched." Honea's interest in music is also a personal one; she studied piano for three years at Blair with Martha Bartles, adjunct senior artist teacher of piano.

She found an enthusiastic ally in Borden, who recently completed his own Peabody master's thesis. "I suggested stimuli other than [playing] a sine tone for somebody—something that was more in the realm of a real musical world, which is one of the things I'm really interested in."

"We just sat down and came up with the stimuli—we were looking at tonal sounds versus atonal sounds—and trying to make it as simple as possible," says Honea. "We kept everything in the C to G range right in the middle. In the early research, schizophrenic patients heard the atonal sound and thought it sounded better than the C-E-G major triad which everyone usually sticks to."

What was most surprising, statistically, was that the gender-specific data showed that the reactions for schizophrenic men, for instance, mirrored the reactions of non-schizophrenic women and vice versa. Right now, neither Honea nor Borden understand why, but both agree that this research may be the tip of the iceberg for more extensive studies. Their current work has been presented at the National Institute of Mental Health Intramural Research Conference and will be presented in March at the International Congress on Schizophrenia Research, where the abstract will be published.

"That's the wonder of pure research," Borden says. "There's always the chance that things are going to show up that lead you in the direction you should have been going in the first place."

—Shelton Clark

in a New Direction

14 Blair students in the finals, including four who took first place in their divisions, six second place winners and three third place winners. Students represented the studios of all voice department faculty, including Tracy Prentice, adjunct assistant professor of voice, at Blair since 1983, and Chandler Thompson, adjunct assistant professor of voice, who joined the faculty two years ago.

Retzlaff joined the Blair voice faculty after a seven-year stint with Drake University's highly respected voice department in Iowa. "Jonathan has guided our department to a new level," says Jarman, who has been at Blair since 1986. "He has such good ideas for the direction of the department, and our reputation has grown so that we are now attracting more gifted students."

In 1998, Retzlaff expanded the full-time voice faculty to include former Drake University colleague Gayle Shay, assistant professor of voice and director of Vanderbilt Opera Theatre. "We're so lucky to have Gayle," says Retzlaff. "She adores opera and understands every aspect of it." With Shay at the helm and Ingram Hall as its new production home, the

voice department now has the ability to produce fully staged operas and musicals. Last February, Vanderbilt Opera Theatre produced Puccini's *Gianni Schicci* to great acclaim. Its production of Gilbert and Sullivan's *Pirates of Penzance* in November was also a resounding success. Shay was able to fill almost every role in the cast of 25 with Blair voice majors, including Lillian Askew (Mabel), Zachary Nadolski (The Pirate King), Jonathan Raviv (Major General), Christopher Mann (Frederic) and Joshua Edwards (Sergeant of Police). "I look at shows and at our students and try to match them," she says. "Gilbert and Sullivan is perfect for college-age voices." Shay will also direct a musical theater production in spring 2003, fulfilling her goal to expand the voice department's number of fully staged productions to two each year.

Two years ago, Shay and Blair voice students worked with famed British director Jonathan Miller, the Harvie Branscomb Distinguished University Visiting Scholar in 2000. "For the students, it was like Steven Spielberg had walked in the door," Shay recalls with a laugh. "For me, it affirmed the approach we take with our students at Blair."

Not surprisingly, voice faculty members describe that approach in similar terms. "My job is to give students the appropriate physiological and technical knowledge so that they will become the masters of their voices," says Retzlaff. "Singing is a Zen activity. What are you doing and why? Those are vital questions for each student in every setting they encounter."

Shay agrees that the most important aspect of teaching is encouraging students to question everything—and then give them the tools to answer those questions for themselves. "I try to give my students as much information as they can handle about singing—the physiology, the acoustics, the sensations of good singing—so that they thoroughly understand what it takes to sing in a healthy manner," she says. "I then ask them questions constantly, trying to prod them into an awareness of themselves as athletes (which they are) and as thinking, creative people. I joke that I'm going to create a bumper sticker someday that reads 'Your Voice, Your Choice.'"

Jarman concurs that solid technique leads to wider choices for Blair voice students. "My approach to teaching voice is to emphasize technique, which I feel strongly is the foundation for the freedom that singers need in order to make artistic choices," she says. "Each voice is unique, each student is unique. Finding the key to unlock each voice is a great challenge, and it makes every journey with every student different—and very rewarding."

Lillian Askew sang the role of Mabel in *Pirates of Penzance*.



Blair students Christopher Mann (left) and Jonathan Raviv cavort in the Vanderbilt Opera Theatre production of *Pirates of Penzance*.

Suzuki

2nd Time Around

Blair undergraduates, some initially trained using the Suzuki method, now have the opportunity to teach others in the pedagogy

Blair's longtime commitment to the Suzuki method entered a second generation of sorts when Carol Smith, senior artist teacher of violin and director of Blair's Suzuki program, took on the Suzuki Teacher Training Program this fall. Smith is one of only three approved and registered Suzuki violin teacher trainers in the state; the other two are in Memphis.

"One of the pleasant surprises for us has been the enrollment. It's rare that a new class has 13 participants in its first semester," says Smith of the elective course. "So there obviously was tremendous excitement. The core curriculum here, as in most undergraduate schools, is quite full, and this is no easy course. It is a three-hour class that requires not only class time and assignments, but at least an hour observation of private teaching, group teaching, other activities, and programs each week."

The Suzuki method, which involves teaching children as young as three years old and much more parental involvement and nurturing than traditional methods, was created by Shinichi Suzuki in Japan after World War II. The method first came to America in the mid-1960s.

Senior violist Eliza Thomason, like nine of her fellow students in Smith's class, was a Suzuki student herself. "Even if I didn't have space in my schedule, I would have made this class a priority to take," she says. Thomason notes that the demand for Suzuki teachers is high. "Growing up in Suzuki, you know what the method is, but it's just clearer now. [Smith] will go over something in class, and I'll think, 'Oh yeah, my teacher did that, too.' So it's interesting from a teaching perspective." After graduation, Thomason plans to get a master's degree in either viola performance or Suzuki pedagogy.

Smith became a devotee of the Suzuki method, though she was not trained in the program. "I did ask my teacher about it, because I lived in upstate New York, which is where Suzuki came to America first," she says. "It was generally considered to be a 'rote' method that would turn the kids into robots, and that students would never learn to read music. But that's really not what happens at all." She got a closer look at the Suzuki method as a graduate student at Washington University in Saint Louis.

"I was in an education class, and we were all studying various teaching methods," Smith says. "My assignment was the Suzuki method. It turned out that John Kendall, probably the foremost Suzuki expert in America at the time, lived across the river in Illinois. So in '73 I started going to Southern Illinois University-Edwardsville on a regular basis to observe and then to study with him. Kendall was just a dynamite figure. After 15 minutes of seeing him, I knew what I wanted to do."

Smith came to Blair in 1997 and points out that Blair's Suzuki program, which Sharon Rogers started in 1968, was one of the earlier ones in the United States. And now that Suzuki has gained mainstream acceptance nationwide, there is a definite market for teachers. Even though in its early years, Suzuki was "very, very controversial," she says, "now many parents are actually requesting, almost demanding a Suzuki violin approach as opposed to a traditional approach."

For her part, Thomason is amazed by the controversy and apprehension by parents that predate her generation. "I don't see why you wouldn't want your kids to be involved if you had the time to devote to it," she says. "I'd definitely want my children to do it."

"We have wonderful violin students here at the Blair School," Smith says. "I believe they're thinking ahead, because no matter what they do, they know that almost all musicians end up teaching at some point. We all need guidance on how to teach—how to teach well. Suzuki pedagogy is one of many that could be taught. But it's currently very popular, it's interesting, and it's successful. Whether they teach Suzuki or branch off to do something else, they're going to develop good pedagogical habits."

Blair's precollege Suzuki program serves 115 students. The Suzuki faculty includes two full-time violin teachers (Smith and Celeste Halbrook Tuten), a full-time cello teacher (Anne Hall Williams) and three part-time violin teachers (Carolyn Huebl, Sara Johnson, and Katherine Mansouri).

— Shelton Clark



Precollegiate Suzuki student George Meyer receives instruction from Carol Smith while Eliza Thomason observes.

DANIEL DUBOIS

Children's Voices Soar at Choral Summer Camp

Nearly 150 elementary students returned to their respective academic classrooms this fall with an increased song in their hearts thanks to the third annual Blair Children's Chorus Summer Camp, where they discovered the fun of making music with others through the exploration of choral music. The camp's goal is to give back to the community by providing area children, at a negligible cost, the opportunity to interact with each other and to explore their own musical interests and talents. Pam Schneller, director of the Blair Children's Choral Program, says, "Blair sees itself in partnership with local schools. The elementary music teacher has an incredibly difficult job, and we want to support the schools however we can."

Campers in grades three through seven flocked to the Blair School for three days of small and large group choir rehearsals, choreography workshops, and games. The week culminated in a performance featuring a variety of pieces, ranging from traditional songs to multicultural pieces.

Schneller is currently exploring the possibility of expanding next year's program in length as well as content. "There's a certain freedom and trust involved in singing which eventually leads to openness and totally uninhibited free expression. I get to connect with the campers on that most human level and watch their confidence and individuality blossom."

For more information about the Blair Children's Choral Program or the summer camp, contact Pam Schneller at (615) 322-4647.

—Katie Galbreath



NEEL BRAKE

Acclaimed Fiddlers Teach at First International Fiddle School

How often does classroom instruction include jam sessions with world-renowned instructors and performers? This summer a diverse group of students had the opportunity to learn from the likes of internationally acclaimed Vassar Clements and Vanderbilt's own Crystal Plohman at the first annual International Fiddle School at Blair.

Daily workshops were taught by guest instructors and performers in such areas as Texas swing, contest-style fiddling, electric fiddle, and jazz and rock. In addition to the instructional workshops, students, who ranged in age from seven to seventy-seven, also participated in a fiddler's picnic and old-time jam session, a student concert, and attended two faculty concerts.

Crystal Plohman, director of Blair's fiddling program as well as the International Fiddle School, selected renowned performers but ensured that the faculty was instructionally-minded as well, because "not every performer makes a good teacher."

"Participants wouldn't put their instruments away," says Plohman of the camp's effect on students and faculty. "They kept jamming in the hallways, and I had to force them to go home. I'd never experienced that kind of enthusiasm before."

Next year Plohman hopes to expand the school with the integration of other band-related instruments such as the banjo, mandolin, and guitar in order to provide more opportunities for collaboration with other musicians. For more information about the fiddling program at Blair or next year's International Fiddle School, check Plohman's Web site at www.crystalplohman.com or call the Blair School at (615) 322-7651.

—Katie Galbreath



NEEL BRAKE

Felix Wang played Bach's Prelude from Suite No. 1 for Unaccompanied Cello in October's Young People's Concert

Blair Faculty Shine at Young People's Concert

On Sunday, October 13, the Steve and Judy Turner Recital Hall was filled with the sounds of Blair precollegiate faculty playing their best to the rapt attention of students and parents at the second annual fall Young People's Concert hosted by the Precollege Parents and Adult Students Campaign.

The recital featured the guitar duo of John Johns, associate professor, and Joe Rea Phillips, senior artist teacher; pianist Rachael Short, artist teacher; Felix Wang, assistant professor of cello; Roland Schneller, senior artist teacher of piano and holder of the Chancellor's Chair; Christian Teal, Joseph Joachim Professor of Violin; and Amy Dorfman, associate professor of piano; performing works by Granados, Rachmaninoff, Bach, Chopin, Ysaye, and Ginastera.

Fiddlers resounded in the halls of the Blair School at the First International Fiddle School.

PRECOLLEGIATE

The Suzuki Reading Orchestra and the Youth Strings Orchestra, conducted by Celeste Halbrook Tuten, in April performed at the Metro/ASTA Orchestra Festival at McGavock High School in Nashville.

Annie Bender and Will Bender, violin students of Katherine Mansouri, and Mary Grace Bender, cello student of Anne Hall Williams, attended the Ottawa Suzuki Summer Institute and were chosen to play on a solo recital.

Sarah Beth Bennett and Mary Love Bennett were selected by audition to perform at Sound Encounters in Ottawa, Kansas, in June '02; and George Meyer was selected by audition to perform at Ithaca Suzuki Institute, Ithaca College, New York, in July 2002. All are violin students of Carol Smith.

Hamilton Berry won the Music Teachers National Association Tennessee High School String Competition last fall. He went on to win the Southern Division in Atlanta, Georgia, and placed third in the National finals held in Cincinnati last March. He placed second in the La Grange Young Artists Competition in Georgia last January and second in the Corpus Christi String Competition in February. He was runner-up in the Tennessee American String Teachers Association Competition and was a national semifinalist. Hamilton is a cello student of Felix Wang, and previously studied with Anne Hall Williams and former faculty member Grace Mihi Bahng.

Nashville Symphony Guild Children's Scholarship Fund recipients for the 2002-2003 year include

Erin E. Cassel, cello student of Felix Wang; Arthur Kim, violin student of Cornelia Heard, and Leslie Racarol Woodard, percussion student of Bill Wiggins.

High school senior Michael Debruyn won the Nashville Youth Symphony Concerto Competition last fall, and played the Dvorak cello concerto in December with the orchestra.

He also was selected to play in a master class for Eleonore Schoenfeld at the American String Teachers Association National Convention in East Lansing, Michigan, last May. He is a cello student of Felix Wang, and formerly studied with Anne Hall Williams and Grace Mihi Bahng.

David Mansouri, violin student of Cornelia Heard, attended the Aspen Summer Music Festival, studying with Paul Kantor.

Sarah Mansouri, former student of Carol Smith, currently studying violin with Erin Long, and Grace Wholley and Jena Lee, current violin students of Carol Smith, attended the Chicago Suzuki Institute in July. Students of Anne Hall Williams who participated in the Chicago Institute included Michael Mansouri, Jack Quiggins, Abby Schoenfeld, Joshua Vann, Rachel Vann, Meredith Wholley, and Clara Marsden, who was selected to perform on an honors recital. Sam Quiggins, student of Felix Wang, attended the Advanced Cello Program in Chicago where he presented a solo performance.

Caroline Waters and Ian Mills, students of Celeste Halbrook Tuten, and Clara Marsden, violin student of Anne Hall Williams, attended the Snowmass Suzuki



Peabody Senior Courtney Dashe, a songwriting student of Deanna Walker, received honorable mention in the National John Lennon Songwriting Contest. At a reception in BMI's New York office in May, Dashe received a \$500 scholarship for her country/pop song "You Must Have Found a Reason."

Institute in June. Caroline also provided the program for the March meeting of Chapter N, PEO in Blytheville, Arkansas, in March and performed at the First Grade Talent Show at Harding Academy in Nashville.

COLLEGIATE

Whitney Bullock, viola student of Kathryn Plummer, was a winner of last year's concerto competition. About performing Alan Shulman's Theme and Variations with the Vanderbilt Orchestra, she writes, "He is an American composer who passed away recently. Ms. Plummer and I talked to his son and daughter about his interpretations of the piece, which helped in preparing to perform it with the orchestra."

Paul Epp, junior trumpet student of Allan Cox, attended Aspen Summer Music Festival. Only a very select group of trumpet students were invited to attend.

Evan Mack, senior piano student of Craig Nies, had his String Quartet no. 1 performed in September by the Delaware Valley String Quartet in Narrowsburgh, New York. A winner of the 2001 Vanderbilt Concerto Competition, he will perform a piano recital for the Saint Paul's Festival of the Arts in Nyack, New York, in February.

PRECOLLEGIATE AND ADULT

The Nashville Dulcimer Quartet, all former students of David Schnauffer, adjunct associate professor of dulcimer, and consisting of Sandy Conatser, Natasha Deane, Lee Rowe, and Linda Sack, in May released their first CD, *Four Part Inventions*, produced by Schnauffer. The release was honored at a party hosted by the Country Music Hall of Fame and Museum in Nashville.

Jeffery Hames, former student of David Schnauffer, won first place at the Neshoba, Mississippi County Fair in July, and second place in the Jimmy Rodgers Memorial Music Contest in Meridian, Mississippi, in May.

Annie Wolaver, former violin student of Cornelia Heard, performed with her band at Ingram Hall at in August. Their latest CD is *Cloud 9*. More information can be found at anniemosesband.com.

Craig Philips, former organ student of Peter Fyfe, performed his Concertante for Organ and Chamber Orchestra with members of the Philadelphia Orchestra in July at the Convention of the American Guild of Organists in Philadelphia, Pennsylvania.

Richard Webster, organist with the Chicago Symphony Orchestra, took solo bows after the performance of Elgar's *Dream of Gerontius* in Orchestra Hall during June performances. He, too, is a former student of Peter Fyfe.

FACULTY

Emelyne Bingham, senior lecturer in aural studies, guest conducted the Toledo Symphony Orchestra in two separate programs last March and May. She also served as an adjudicator for the Texas Young Artist Competition in Houston, Texas, in March.

Dale Cockrell, professor of musicology and professor of American and southern studies, in April received the Mentoring Award given by Vanderbilt's Margaret Cuninggim Women's Center for outstanding contributions to the professional and intellectual development of Vanderbilt women.

Allan Cox, professor of trumpet, along with Amy Jarman, senior lecturer in voice and assistant dean, were featured guest artists at the Sewanee Summer Music Festival in June. With Lawrence Borden, associate professor of trombone, Cox performed a quintet concert at the University of Illinois with Sonus Brass in July. After the concert, they began recording their second CD.

Amy Dorfman, associate professor of piano, along with the Blair String Quartet presented a program at the Music Mountain Summer Music Festival in Falls Village, Connecticut, in August, followed by a concert appearance at the Memphis Chamber Music Society in September. She joined Edgar Meyer, adjunct professor of bass, on the Music at Metro Artist Series in Denver, Colorado, also in September. The Dorfman/Katahn Duo (with Enid Katahn, professor of piano, emerita) appeared on the Cumberland County Playhouse Series in December.

Peter Fyfe, adjunct professor of organ, presented a choral and organ reading session for the Lexington Chapter of the American

Guild of Organists in Lexington, Kentucky, in September.

Carolyn Huebl, adjunct assistant professor of violin, Jonathan Retzlaff, associate professor of voice, Amy Jarman, and Leah Bowes, staff accompanist, participated in a special hour-long "Live in Studio C" broadcast on September 11 at WPLN, Nashville's public radio station. Huebl and Crystal Plohman, artist teacher of fiddle, were featured soloists with the Nashville Chamber Orchestra in October.



Butch Baldassari, left, adjunct associate professor of mandolin, and Dale Cockrell, above, professor of musicology and professor of American and southern studies, did their share to further the cause of bluegrass music this year. Cockrell was responsible for much of the concept work for exhibitions and wrote all the labeling for the International Bluegrass Music Museum in Owensboro, Kentucky, which opened in April. In October, Baldassari premiered an orchestral work with the Owensboro Symphony Orchestra based on instrumental tunes written by Bill Monroe, the father of bluegrass music.



Butch

John Johns, associate professor of guitar, presented solo guitar recitals in Arlington, Virginia; Nashville; Gallatin; Pulas-ki; and Knoxville, Tennessee; Springfield, Illinois; and gave four performances of Joaquin Rodrigo's *Fantasia para un Gentilhombre* for Guitar and Orchestra with the Nashville Chamber Orchestra. He also performed with Blair faculty in the following: duo guitar recital with **Joe Rea Phillips**, senior artist



DANIEL DUBOIS

teacher of guitar, at Saint Paul's Episcopal Church, Franklin, Tennessee; in solo recital with guest **David Schnauffer**, adjunct associate professor of dulcimer; and at the Blair Holiday Concert with **Kathryn Plummer** and **Butch Baldassari**, adjunct associate professor of mandolin. With **Jane Kirchner**, associate professor of flute and associate dean, and **Cassandra Lee**, assistant professor of clarinet, he performed at the convention of the National Flute Association in Washington, D.C., in August.

Jane Kirchner was surprised last April with the naming of the Blair School flute studio in her honor, made possible by a gift from the Potter Trust. At a gala evening reception in Ingram Lobby, Dean **Mark Wait** presented her with a plaque, and a scrapbook compiled by current students with letters of tribute and photographs of students and flute alumnae was also presented. In addition to performing at the National Flute Convention, Kirchner presented a workshop and performed at the annual meeting of the Flute Society of the Mid-South at Austin Peay State University in March and served as adjudicator for the Tennessee Music Teachers Association state auditions in November.

Karen Ann Krieger, assistant professor of piano, gave a "How to Teach Jazz, Blues, and Rock" workshop in October for the Ohio and Northern Kentucky Music Teachers Association in Cincinnati. In November, she gave two presentations on Teaching with technology at the Georgia Music Teachers State Convention held at Mercer University in Macon, Georgia.

Michael Kurek, associate professor of composition, has been named a judge in three important music competitions this year. In December Kurek was one of three judges on the national adjudication panel of the MTNA-Shepherd Distinguished Composer of the Year Award. Also in December, Kurek served in Los Angeles on a national panel of NARAS regarding the Grammy Awards. In March Kurek will serve as a judge in the Texas Young Artist Competition.

Melanie Lowe, assistant professor of music history and literature, published two articles recently: "Claiming Amadeus: Classical Feedback in American Media" in the spring 2002 issue of *American Music*, and "Falling from Grace: Irony and Expressive Enrichment in Haydn's Symphonic Minuets" in the Winter 2002 issue of *Journal of Musicology*.

Kathryn Plummer, associate professor of viola, performed at the Festival der Zukunft in Ernen, Switzerland, during August. She also performed at the Swiss Expo 2002 and in the Stockalperschloss in Brig. She was invited to teach master classes in October and perform at the final concert of the ViolaFest, an annual two-day festival, hosted by the University of Kentucky.

Douglas Lee, professor of musicology, emeritus, had his book, *Masterworks of the 20th-Century Music: The Modern Repertory of the Symphony Orchestra*, published in August by Routledge. A book signing reception was held in Lee's honor at Blair on December 5 in Ingram Hall lobby.



DANIEL DUBOIS

Grammy, Emmy, and Academy Award-winning songwriter, composer, and musician **Randy Newman** was the first guest in the School's 2002/03 Conversations Series in November. Composer of everything from popular hit singles to film scores, Newman's appearance at Blair was in conjunction with performances with the Nashville Symphony.

Michael Rose, associate professor of composition, recently received his 17th consecutive Annual Standards Award from ASCAP. In August his *Songs of Rest and Unrest* was performed at the Skeneatles Music Festival in the Finger Lakes region of New York. His piano quintet, *A Grammar of Hope*, will premiere on the **Blair String Quartet's** series concert on February 7, with guest pianist **Craig Nies**, associate professor of piano. His ballet in one act, *Night of the Iguana*, will premiere on March 14-15 in Ingram Hall, as one of the featured new works at Emergence,



STEVE GREEN

A reception on the opening night of the **Blair Concert Series** in September celebrated the dedication of the sculpture "Undulation" by artist Joe Sorci in the Ingram Lobby. The sculpture, worked in burnished copper and stainless steel, is listed on the Metro Nashville Arts Commission's roster of public art works.

a collaboration between the Nashville Ballet and the Blair School. Also featured during the program will be a ballet by **Stan Link**, assistant professor of the philosophy and analysis of music, and **Crystal Plohman** in performance.

Dwayne Sagen, adjunct professor of music and assistant dean, participated in the Adjudicating Marching Band Contests in Syracuse and Long Island, New York, in September; in the Regional Contest in Maryland in October; and in the Adjudicating Marching Band Contest in Dallas, Texas, in October. He guest conducted the high school honor band at Overton High School in Nashville in November.

David Schnauffer, adjunct associate professor of dulcimer, recorded "Weevily Wheat" for the CD *Sandstone and Pine Rosin: Music of the Cumberland Trail*. He performed on

an antique dulcimer belonging to Emma Bell Miles, 19th century poet and painter from Signal Mountain, Tennessee.

Rachael Short, artist teacher of piano, in September gave a presentation on music theory entrance & placement test requirements to the Nashville Area Music Teachers' Association. Last March, she and **Ruth Gotthardt Stith**, adjunct artist teacher of piano, organized the first annual "Technique Olympics."

Michael Slayton, assistant professor of music theory, was named Composer of the Year by the Tennessee Music Teachers Association.

Carol Smith, senior artist teacher of violin, served as clinician at the Ithaca Suzuki Institute, Ithaca College, New York, in July; and as clinician and teacher trainer for a Suzuki Institute & Music School in Norrkoping, Sweden, in August.

Deanna Walker, adjunct artist teacher of piano, last April performed her composition, *Suite for Two Pianos*, at the University of Nebraska at Kearney's Festival of New Music. She also adjudicated the Nebraska State MTNA Composition Contest (elementary-collegiate) in September.

Felix Wang, assistant professor of cello, performed at the Roycroft Chamber Music Festival in East Aurora, New York, in early June, then went to the Rocky Mountain Summer Conservatory in Steamboat Springs, Colorado, where he spent three weeks teaching cello and coaching chamber music, as well as performing on several faculty concerts. At the Killington Music Festival in Vermont he served a three-week residency teaching as well as performing on the recital series. He was heard live on Vermont Public Radio while at Killington. In early August, he performed a week of chamber music concerts in Denali National Park, Alaska.

STAFF

Tara Scheyer, accounting assistant, left Blair in June to return to Georgia. **Darlene Bethke**, former associate registrar, has moved to that position, and **Carol Jane Fisher**, '91, and a precollege alumna, is the new associate registrar. Also new on staff are **Rowena Aldridge**, scheduling coordinator, **Rachel Burgess**, house manager, and two technical services assistants, **John Sevier** and **Warren Stiles**.

New Faculty

William D. Adair, adjunct associate professor of jazz studies

John M. Dougan, adjunct assistant professor of music history and literature

Maria Gall, adjunct artist teacher of piano

Sheree D. Koutsoukos, adjunct artist teacher of piano

Cheri Montgomery, lecturer in voice

Martin Norgaard, adjunct assistant professor of fiddle

Kathleen Pearson, adjunct instructor in fiddle

Daniel Reinker, adjunct associate professor of viola

Rivers Rutherford, lecturer in music

Roger Spencer, adjunct artist teacher of jazz studies

Thomas E. Verrier, associate professor and director of wind studies, director of teacher education



Kindermusik students celebrated the end of their classes and the start of the holiday season with a family gathering at Blair on December 12. Blair undergraduates joined the party, bringing their instruments for the youngsters to explore. Here, Kindermusik students (from left) Bennett Klein, Avery Williams, and Cameron Williams inspect Drew Pearl's tuba, while Claudia Smith looks on with her red balloon. Kindermusik serves children from one and a half to four years of age. **For more information on Kindermusik classes at Blair, contact Amy Alley at 322-7651.**

NEIL BRAKE

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