

BLAIR

Quarter Note

Vanderbilt University



SUMMER 2004

2004 Commencement Honors and Awards

FOUNDER'S MEDALIST: Sarah Seelig

BANNER BEARER: Joseph Digerness

STUDENT MARSHALS: Paul Epp and Stephanie Trautwein

ALMA MATER VOCALIST: Chris Mann

RECENTLY ELECTED MEMBERS OF MUSIC HONOR SOCIETY PI KAPPA LAMBDA:

Seniors Jodi Edelstein, Paul Epp, John Sands, and Sarah Seelig

New members from the junior class: Krystal Grant, Amy Helman, Austin Osborn, and Kelly Winner

In addition, two seniors elected as juniors last year: Joseph Digerness and Johanna Frymoyer

SIGMA ALPHA IOTA COLLEGE HONOR AWARD: Erin Lavin

SIGMA ALPHA IOTA SCHOLASTIC AWARD: Sarah Seelig

ALPHA LAMBDA DELTA SENIOR CERTIFICATES: Whitney Bullock, Jodi Edelstein, Stephanie Newberry, Anna Ochs, John Sands, Shannon Thomas, and Stephanie Trautwein

THE MTNA STUDENT ACHIEVEMENT RECOGNITION AWARD: John Sands

L. HOWARD "ZEKE" NICAR AWARD for most outstanding wind student: Paul Epp and Stephanie Trautwein

MARTIN WILLIAMS AWARD for most outstanding paper: Austin Osborn

THE RICHARD C. COOPER AWARD for campus-wide leadership in music: Gerard Raiti and Molly Robertson

THE ROBIN DICKERSON AWARD to an outstanding voice major, for excellence in performance and scholarship: Jennifer Berkebille

DELENE LAUBENHEIM MCCLURE MEMORIAL PRIZE for excellence in opera performance: Daniel Shirley

THE JEAN KELLER HEARD PRIZE for excellence in string performance: Emily Mahler, Jay Tilton, David Repking, and Tessa Gotman

BLAIR COMPOSITION COMPETITION PRIZE for a trio with no more than two voices or two instruments: Fahad Siadat

THE ELLIOT AND AILSA NEWMAN PRIZE to a woodwind student for excellence in performance: Chris Wilson

THE SUE BREWER AWARD to an outstanding student in guitar or composition/theory: Andrew Dunbar

THE S. S. AND I. M. F. MARSDEN AWARD in musical scholarship for most outstanding major paper: Johanna Frymoyer

THE MARGARET BRANSCOMB PRIZE to the freshmen who best exemplify the spirit and standards of the school: Peter Cain and Neala Swaminatha

THE DAVID RABIN PRIZE for excellence in musical performance: Shannon Thomas

THE PRESSER SCHOLARSHIP for the junior excelling in both performance and scholarship: Krystal Grant



Cover photo of Our Stories by the Chinese Arts Alliance of Nashville by Neil Brake

The BLAIR QUARTER NOTE, the newsletter of the Blair School of Music, is published twice a year in cooperation with the Office of Advancement Communications for alumni, current students, and other friends of the School.

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Undergraduate alumni news now appears in *Vanderbilt Magazine's* class notes section. Any news sent by undergraduate alumni is forwarded to *Vanderbilt Magazine*.

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Collaborations between the Blair School and area arts organizations abound

BY LISA DUBOIS

On a Thursday afternoon in April, the War Memorial stage in downtown Nashville was jubilating to the sounds of traditional Appalachian music. What started out as a panel discussion by Blair professors on the instruments and history of the genre, ended up as a jam session with dulcimers, fiddle, oboe, mandolin, and guitar. The 400 or so people in the audience couldn't have been more delighted with this pretty cool way to get educated.

For over a year, faculty members at the Blair School of Music have participated in a collaborative project with the Tennessee Performing Arts Center—a free outreach program known as InsideOut of the Lunch Box—that takes place six times during the school year. Within 14 months, the Lunch Box series has attracted on average nearly 500 people coming from all over the city, not just those working downtown.

"Having these two institutions, with TPAC being more artistically-centered and Vanderbilt being more academically-centered, we felt we could pair faculty members and artists in a way

that could open up eyes, ears, and ways of thinking that had not happened in programs offered in the city," says Roberta Ciuffo, TPAC's senior vice-president for education and outreach. "It's been a great relationship," she adds. "The work flows smoothly and the consensus comes easily. That means that we are meeting the needs of the community."

In fact, Blair's collaboration with TPAC is only one of many ways in which the music school is reaching out to enrich the community. Through the efforts of Dean Mark Wait and Cindy Steine, Blair's director of external relations, the faculty and students are filtering into museums, schools, and performance venues, putting the Blair imprint on music, dance, art, and theatre programs throughout the city. Steine explains that the music school is stepping up to the challenge set forth by the Chamber of Commerce to make Nashville an arts destination attractive to visitors and businesses.

"It's like a big braided cable," she says. "We keep intertwining things. We are constantly inter-

Working
Together



NEIL BRANE

weaving artistic resources around town.”

For 20 years, the Blair School has been sharing its faculty and students with the W.O. Smith Music School, a not-for-profit educational institution that serves students whose families could not otherwise afford music lessons. Located a few miles from campus and across the street from the Edgehill Housing Projects, the W.O. Smith School recruits its all-volunteer faculty from a local talent pool. At the end of the school day, kids ages 7 to 18, all of whom qualify for free or reduced lunch programs, pour into the doors, down the hallway, and up the stairs to take their lessons in piano, violin, percussion, woodwinds, or voice. The cost: 50 cents for a half hour of instruction. At the beginning of each school term, executive director Jonah Rabinowitz goes to Blair to recruit students to volunteer at W.O. Smith School. Every year a number of students coordinate their schedules to make that happen.

It is 4 o'clock on a rainy afternoon. Inside is a scene of controlled chaos, with blue-jeaned legs and tennis shoes shuffling among instrument cases, knapsacks, umbrellas, books, and score sheets. Rabinowitz has just driven over to the Vanderbilt campus to pick up junior composition major, John McClung.

“I like giving these students a sense that music is more than notes,” McClung says. “You get so you need it after a while.”

Ali Tonn, the community partnerships manager at the W.O. Smith School, says, “We are very dependent on the students from Blair. Taking an hour a week to touch chil-

dren’s lives can be a valuable experience for them. And they are important role models for our kids.”

In addition to having students and faculty fanning out across the community, the Blair administration and staff have also generously welcomed outside groups into the Turner and Martha Rivers Ingram performance halls on campus. For example, in January 2004, Nashville’s Chinese Arts Alliance mounted a two-part dance and theater production of traditional occidental folk tales, called “Our Stories,” including the dance of the Monkey King in celebration of The Year of the Monkey.

Although founder and director Jen-Jen Lin says she “didn’t have much of a track record” at the time, she got up her nerve to approach Dean Wait about providing performance space at Ingram Hall for her project, pitching the idea that this show would promote diversity and multiculturalism. Wait simply answered “yes.” The troupe performed on two weekends to near sold-out crowds.

Says Steine, “This event by the Chinese Arts Alliance was beautiful. There were people coming from all over this city, from all walks of life and from all cultural backgrounds like I’ve never seen at Blair before. Everyone seemed to have such a wonderful time.”

She adds that a tremendous obstacle among performing arts groups in Nashville is finding performance, storage, and rehearsal space. Blair has received a grant from the Frist Foundation to assist local non-profit arts groups by underwriting some of their production costs—offering not only a stage, but also technical help as they put up their shows.

In addition, Blair’s outreach extends to the visual arts, both by hosting art exhibits in the lobby of Ingram Hall and by coordinating student ensembles to play during exhibit openings at the Frist Center for the Visual Arts, Watkins School of Design, and Cheekwood. Next season, the Nashville Opera will begin a series called “Opera Insights” that includes a lecture and demonstration in Turner Hall prior to each production. The Nashville Ballet also will return for “Emergence II,” featuring new dances set to original scores by professors Michael Slayton, Michael Rose, and Michael Kurek.

None of these partnerships would be possible, insists TPAC’s Ciuffo, without Cindy Steine. “Cindy’s knowledge of the community is expansive,” Ciuffo says. “She can put us in touch with the artist, the politician, the community person, the educator, the teacher. People know her and respect her.”

Says Steine, “In Nashville, you have to share or you don’t grow.”



NEIL BRANE

Recording artist Delbert McClinton gives students his personal take on performing in Greg Barz’s blues course, first offered last spring.

Bringing It All Back HOME

New Blair courses mirror the musical diversity of Music City

BY PAUL KINGSBURY

For more than 50 years now, Nashville has been known as Music City for its rich heritage of country, rhythm & blues, pop, rock, big band, and classical music. As the Blair School of Music celebrates its 40th anniversary year, it seems altogether fitting that the School has recently added several new courses reflecting the rich musical diversity of Music City. The Department of Music Literature and History, in particular, has added courses that stretch the boundaries of the school’s traditional classical music performance curriculum.

“There’s been real growth in the study of vernacular musics at Vanderbilt,” says Cynthia Cyrus, associate professor of musicology and chair of Music Literature and History, noting that classes recently have been added covering the blues, country music, and rock music. Also with the addition of Jim Lovensheimer to the faculty, a course in American musical theater was revived in 2003. A new Caribbean steel drum performance ensemble, taught by veteran steel drummer and new faculty member Mat Britain, is also being added.

“From a curriculum point of view, all of these vernacular musics make a nice complement to the art music that’s the central focus of the Blair School,” says Cyrus. She notes that Blair’s new offerings aren’t solely in the realm of vernacular music. For example, the School is adding a

seminar on Béla Bartok taught by Assistant Professor Michael Slayton, and the established history course on opera will be taught with a fresh approach by new faculty member Assistant Professor Joy Calico. Together with the new vernacular music courses, they give students rich new avenues to explore.

The blues course that Assistant Professor of Musicology Gregory Barz introduced this past spring has proved very popular among students. “Kids were waiting for this class,” says Barz. “I think there’s a large group of students in the class who live, eat, and breathe the history of the blues. They are on top of everything. I cannot make a test hard enough for some of these kids.”

Barz, an ethnomusicologist who also teaches classes on jazz, world music, and the music of Africa, developed the blues class because he felt strongly that the Blair School and Vanderbilt needed it. “I think it’s a class that belongs at Vanderbilt,” he says. There is no other top-tier research university in the South “that offers the blues as an academic course. I found that to be unconscionable because I do believe that

we’ve come far enough in blues scholarship to present it in a meaningful, engaged, intellectual way. We are in the South, and I think offering the blues helps us understand many other issues that we feel more comfortable talking about in academia.” The course will now be offered every year in the spring.

Similarly, Jim Lovensheimer, assistant professor of musicology, felt a strong need to create a history of country music course. When he joined the faculty in the fall of 2002, he noticed the lack of a course on country music. “It seemed very surprising that there wasn’t a class in country music, given where we are. It seemed to me that this was a class that needed to be here. And it has generated a great deal of interest among the students.”

Lovensheimer’s course will not only survey the music’s history, but also focus on the key musical differences that dis-

tinguish country’s many styles. “What’s going to make this class unique is that it’s a music-centered class,” he says.

This fall Jen Gunderman, senior lecturer in musicology, will teach Blair’s first-ever history of rock music course. Besides holding a masters in ethnomusicology, Gunderman has played rock keyboards professionally for eight years on recordings and on tour with such acts as the Jayhawks and Caitlin Cary, and briefly worked in the artist & repertoire (A&R) department of Columbia Records. She expects to draw on her “experience in working on both sides of the record industry,” covering the business realities of recording and touring, as well as the constant evolution of technology that has affected the way the music has sounded and has been recorded.

Gunderman anticipates that many of her students will be rock experts, given the long-standing popularity of rock music with America’s youth. “It’s occurred to me that students might have strong opinions about specific artists that they think should have been included or not included in the class,” she says. “The best

students are going to come into class with points of view, so I’ll have them do papers and presentations on people we may have left out that they think deserve to be included in the dialog.”

The slate of new vernacular music courses reflects a happy confluence of student demand and the expertise of new faculty. “Many of these courses come about because of student interest,” explains Cyrus. “So we’re trying to meet the interests of a range of students. One of the advantages of Blair having made the strategic decision to limit ourselves to undergraduate education for now, instead of graduate education, is that we can really devote ourselves to that teaching. And recently we’ve been blessed with a large enough faculty that we really can fan out and do a range of different kinds of courses.”



McClinton gives an example of blues chords in Barz’s blues class.

Ensemble instruction takes a new direction at the Blair School

A New

MUSE



BY ANGELA WIBKING FOX

Beginning this fall, ensembles at Blair will be playing a different tune—or at least approaching music in a very different way. All orchestral as well as wind and contemporary ensemble instruction will come together in the new course, MUSE 101: Instrumental Ensemble. Team-taught by the conductors with a single syllabus and set of grading criteria, the course encompasses the same number of contact hours per student per semester that a single ensemble constituted in the past. This is achieved through a rotation system that places students in a variety of ensemble environments in the same semester. “I think the approach we’ve come up with is incredibly unique and affords students at every experience level a chance to become even stronger,” says Thomas Verrier, director of wind ensembles, who co-created the new course with Robin Fountain, conductor of the Vanderbilt Orchestra and New Music Ensemble.

In the past, students were assigned to one ensemble per semester and to vary their experience they had to take on other ensemble work—along with the additional time and preparation commitment and attendant stress. “Blair already requires a very, very efficient use of students’ time because we ask that they operate at a high level in both performance and academics. That’s capable of causing all sorts of stresses,” notes Fountain. “The new ensemble system is both more efficient and provides the best training possible.” It may also be revolutionary since neither Fountain nor Verrier are aware of another school like Blair

that is taking this multidisciplinary, rotational approach to ensemble instruction.

MUSE 101 also addresses challenges beyond better use of students’ time and their need for a broader ensemble experience. Under the old approach, ensemble work suffered from the mix of experience levels among students that often caused ensemble directors to address the needs of one level at the expense of another. “Now that all the ensembles are being brought into the mix, students will get the widest and yet most focused experience no matter what their level,” says Verrier.

MUSE 101 also should reinforce the learning process itself. “Cognitive psychology research shows that people learn best when they learn the same skills in multiple environments,” says Fountain. The multiple environments encompassed by MUSE 101 are Vanderbilt orchestra, Vanderbilt string orchestra, Vanderbilt chamber orchestra, and Vanderbilt opera/oratorio orchestra, as well as Vanderbilt wind symphony, Vanderbilt concert winds, and Vanderbilt chamber winds. Vanderbilt Contemporary Ensemble and wind/percussion coaching are also included in the rotation plan.

Fountain and Verrier both credit the input of Associate Dean Jane Kirchner and Assistant Dean Amy Jarman in the development of MUSE 101—and restructuring of the class schedule to accommodate it. “After all, the best plan in the world is no good if it’s not schedulable,” says Fountain.

PRECOLLEGIATE

The **Suzuki Reading Orchestra** and **Youth Strings Orchestra**, both under the direction of **Celeste Halbrook Tuten**, presented a Christmas Concert at the Country Music Hall of Fame.

Blair Children's Chorus participated in the Nashville Symphony Orchestra's presentation of Britten's *War Requiem* in January. Members of **Concert Choir**, **Choristers** and **Boychoir** sang—39 singers in all. The chorus was directed by **Pam Schneller** and accompanied by **Roland Schneller**.

Congratulations to flute students of **Norma Rogers** who won places in the Mid-State Band competition: **Katie Howard**, 1st chair, 1st band; **Jessica Keel**, 6th chair, 1st band; **Jenni Ch'ng**, 2nd chair, 2nd Band; **Tia Goeser**, 3rd alternate; **Susannah Bapty**, 4th alternate. In the Junior High Division, Sarah Bapty won 1st chair, 2nd band. Also, **Katie Howard** placed 2nd in the High School Solo Flute Competition at the Mid-South Flute Festival at MTSU in January.

NAMTA Young Artist Achievement Awards were awarded in April to the following students: **Claudia Teng**, piano student of **Kay Rhee**; **Victoria Sellers**, **Derek Shry**, **Henna Jurca**, and **Evelyn Laureano**, all piano students of **Roland Schneller**; **George Meyer**, violin student of **Carolyn Huebl**; and **Ruoxi Zhao**, piano student of **Jama Reagan**.

Violinist **Linnaea Brophy**, student of **Carolyn Huebl**, was the winner of the Jonesboro, Arkansas, Concerto Competition and was featured as soloist with the Jonesboro Symphony. She was the winner of the junior division of the Tennessee MTNA competition and performed at Blair's Celebration Dinner in April.

Erin Cassel, cello student of **Felix Wang**, was an honorable mention in the Tennessee MTNA String Competition, High School Division.

Cellist **Cecilia Huerta**, student of **Felix Wang**, won the Tennessee Music Teachers National Association String Competition High School Division. She went on to receive honorable mention at the southern region competition. She and **Arthur Kim**, violin student of **Connie Heard**, were featured soloists with the Nashville Symphony in their Holiday Concert in November. Cecilia also won the Nashville Youth Symphony Concerto Competition and performed with the orchestra in May.

Ju-Young Lee, cello student of **Felix Wang**, was an honorable mention in the Tennessee MTNA String Competition, High School Division.

Ian Mills, Suzuki violin student of **Celeste Halbrook Tuten**, performed for the Board of Directors of the St. Paul Christian Academy on November 13.

Sam Quiggins, cello student of **Felix Wang**, was the runner-up in the Tennessee MTNA String Competition, High School Division.

UNDERGRADUATES

The **Vanderbilt Concert Choir** sang Hanukkah songs for a holiday arts short special on Nashville Public Television station WNPT in December. This summer, they tour Germany and the Czech Republic, presenting concerts in Magdeburg, Leipzig, Wernegerode, and Prague.

The winners of this year's Vanderbilt Concerto Competition were **Austin Bauerman**, piano; **John Chang**, piano; and Matthew Quick, piano. Honorable mentions are **Alicia Enstrom**, violin; **Edmund Hong**, piano; and **Scott Seaton**, saxophone.

Congratulations to National Association of Teachers of Singing (NATS) winners in the following categories: **Zachary Nadolski**, 1st place, senior men; **Chris Mann**, 3rd place, senior men; **Katherine Cardin**, 1st place, senior women; **Nathan Brown**, 1st place, junior men; **Jennifer Berkebile**, 1st place, junior women; **Gioja Fazzini**, 2nd place, junior women; **Cameron Rau**, 2nd place, sophomore men; **Andrew Levine**, 3rd place, sophomore men; **Erin Kemp**, 1st place, sophomore women; **Jessica Morris**, 2nd place, sophomore women; **Bonnie Brown**, 3rd place, sophomore women; **Regan Lackey**, 2nd place, freshmen women; **Glen Thomas Rideout**, 2nd place, freshmen men; **Justin Emmert**, 3rd place, freshmen men; and **Patrick McMurray**, 4th place, freshmen men. The Voice Department is proud of all of the students, pianists, and faculty who made the competition so successful.

Blake Alkire, sophomore piano performance minor and student of **Charlene Harb**, had the world premiere of his choral setting of "Psalm 38" by the Faulkner University Concert Choir (Montgomery, Alabama). It was also performed on the choir's tour in Nashville in April.

Angela Mace, piano student of **Craig Nies**, was a music camp assistant at the Green Bay 2003 Summer Music Camps. She played keyboard under the direction of Kevin Collins and Tom Verrier with the Senior High Wind Ensemble and performed with her twin sister, Abigail, in the talent show.

Ellen McSweeney won the Henrietta Morgan Award, presented by the English Department for best writing by a freshman, for her poem "Unchanged."

Scott Seaton, saxophone student of **Frank Kirchner** and conducting student of **Robin Fountain**, led an orchestra composed of 90 volunteer musicians from all four of the Vanderbilt undergraduate schools as well as from Belmont University and other area schools in a special performance of Stravinsky's *The Rite of Spring* in April at Ingram Hall. Scott will study saxophone at New England Conservatory this fall.

Andrew Stephens, viola student of **Kathryn Plummer**, had a photograph entitled "Exhibition" published in the Spring 2004 issue of the *Vanderbilt Review*. Stephens started *The Blair Beat*, a student newsletter, in Spring 2003. *The Blair Beat* helps students, faculty, and staff keep up with events at Blair and unites the student body.

Junior cellist **Jay Tilton**, student of **Felix Wang**, won the Tennessee Music Teachers National Association string competition Collegiate Division. He went on to win the Southern Region, competing against winners from eight Southeastern states. He traveled to Kansas City in March for the National round with six other regional winners from around the country, and placed third.

ALUMNI

PRECOLLEGIATE

Eric Garcia, former student of **Bill Wiggins**, is the first associate member (fourth full-time member) of Civic Orchestra of Chicago. He placed in the final six at a percussion mock audition sponsored by Yamaha, which included students from DePaul



Blair senior Sarah Seelig was awarded this year's Founder's Medal for highest academic honors.

University, University of Michigan, and Temple. He is a 2004 graduate of Northwestern University.

FACULTY

The **Blair String Quartet** performed at the Blair School in November and repeated the program at Hopkinsville, Kentucky. In January, the Quartet traveled to Stetson University in Deland, Florida, opening the festivities in Stetson's four-day celebration of Charles Ives.

The **Blakemore Trio**, with **Carolyn Huebl**, assistant professor of violin, **Felix Wang**, assistant professor of cello, and **Amy Dorfman**, associate professor of piano, has begun its official residency at the Blair School. They began their season performing at the Memphis Chamber Music Society in December. In February they traveled to Omaha and gave two concerts and presented masterclasses and lessons at the Omaha Conservatory of Music. One week later they performed on WPLN's *Live in Studio C* and made their Vanderbilt debut.

Blair faculty members presented preconcert talks for the Nashville Symphony this year. Those involved included **Michael Alec Rose**, associate professor of composition, speaking on *Petrouchka* in December, Britten's *War Requiem* (with Divinity School professor A.J. Levine) in January, and Dvorak's symphonic style in April; **Joy Calico**, assistant professor of musicology, on the influence of Russian politics on the compositional styles of Prokofiev and Rachmaninoff in January; and **Cynthia Cyrus**, associate professor of musicology, and **Charlene Harb**, senior lecturer in music theory, on Brahms in February.

The Nashville Mandolin Ensemble, whose eclectic repertoire leads a new wave of interest in mandolin music, was featured on *CBS Sunday Morning* in February in a segment focusing on the mandolin. NME leader **Butch Baldassari**, adjunct associate professor of mandolin, talked about the group's concert repertoire, which ranges from Bach to Beatles to bluegrass, and the segment featured music from NME performances of "Jesu, Joy of Man's Desiring" and "Carol of the Bells."

Tutti

Joy Calico presented at the Modernist Studies Association (Birmingham, U.K.), Society for Music Theory (Madison, Wisconsin), and the German Studies Association (New Orleans, Louisiana) last fall. She was invited to speak at Susquehanna University's Symposium on the Hollywood Songbook last October. In the

spring she participated in a Musicology Symposium at Arizona State University in Phoenix.

In November, Robin Fountain, professor of conducting, conducted the Tomsk (Russia) Philharmonic in a subscription concert, playing selections by Beethoven, Ravel, and Falla.



STEVE GREEN

In February, Raul Malo, singer-songwriter and member of the Grammy-winning group The Mavericks, visited Blair's Conversation Series, sponsored by Gibson Musical Instruments/Baldwin Piano.

This was his third visit to Tomsk. Subsequently, he was invited to lead the orchestra on its December tour of China, playing concerts in Da Lian, An Shang, Shen Yang, Hang Zhu, and Ning Bo, over a ten-day period.

Charlene Harb was harpsichord soloist with the Nashville Symphony Orchestra in the Brandenburg Concerto No. 5 in March. She is coordinator of the piano faculty and professor of accompanying at the American



DANIEL DUBOIS

Vanderbilt Wind Ensemble to Perform in Canary Islands

Last fall, the Vanderbilt Wind Ensemble received an invitation to perform at the July 2004 Conference of The International Society for Music Education in Tenerife, Canary Islands. Thanks to the support of Dean Wait, the Blair School of Music was represented by a select chamber ensemble, the Vanderbilt Chamber Winds, chosen from among our finest students. Participants included: Neala Swaminatha, flute; Dan Schwartz, oboe; Chris Wilson, clarinet; Amy Cutright, bassoon; Paul Epp, trumpet; Julie Syler, horn; Erin Lavin, trombone, and Danny Chapa, tuba.

Karen Ann Krieger, assistant professor of piano, joined the group to play both piano and accordion.

The itinerary for the trip included a tour of Spain, with performances in both the Madrid and Valencia areas, concluding on July 15 with the concert in Tenerife, Canary Islands (ISME Conference).

The Chamber Winds performed a varied program that featured works by Leslie Bassett, Roberto Gerhard, and Robert Baksa, as well as newly commissioned works by American composer David Cafey and Spanish composer Andres Valero. All of the performances on the tour were recorded with the intent of producing a "Live in Spain" CD to be distributed by Mark Records.

—Tom Verrier, conductor, Vanderbilt Wind Ensemble

Institute of Musical Studies in Graz, Austria, this summer.

Carolyn Huebl performed with the newly founded Blakemore Trio on concert series in Memphis, Omaha, and in their debut at the Blair School. She has appeared as a guest artist with Nashville's ALIAS chamber ensemble in concerts in Franklin and Nashville. She also performs regularly as co-concertmaster of the IRIS Chamber Orchestra. IRIS's most recent Naxos release features the music of Stephen Hartke. The recording was mentioned in the *New York Times* as one of the ten best classical releases of the year. The disc includes Hartke's string octet *Rose of the Winds*, which features Huebl as first violinist.

Amy Jarman, assistant dean and senior lecturer in voice, performed in Blagoevgrad and Sofia, Bulgaria, last November during American Music Week. She performed works by Stan Link, assistant professor of the philosophy and analysis of music, among others. Mark Jarman, professor of English, served as a reader during the concerts.

National Public Radio's syndicated "Morning Edition" played a snippet of Associate Professor of Composition Michael Kurek's Concertino for Celesta and Orchestra, *Fairy Dreams*, in a story about the celesta aired December 24.

Douglas Lee, professor of musicology, emeritus, completed two essays on Van Cliburn and the musical *West Side Story* for the forthcoming encyclopedia *America in the Fifties* to be published by Salem Press (Los Angeles) in late 2004. Lee recently contracted with the Packard Humanities Institute, of Harvard and Cambridge, Massachusetts, for a second volume in the *Collected Works of Carl Philipp Emanuel Bach*.

Both Edgar Meyer, adjunct associate professor of bass, and David Schnauffer, adjunct associate professor of dulcimer, are cited in the credits on the *Cold Mountain* soundtrack. Two songs, "The Scarlet Tide" by Elvis Costello and "You Will Be My Ain True Love" by Sting, received Oscar nomi-



DANIEL DUBOIS

Members of the National Symphony Orchestra gave a full day of master classes at the Blair School in April.

nations. Schnauffer plays music box on "You Will Be My Ain True Love."

Michael Alec Rose and Blair alumnus Daniel Bernard Roumain, BMus'93, with members of the black and Jewish communities, presented "Notes of Past and Present" at the Schulman Center at Vanderbilt in February. The program was part of the Martin Luther King Jr. Commemorative Series.

Pamela Schneller, senior lecturer in choral music, conducted the Women's Honor Chorus for the Middle Tennessee Vocal Association Festival in February at Lipscomb University.

Michael Slayton, assistant professor of music theory, was commissioned by the Metro Nashville Arts commission, in association with Lipscomb University, to compose a piece for choir(s), piano, oboe, cello, and harp in 2003. The piece was premiered at the "Let Freedom Sing" concert at the Tennessee Performing Arts Center in January. The singers, performing under the

name "The Celebration Youth Choir" included the MET singers (children's choir) and choirs from Antioch High School, Hunter's Lane High School, and Stratford High School, directed by Margaret Campbell-Holman. The other performers included precollege alumnus Jerome Reed, piano, and Kwame Ahima, adjunct instructor in music, and the Ashante Talking Drummers. In February, he traveled to Norway for a music festival in Kristiansund where his Fantasy and Fugue (*Hommage à Bartók*) for two pianos and percussion instruments received its European premiere.

Felix Wang was the featured guest artist at the Iowa Cello Society Festival at the University of Iowa in October. In January he played solo concerts and gave master classes at Stetson University and the University of Central Florida in Orlando. He has been busy with his duties in the Blair String Quartet and the Blakemore Trio, presenting concerts in Connecticut, Kentucky, Florida, Nebraska, and

Memphis. He also has had concerts as the co-principal cellist of the IRIS Chamber Orchestra. IRIS's recent CD features Wang as first cello in the Stephen Hartke string octet *Rose of the Winds*.

William Wiggins, assistant professor of percussion, performed as special guest xylophonist for the ninth annual Guest Artist Concert Series at Brentwood High School in Nashville in February.

Cecilia Tse-Lo Chen Meng, first editor of the *Blair Quarter Note* and founder of the Blair Guild, died in January. She served on the Tennessee Hospital Association Council on Volunteers and on the Cheekwood Board of Directors and was a member of Leadership Nashville and the Nashville Symphony Guild.

Quarter Note



The dates for ExtraVUganza 2004 are set! Homecoming and Reunion Weekend is **November 5-6, 2004**, and you are invited to come back to campus to enjoy all the good times and exciting events that will be packed into one weekend. Be here for “Emergence II,” a new collaboration between composition faculty at the Blair School and the Nashville Ballet. There will also be Back to the Classroom educational events, Reunion class parties, the Commodore ReVUe parade for all alumni, and much more. Stay tuned for more information!

Notes, where information about alumni from Blair’s undergraduate programs now resides. (If you have not logged on to Dore2Dore, just visit the site and follow the instructions for first time users. It’s easy!) Class Notes is a very popular feature with alumni, and you will enjoy reading about your classmates, looking at photos, and posting your own Class Notes. Log on today!

Vanderbilt Alumni Relations is offering FREE online services—an online directory, e-mail forwarding, NEW Class Notes, Commodore Career Connection, and discussion groups—as part of our ongoing effort to connect alumni back to the University, and to fellow Commodores.

If you are an alumnus or alumna of Vanderbilt, please log on to www.dore2dore.net and post a Class Note about yourself. The information will also be included in *Vanderbilt Magazine’s* Class



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