

BLAIR

Quarter Note

Vanderbilt University

SUMMER 2003





Shaping the Future. . .

Peter Fyfe: A Gentle Legacy

By Angela Wibking

You might call Peter Fyfe the founding father of organ instruction at Blair—though Fyfe would never give himself that title. Known for his modesty and gently encouraging teaching style, Fyfe retired this spring after a 39-year career as adjunct professor of organ. Fyfe began teaching at George Peabody College in 1962 and when Blair Academy was founded two years later, he became the fledgling academy's first instructor of organ. Fyfe also served as Vanderbilt University organist for 18 years until his retirement from that position in 2001. Recalling his 41 years as teacher, Fyfe characteristically puts the focus on students rather than self. "It's been so wonderful to see these young people who had such talent and were so devoted to what they were doing," Fyfe says. "And so many of them have really succeeded in their musical careers."

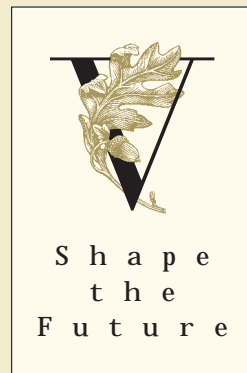
Fyfe's former students, in turn, warmly acknowledge their mentor. "When I was 15, I was lucky enough to receive a scholarship to study with Peter," recalls Craig Phillips, now a respected composer, concert organist, and associate director of music at All Saints Church, Beverly Hills, California. "I was not really prepared for the kind of disciplined study that Peter espoused. But Peter was very patient with me, and I'm certain that this quiet support and encouragement had a great deal to do with my blossoming as a composer."

Former student Anthony Williams also credits Fyfe's influence. "When I started to study, my thought was to be a church musician," says Williams, now assistant professor of music and university organist at Dillard University in New Orleans. "Peter showed me that there was much more to the organ than playing hymns in church."

Fyfe found his calling as a teenager. Growing up in a musical family in West Tennessee, he studied both piano and organ. "I won some competitions in piano, but organ was the thing I could do best," he recalls. "I just loved the instrument—the very sight of it, the pedals, the stops, and all those pipes." Fyfe served in the Army during World War II, then resumed his studies at Chicago's American Conservatory of Music and the School of Sacred Music at Union Theological Seminary in New York City. Fyfe met his wife Lois in New York, and in 1959 the couple moved to Nashville when Fyfe accepted the position of organist and choirmaster at Christ Episcopal Church, where he ultimately served for 35 years.

At the Blair School, students who never even met Fyfe have benefited from his love of music, thanks to the Peter and Lois Fyfe Scholarship established by the couple in 1984. On the occasion of Fyfe's retirement, the couple has donated over \$35,000 to endow the fund in perpetuity. "It's not that big a sum," Fyfe says with typical modesty. "But it will assure that there will always be about \$1,500 every year for the scholarship." It will also assure that Fyfe's legacy of beautiful organ music played in churches and concert halls around the world will continue for generations to come.

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Cover photo from *Le Suil Go* by Neil Brake, digital enhancement by Suzanna Spring. The dance was one of three works presented in March with the Nashville Ballet as part of *Emergence!*

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By Lisa DuBois

Writer Elizabeth Hardwick once referred to collaborations on love and friendship as "this peculiar illusion." Nowhere are such peculiar illusions more passionate, or more intriguing, than in the collaboration between music and dance, when all the human senses unite to tell a story or to illustrate an emotion. Together, music and dance can uniquely capture that moment of emergence when an idea dawns or some new feeling takes flight.

In an affirmation of Hardwick's theory, the Blair School of Music and the Nashville Ballet joined in a first-time artistic partnership on March 14 and 15, 2003, to present a program of three new works-in-progress of dance and music, aptly titled *Emergence!* The program was, by all measures, a remarkable success. After all, there is something immediately energizing about the peculiar and something inherently beautiful about the illusory.

The collaboration would never have occurred had Vanderbilt not opened an appropriate facility—the Martha Rivers Ingram Performance Hall. "We wanted this hall to be a showcase for the Blair School of Music and a focal point for the community, and that's what it's become," says Wait. "I think all the local arts organizations want to present their very best efforts in the very best venues. This partnership allowed two such groups to do that."

In fact, when Wait was first introduced to Nashville Ballet's artistic director Paul Vasterling a year ago at the grand opening of Ingram Hall, he casually mentioned that the two organizations should "do a program together." Vasterling pounced on the invitation. Shortly thereafter three unique partnerships were formed. Following the matchmaking skills of Robin Fountain, the conductor of Blair's New Music Ensemble, Vasterling began working with Michael Alec Rose, associate professor of composition, on a balletic interpretation of Tennessee Williams' short story, "Night of the Iguana." Choreographer Robert Philander-Valentine was paired with Stan Link, assistant professor of composition, philosophy and analysis of music, for *LAPseDANCE*. Rounding out the trio, emerging choreographer Heather Maloy created *Le Suil Go...* danced to traditional Celtic music arranged and performed by master fiddler Crystal Plohman.

Of the three, the partnership between Plohman and Maloy was the most traditional in that Plohman selected existing music, arranged it for fiddle, whistle, and guitar, and had Maloy create a dance to a recording of the music. Plohman and her band performed live at *Emergence! Le Suil Go...*, which is Gaelic for "in hope that..."

depicted five dancers rising above oppression and despair to celebrate the joys in life.

For Stan Link, however, the collaborative challenge initially felt peculiar. "The idea of somebody dancing around to my music was pretty bizarre," he says, "because I don't dance, and to make something for the purpose of having other people dance was like some big irony, some kind of karmic balance."

Philander-Valentine had requested that African drums be a part of the music, so Link began writing with the Vanderbilt African Drumming Ensemble in mind, but he wanted to steer clear of "some bogus 19th century exotic evocation of Africa."

Instead he came up with "Bulgarian rhythms on African drums, with bits of tango," which proved far more complicated and musically challenging than he originally intended. Although most of Link's compositions revolve around aspects of memory, *LAPseDANCE* is about forgetting. The 19-minute piece is built around ideas like the hitch,

glitch, and ellipsis, he says, and the work includes lapses of various lengths between melody, harmony, rhythm—and dance.

Link had another out-of-safety-zone experience after he finished the piece and went to see his first rehearsal at the Nashville Ballet studios. Upon entering the studio, he watched the dancers stretching and moving, preparing to interpret his score. "It was overwhelming to be in this environment where music is such a physical thing. The whole time I was writing this piece I was sitting at my computer barely moving, so my relationship to the piece was very internal. But music comes to these dancers from the outside and becomes internalized."

At that moment, he says, he was struck by a revelation. "While I'd like to think that the folks in the audience are concentrating on the snappy rhythms, I know they're going to be focusing on the guys without shirts."

Unlike the other composers, Michael Alec Rose worked from Paul Vasterling's libretto to write the score for *Night of the Iguana*. To create the illusion of a tale being told, his music had to follow the pacing, flow, and evocation of Williams' poetic prose. The short story, set in Mexico, revolves around an emotionally fragile woman and her ambivalent affection for two disinterested male writers. Rose initially thought he might not be the right composer to tell the tale.

"'Night of the Iguana' is a very neurotic short story," he says. "It's very intense—filled with desire and rage and potential love. It was not literature that I naturally gravitate towards. It's 'compulsive' literature."

He decided to pursue the project because it excited him artistically. "Tennessee Williams got to the very core of what humans suffer in their desire for other human beings," he says. "I wanted the audience to feel pushed and pulled. I can't think of a single piece of music I love that doesn't exaggerate its emotions."

Vasterling was not prepared for the score that Rose presented, having expected something more Southern, more regional in nature. Instead the orchestrations are filled with fiery interplay between percussion, wind, and brass. Rose explains, "I was trying to capture something universal. This is a story of mythic consequence. The music seemed to stretch beyond the Mason-Dixon Line."

Even as they tried to couch their collaborations in "work-in-progress" terms, every person involved in the *Emergence!* project became fully invested in it. Conductor Fountain held recording sessions at 6AM so the dancers could practice to full scores—which meant students in the New Music and African Drumming Ensembles rose before dawn to rehearse. The composers whittled and honed their music to meet the demands of human bodies moving to it. The choreographers plumbed the depths of their own inner creativity. And the dancers sweated and pushed to translate the music with grace and passion.

Says Rose, "I was at rehearsal crying. These are great dancers. Jennifer [McNamara, the lead ballerina in *Night of the Iguana*] is a celestial being. I've never seen anything like what she did with my music and Paul's choreography. It was astonishing. To see my notes leap off the page into her feet, hands, body, and face was unbelievable. These dancers brought my music to light in ways that made me weep and shiver and my jaw drop."



Photos of *Le Suil Go* (cover and pages 3 and 5), and *Night of the Iguana* (p. 4) by Neil Brake

WORKS-IN-PROGRESS

Emergence! is only one component in a broad spectrum of collaborations that have begun to establish a bridge between the Blair School of Music and the Nashville community.

"One of the most celebratory ways for the Nashville and Vanderbilt communities to merge is through the arts," says Cindy Steine, Blair's director of external affairs. "A mission of Blair is to serve as both a resource and a connection point for the community."

Towards that end, Blair has joined in partnership with the Tennessee Performing Arts Center (TPAC) in a new public initiative that includes a series of free panel discussions and luncheons at the downtown War Memorial Auditorium. Blair has also cosponsored a cello master class by Matt Haimowitz at the East Nashville Center for the Creative Arts. This summer Blair hosts the annual TPAC Education Summer Institute (an enrichment program for teachers in the schools and the teaching artists who work in the classroom with them) and the 50th annual convention of the Tennessee Music Teachers Association. Finally, the staffs at Blair and Humanities Outreach in Tennessee (HOT), an arts-centered program that serves thousands of children around the state, are formulating plans to present several joint performing arts productions in the upcoming years.

Says Steine, "*Emergence!* convinced us that this is a good thing to do, it's the right thing to do, and it's what we'll continue to do in the Nashville community."

—Lisa DuBois

Kindermusik and New Horizons:

Building a Musical Foundation



Brandon Awh, Olivia Smith, Jessica Awh and Sam Ertelt enjoy Blair's summer Kindermusik class "Adventures Around the World." Three Kindermusik classes were offered this summer for children one to six years old.

Much of what is written about children's musical education focuses on the prodigious talents of a few. But at the Blair School of Music, programs for young children offer something much greater: an appreciation of the richness of music as a part of life. The result, then, is a strong foundation on which a budding musician can build.

Kindermusik, which received a \$10,000 grant this year from the Martin Foundation, serves children ages 18 months to four years old. "The premise of the program is that the parent is the child's most important teacher," says Amy Alley, adjunct artist teacher of Kindermusik. The internationally-known Kindermusik program includes parent-with-child classes, supplemented by materials to encourage making music at home. The theme of one of Alley's summer programs this year is 'Creatures in My Backyard.' "Children are naturally curious about the world. 'Creatures in My Backyard' engages their curiosity and uses dance, music, and storytelling to nurture their creativity."

Several years ago, Blair Dean Mark Wait approached Jama Reagan, adjunct artist teacher of piano, about teaching music to children ages four to six who are getting ready to move on to private or group music les-

sons. Reagan developed a curriculum entitled New Horizons, designed to broaden a child's understanding of musical concepts and skills, while maintaining a sense of excitement and adventure. "It is based on the premise that your first instrument is your voice," says Reagan. New Horizons emphasizes singing in tune, feeling a rhythmic pulse, hearing specific melodic patterns, and reading both melodic and rhythmic phrases.

While Reagan herself is a pianist, she was careful not to build New Horizons around the piano. "It is important that children become acquainted with all musical instruments, both visually and aurally," she says. Through exposure to serious works for orchestra, such as Saint-Saens' *Carnival of the Animals*, students are given an opportunity to learn the four families of instruments, as well as the various instruments within those groups.

"It is important to me that students go into private or group music study with a good foundation, while also carrying a sense of excitement about music," says Reagan. "The idea with our programs is not just to develop little musicians," adds Alley, "but that we use music in every part of children's development, because music permeates their lives."

—Shelton Clark

A Better **Five-Year** Plan

MA5 students make their mark as the first group to finish the BMus/MEd joint program



MA5 student Chris Walters student teaching at Brentwood Middle School.

At first glance, Chris Walters, Chris Genovese, Charlie Anderson, and Adam Bernick are no different than any other group of college friends, joking among themselves a few weeks before graduation. However, these four young men are groundbreakers at Blair—the first students to complete a joint five-year program between Blair and Vanderbilt's Peabody College through which graduates receive both a bachelor's degree in music and a master's degree in education in five years.

"At many universities around the country, the undergraduate teacher education degree is a five-year program," says Tom Verrier, director of the joint Blair/Peabody program. "We offer a really wonderful opportunity. We tap into the resources available within Blair and Peabody to provide our students with the best education possible."

The program had its genesis in the mid-1990s, offering a combination of studies unavailable at any other college or university in the country—two degrees in five years plus teacher licensure. The select group of 19 students currently enrolled in the program follow the same core of courses as every Blair B.Mus. student—there is no watering-down of musical arts requirements to make room for education classes. As a result, the program is very strong in both music and education.

"When I started as assistant dean of admissions," says Dwayne Sagen, who also serves as adjunct professor of music and director of University bands, "a lot of students would say, 'I would like to do something with education' or 'I would like to learn to be a band or choir director or orchestra director.' I could see that if we started this, there was a chance for us to make a difference."

Peabody's premerger history had included music education, and the administration liked the prospect of the joint program with Blair. "Peabody was ecstatic," says Sagen. "Peabody had had the same response from students who wanted to do music and education. We cull-

ed through to pick out the most important courses in music education and performance to make the program concise in five years.

"This program also offers practica, one each year" Sagen adds. "This built off the Peabody model, which is so innovative, and which is different from other schools in the country. From their freshman year, we require students to go out into the public schools to observe master teachers. In their graduate year they do their own official student teaching."

In 1998, when the joint program actively started recruiting its first students, "We got flyers in the mail," says Bernick, who became Vanderbilt's assistant director of bands recently on the strength of his B.Mus./M.Ed. "I hadn't even thought about applying to Vanderbilt until then."

The students are committed to the program, including Walters, who was Blair's Founder's Medalist last year, having maintained the highest grade point average of any graduate in the bachelor of music program. MA5 students, as they call themselves, have initiated an energetic and enthusiastic student chapter of the Music Educator's National Conference.

One of the program's strengths evolved out of the students' pedagogical training. "In terms of personal development, I find that it has improved how I play, and how I think musically," says Genovese, a saxophonist/bassist. "I'm not just thinking, 'OK, how would I do this?' I have to think, 'How would I *teach* someone to do this?'"

"We want to knock down that popular phrase, 'if you can't do it, you can teach it,'" Sagen states. "We want the best performers to be the best teachers."

"These students will be ambassadors for us," adds Verrier, "not in terms of what they have accomplished to this point, but what they *will* accomplish."

—Shelton Clark

Quiet *Force*

By Angela Wibking

Last summer at the Tanglewood Institute Blair precollegiate student Paula Cheng heard a performance of Ravel's Piano Concerto in G major that would change her life. "There was a concert there in which a pianist played it," explains Cheng, who attended Tanglewood on scholarship. "I knew I wanted to play it, too."

When she returned home, she began working on the piece with her teacher, Amy Dorfman. "The Ravel concerto has a rhythmic character that suits Paula perfectly," says Dorfman, "and she has an ability to bring color to the instrument that is amazing for someone her age."

Judges at the Curb Records Young Musicians Concerto Competition thought so, too, and awarded the 17-year-old Cheng the grand prize for her performance. Along with a \$3,000 cash award, the honor included the opportunity for Cheng to perform Ravel's concerto with the Nashville Symphony Orchestra at Ingram Hall in June.

Cheng, who will be a senior at Martin Luther King High School this fall, has over a decade of training and performing experience that should stand her in good stead for her orchestral debut. Born in Troy, New York, to parents who emigrated from Taiwan, Cheng began piano studies with former faculty member Marilyn Tolk just shy of her fifth birthday and studied with Roland Schneller, co-chair of Blair's keyboard department, prior to studying with Dorfman. She has won the annual Tennessee Music Teachers Association Piano competition six times and also won in her category at the Nashville Area Music Teachers Association Young Artists' Achievement Awards Competition last year. But it is the music, not the awards, that holds Cheng's interest. "What I like about the piano as an instrument is the different kinds of sounds you can get from it," Cheng says. "There's such a wide range, from jazz to classical."

In addition to her solo studies, Cheng also plays in The Cumberland Trio, with precollegiate scholarship students Hamilton Berry, cello, student of Felix Wang, and Sarah Bennett, violin. (Berry was the strings finalist and first runner up in the Curb Competition; Lindsay Seagroves, student of Norma Rogers, was the woodwind finalist.) Following graduation from high school in 2004, Cheng plans to attend a music school in the northeast. "I've visited schools already and I hope to audition for some of them, including the Manhattan School of Music," she says.

As for Cheng's chances in the wider world, Dorfman thinks her student has what it takes. "Paula has tremendous discipline and in a lot of different areas," says Dorfman. "She's such a quiet and humble person that you'd never imagine her to have this Herculean force but she definitely has the full package to play professionally."



NEIL BRANE

PRECOLLEGIATE

The **Blair Suzuki Players** performed for "Our Kids" patrons' party held in Ingram Hall in January. **Carol Smith** was director of violinists, **Anne Hall Williams**, director of cellists, and **Celeste Halbrook Tuten** was accompanist.

The **Blair Suzuki Reading Orchestra** and the **Youth Strings Orchestra**, under the direction of **Tuten**, performed a Christmas concert at Hendersonville Seventh-Day Adventist Church. The **YSO** and the **Nashville Youth Repertory Orchestra** directed by **Sally McFadden**, performed in Ingram Hall in December.

The **Blair Suzuki Violin and Cello Program** presented a program at the Nashville Public Library Main Branch Auditorium in March, led by violin faculty members **Carolyn Huebl**, **Sara Johnson**, **Katherine Mansouri**, **Carol Smith**, **Celeste Halbrook Tuten**; and **Anne Hall Williams**, cello teacher.

Brenna Heffner, student of **Norma Rogers**, adjunct artist teacher of flute and piccolo, won principal flute in the All-State Orchestra.

Stephanie Newberry, student of **Marian Shaffer**, adjunct professor of harp, is attending the Sewanee Summer Music Festival in Sewanee, Tennessee. **Adrienne Wager** is studying with Lucile Lawrence this summer.

Piper Peterson, student of **Celeste Halbrook Tuten**, senior artist teacher of Suzuki violin, was chosen to perform in a master class with Hiroko Driver as part of the Blair Suzuki Enrichment Day in February; **Pearl Shin** performed the role of Fiddler in *Fiddler on the Roof, Jr.* at Brentwood Middle School in March; **Jayne-Stuart Garber** performed the role of Gretl, with **Anna Russell Thornton** as Brigitta, her father Gif Thornton as Captain Von Trapp, and former student **Channing Garber** as Louisa at the Oak Hill School production of *The Sound of Music* in March; **Katie Awh** performed at Talent Day at University School of Nashville in March.



Abigail Mace, co-winner of last year's Margaret Branscomb Prize, with internationally renowned pianist Emanuel Ax during his master class at Blair in February.

COLLEGIATE

The Vanderbilt Spring Faculty Assembly, held in Langford Auditorium in April, began with a performance by Blair students **Jennifer McNeil**, solo guitar, and the Atlas String Quartet—**Shannon Thomas** and **Liza Barley**, violins, **Jonathan Chu**, viola, and **Jay Tilton**, cello. Their teachers are **John Johns**, **Cornelia Heard**, **Carolyn Huebl**, **John Kochanowski**, and **Felix Wang**.

Melissa Cartoun, a student of **Deanna Walker**, director, Blair Songwriting Program, is the third place prizewinner in the 2003 John Lennon Scholarship Competition. The judges were the legendary record producer Arif Mardin, composer/lyricist/producer Frank Wildhorn, and jazz specialist Susan Jenkins.

Jennifer Coleman and **Eric Oliver**, both students of **Cynthia Cyrus**, associate professor of musicology, attended the American Musicological Society Meeting, where they were publically recognized at the business meeting on Saturday for their activities as conference volunteers.

Jack Rutledge, a senior saxophonist from Seattle, Washington, was conferred the award of "high honors" for his senior hon-

ors thesis. For this paper he also received the S.S. and I.M.F. Marsden Award In Musical Scholarship.

Scott Seaton, a junior saxophone performance major from Mt. Juliet, Tennessee, has been chosen as a Summer Academic Orientation Leader for the Vanderbilt freshman class in June. He was accepted for participation in the Conductors

Retreat at Medomak, Maine, and Conducting Institute at Bard (New York).

Andy Oberhausen, senior saxophone performance major, received a scholarship for graduate school at Cincinnati College-Conservatory to major in jazz studies. All are students of **Frank Kirchner**, adjunct associate professor of saxophone.

ALUMNI

PRECOLLEGIATE

Jason Metheny, former student of **Peter Fyfe**, adjunct professor of organ and University organist, emeritus, composed "What Shall I Render to My God?" commissioned by Dr. Samuel Gordon, director of choral studies and professor of music at the University of Akron (Ohio). The University of Akron Concert Choir premiered the anthem during its 2001 summer tour of Italy, including performances at the Corofest Umbria and Spoleto Music Festivals.

Tutti

The **Blair String Quartet** performed on public radio WPLN's "Live in Studio C" in January with **Craig Nies**, associate professor of piano.

Members of the Blair Voice Faculty—**Amy Jarman**, **Chandler Thompson**, sopranos, **Gayle Shay**, mezzo-soprano, and **Jonathan Retzlaff**, baritone—performed in "An Evening of American Song" in a first-time ever collaboration with the Belmont University (Nashville) voice faculty in April. The event was presented by the Nashville Chamber Orchestra, Paul Gambill, conductor.

Gregory Barz, assistant professor of musicology (ethnomusicology), recently returned from a six-month research trip to Uganda in East Africa, where he was a Fulbright Research Fellow in Fulbright's AIDS and AIDS-Related Research Program. Barz works with village women's use of dance, music, and drama to educate others about HIV/AIDS. In February, he gave the keynote address and presented a seminar for the Religion and Music Conference held at Wilfrid Lanier University in Waterloo, Ontario.

Amy Dorfman, associate professor of piano, and **Edgar Meyer**, adjunct associate professor of double bass, performed works by Vivaldi, Schubert, Bloch, and Meyer in May at "Free for All at Town Hall," a new series of concerts in New York City.

Cynthia Estill, associate professor of bassoon, returned in January to her alma mater, Interlochen Arts Academy, to perform with other Blair School faculty: **Bobby Taylor**, oboe, **Kathryn Plummer**, viola, and **Roger Weismeyer**, pianist. Estill and Plummer also met with and taught several students there.

John Johns, associate professor of guitar, performed in recital during the spring semester at St. Paul's Episcopal Church in Franklin, Tennessee; Middle Tennessee State University Guitar Festival; Burrill on the Mountain Museum in Huntsville, Alabama; and Southern Indiana Center for the Arts in Seymour, Indiana. Johns presented a concert and taught at Chitarra



Blair String Quartet

Imperia, a guitar festival in Imperia, Italy, in June.

In May, **Enid Katahn**, professor of piano, emerita, taught a master class at Samford University in Birmingham, Alabama, and judged the Morris Piano Competition. In June, she judged the 2003 Young Artists Competition for the Bowling Green Chamber Orchestra; **Chris Teal**, Joseph Joachim Professor of Violin, judged the strings. Katahn was nominated for the 2003 Mary Catherine Strobel Award for her work tutoring reading at Charlotte Park Elementary School in Nashville.

Frank Kirchner, adjunct associate professor of saxophone, performed many community concerts in Kentucky and Tennessee with the Larry Elgart Orchestra. In March he entertained over 1,500 high school students from all areas of the state as music director/orchestra leader for the state convention of the Tennessee Distributive Education Clubs of America. He appears regularly with the June Wolfe Quintet.

The most recent international performances of Associate Professor of Composition **Michael Kurek's** Sonata for Viola and Harp were given at Trinity College of

Music, London. The *Journal of the American Viola Society* featured his more recent Sonata for Viola and Piano (commissioned and premiered in April 2002 by Associate Professor of Viola **John Kochanowski** and Dean **Mark Wait**) in their spring 2003 issue. Several performances are planned around the country next year, including one at Baylor University featuring the editor of the journal, violist Kathryn Steely. Kurek was interviewed on KUHF-FM in Houston in March in conjunction with a broadcast of the Pacific Symphony Orchestra's performance of *That Which Remains Unspoken*. He was also profiled in the Winter 2003 issue of international music fraternity Sigma Alpha Iota's *Pan Pipes* magazine.

A concert of "the best of TMTA's Distinguished Composers of the Year" included a performance in June for the 50th anniversary convention of the Tennessee Music Teacher Association of Kurek's *Matisse Impressions* by the **Blair Woodwind Quintet** with pianist **Melissa Rose**, assistant professor of piano. His march for concert band, *The Grand Calliope*, enjoyed several performances in 2003, including one at the University of Georgia's 2003 "JanFest" and a performance by the 2003 Middle Tennessee Honors Band, guest conducted by Blair Assistant Dean **Dwayne Sagen**.

Melanie Lowe, assistant professor of musicology, presented a paper at the South Central Chapter meeting of the American Musicological Society and will present the paper again in November at the national meeting of the AMS in Houston.

Katherine Mansouri, adjunct artist teacher of Suzuki violin, and **Anne Hall Williams**, senior artist teacher of Suzuki cello and violin, were clinicians at the University of Memphis Suzuki String Workshop in January.

Kathryn Plummer, associate professor of viola, gave three master classes in March for the Preparatory Department of the University of Cincinnati, College-Conservatory of Music.

Jonathan Retzlaff, associate professor of voice, and **Enid Kathan** presented concerts of French song at Texas Lutheran University and on the University of Houston-

Moore School of Music's I.A. Lack Music Master Series in February and March.

Kay Rhee, adjunct artist teacher of piano, performed with **Jama Reagan**, adjunct artist teacher of piano, in April in Turner Recital Hall. Rhee served as piano competition judge for the Tennessee Music Teachers Association in March at Belmont University.

Dwayne Sagen, assistant dean and director of University bands, was elected by the Tennessee Band Directors Association to membership in Phi Beta Mu, national band directors' fraternity of outstanding band directors, at the Tennessee All-State Conference in April. He conducted honor bands for joint Overton and Martin Luther King Jr. high schools' concert, conducted the first All-Midstate Band for Middle Tennessee, and conducted clinics for Nashville area high school bands at Ezell Harding, Murfreesboro, Columbia, Spring Hill, Hendersonville, Mt. Juliet, and Wilson County. Sagen hosted the Middle Tennessee Bands and Orchestras at the Blair School for their regional concert festival in March. He directed the Vanderbilt Basketball Bands at SEC Basketball Tournaments in New Orleans and Little Rock, Arkansas, and the Women's NCAA Tournament in Norfolk, Virginia. He adjudicated regional



DANIEL DUBOIS

and national concert band festivals in Huntsville, San Francisco, New York City, and Virginia Beach.

Marian Shaffer, adjunct professor of harp, is teaching and performing at the Sewanee Summer Music Festival this summer. She will be a featured soloist with the Memphis Symphony Orchestra next season.

Rachael Short, artist teacher of piano, served as an adjudicator at the Tennessee Federation of Music Clubs festival in Clarksville, Tennessee, in March. With **Ruth Stith**, adjunct artist teacher of piano, she organized the 2nd Annual Technique Olympics for piano students. Judges included **Sheree Koutsoukos**, adjunct artist teacher of piano; **Kay Rhee**; and undergraduates **Molly Robertson** and **Paul Epp**.

Carol Smith, senior artist teacher and director of the Suzuki Program, actively participated in the Mid-Tennessee Suzuki Association Third Suzuki Workshop, held at Battle Ground Academy in Franklin, Tennessee.

Celeste Halbhook Tuten, senior artist teacher of Suzuki violin, was clinician at the University of Memphis Suzuki workshop in January. She served as accompanist at the Fall MTSA (Middle Tennessee Suzuki Association) Workshop in Franklin, Tennessee; for former student **Hannah Meeks** at the McGavock Clusters Clinics in Nashville; for the Blair Precollege Holiday Celebration; and for a studio recital with students of **Erin Hall** at the East Nashville Center for the Creative Arts. Tuten is serving as interim director of the String Ensemble at Immanuel Baptist Church.

Deanna Walker, adjunct artist teacher of piano and director, Blair Songwriting Program, wrote "Family Plot in Four Scenes" for soprano and piano, which was selected for performance at the

Students participating in the Middle Tennessee Bands and Orchestras Regional Concert Festival held at Blair in March

College Music Society international conference in Costa Rica in June. Walker was recently named chair of the MTNA Composer Commissioning Program.

William G. Wiggins, assistant professor of timpani and percussion, **Karen Ann Krieger**, assistant professor of piano, and **Bradley Mansell**, adjunct artist teacher of cello, performed with oboist Wilma Zonn, cellist Nicholas Photinos, clarinetists Russell Dagon, Michael Doyle, and Leslie Grimm, and violinists Dorothy Martirano and **Andrea Zonn**, '93, at the Northwestern University School of Music Pick-Staiger Concert Hall last May in a concert celebration of the music of Paul Martin Zonn. Wiggins, Mansell, and Krieger reprised their performances in a concert in memory of Zonn at Blair's Ingram Hall in November. **Kathryn Plummer** and **Butch Baldassari**, adjunct associate professor of mandolin, also performed on the November program. Wiggins performed a guest recital at the University of Tennessee in Knoxville in February featuring music for timpani.

STAFF

Rudi Aldridge, technical director for the Blair School, was lighting designer for the Tennessee Repertory Theatre's production of *A Christmas Carol* in December. Aldridge also served as a sound and lighting consultant for Dyer Observatory's inaugural "Music on the Mountain" concert in April.

Dennis Clark, director of the Wilson Music Library, has been appointed coordinator for service quality improvement for Vanderbilt's Jean and Alexander Heard Library system. He is a book reviewer for *CHOICE: Current Reviews for Undergraduate Libraries*.

Cindy Steine, director of external relations for the Blair School, was reappointed in March by the mayor of Nashville to a four-year term on the Metro Nashville Arts Commission, a 14-member board to oversee arts funding and projects.

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AWARDS AND COMMENCEMENT HONORS

Robin Dickerson Award to a voice major for excellence in performance and scholarship:
Lillian Askew

Delene Laubenheim McClure Memorial Prize for excellence in opera performance: **Noelle Jacques**

Blair Composition Competition Prize for a new composition for horn and marimba: **Krystal Grant**

Richard C. Cooper Award for campus-wide leadership in music: **Adam Bernick**

The S.S. and I.M.F. Marsden Award in Musical Scholarship for most outstanding major paper:
Jack Rutledge

The Elliot and Ailsa Newman Prize to a woodwind student for excellence in performance:
Jenni Bernard

Sue Brewer Award to an outstanding guitar or composition/theory student: **John Sands**

Margaret Branscomb Prize to the freshmen who best exemplify the spirit and standards of the school: **Abigail Mace** and **Preetha Narayanan**

David Rabin Prize for excellence in performance:
Jonathan Chu

Presser Scholarship for the junior excelling in performance and scholarship: **Erin Lavin**



The 2003 Founder's Medalist for the Blair School, Jenni Bernard, with Dean Mark Wait. Board of Trust Chairman, Martha Ingram, sits at right.

Founder's Medalist: **Jenni Bernard**

Banner Bearer: **Jonathan Chu**

Student Marshals: **Eliza Thomason** and **Jesenska Stjepanovic**

Alma Mater Vocalist: **Presley Chambers**

Sigma Alpha Iota College Honor Award:
Laura Moye

Sigma Alpha Iota Scholastic Award: **Jenni Bernard**

Alpha Lambda Delta Senior Certificates:
Danna Buchanon, Wes Lackey, Jonathan Raviv,
and **Laura Speck**

MTNA Student Achievement Recognition Award:
Evan Mack

Jean Keller Heard Prize

Atlas String Quartet:
Shannon Thomas, 1st violin
Liza Barley, 2nd violin
Jonathan Chu, viola
Jay Tilton, cello

Oriyah String Quartet:
Laura Speck, 1st violin
Amy Helman, 2nd violin
Angi Spong, viola
Ashley Walters, cello

Martin Williams Award for most outstanding paper: **Danny Bowles**

L. Howard "Zeke" Nicar Award for most outstanding wind student: **Scott Seaton**

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