

Blair QUARTERNOTE

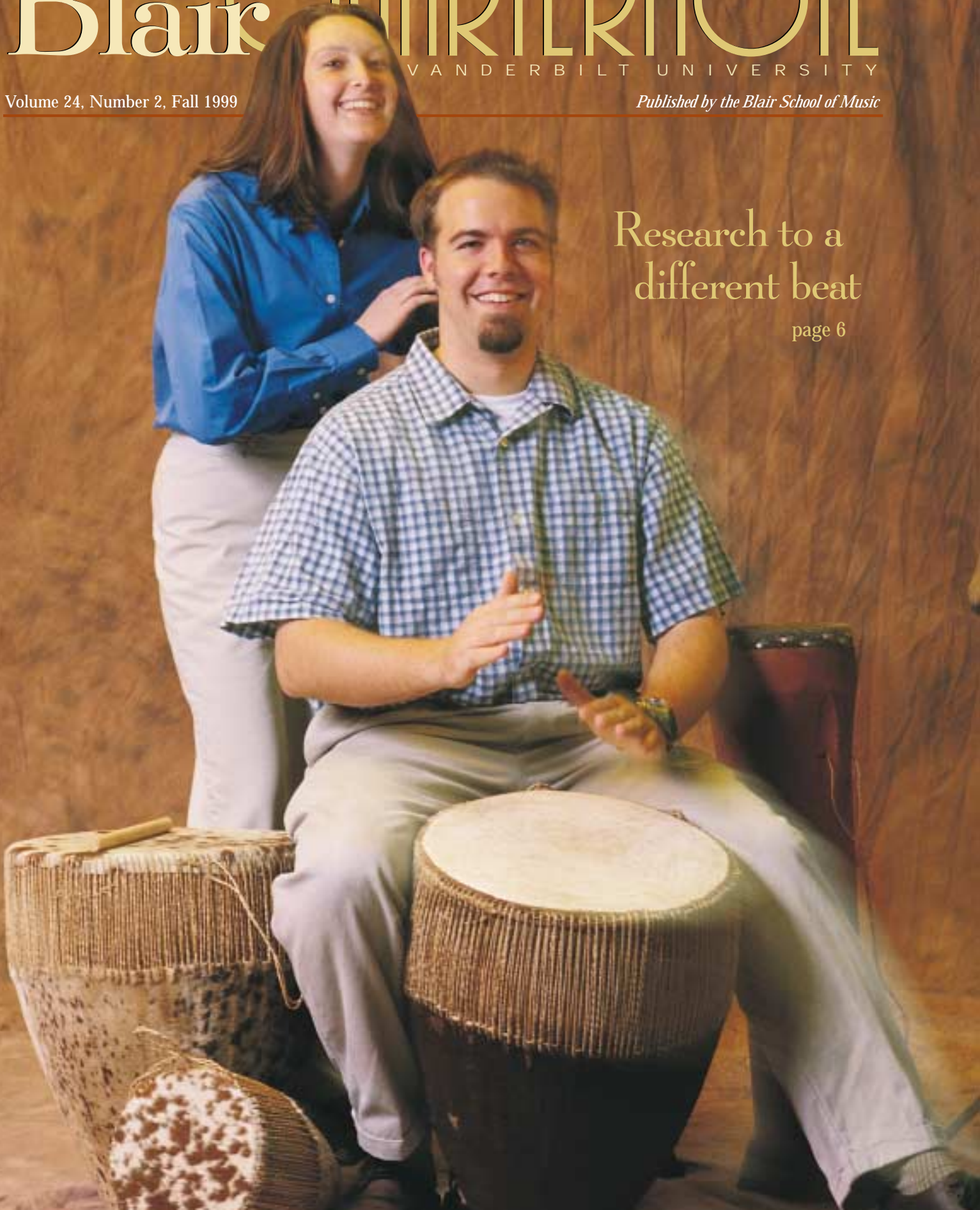
VANDERBILT UNIVERSITY

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Research to a
different beat

page 6





Dean Wait

This is an especially exciting year at the Blair School of Music. Just to the west of our building, construction is proceeding on schedule for the 40,000 square foot addition that will open next Fall. The new teaching studios, classrooms, and practice rooms will provide the best possible environment for learning and for music-making. Every student at the Blair School, from our youngest Suzuki classes to collegiate music majors and adults, will enjoy the benefits of this great new facility, which will more than double the space of the current building. As I write this, outer walls of the first storey are complete, and preparations are being made for the second storey. We have reached that exciting stage where progress can be seen daily, and each day brings a new (and welcome) adventure.

Although good facilities are important to fine music schools, it is the people and programs—faculty and students—that are the most essential to quality. In this issue of the *QUARTER NOTE*, you will read of the Blair School's future, and of the people who will help define the School's role in the 21st century.

The faculty members who will lead the School's programs include Felix Wang, the new cellist of the Blair String Quartet, who has already established a devoted following among Blair students and audiences. In addition, Gregory Barz, assistant professor of musicology, has widened the horizons of Blair students who have taken his classes and traveled to Africa. Meanwhile, Mary Ragland, whose passing we mourned in July, always had great zest and a keen eye on the future. Thanks to the trust that Mary established four years ago, students in the voice program at Blair will have new opportunities and inspiration through scholarships and master classes by leading artists.

These are just a few of the people who are ensuring an exciting future at the Blair School, and I hope you will enjoy reading of their fine contributions. Similarly, you, as friends and supporters of Blair, are partners in providing the finest instruction and opportunities for generations of students to come. Because of your loyalty and assistance, these students will fulfill their hopes and aspirations.

Please know of my gratitude for your continuing interest and support, and of my best wishes for the exciting year and future ahead.

Mark Wait

Spring Faculty Recitals and Ensemble Concerts

JANUARY 22

• **Faculty Recital**
Gayle Shay, soprano
Melissa Rose, piano
Steve and Judy Turner Recital Hall, 8 P.M., free

FEBRUARY 10

• **Vanderbilt Orchestra Concert**
Robin Fountain, conductor
Langford Auditorium, 8 P.M., free

FEBRUARY 26

• **Vanderbilt Symphonic Wind Ensemble**
Dwayne Sagen, conductor
Steve and Judy Turner Recital Hall, 8 P.M., free

FEBRUARY 27

• **Faculty Recital**
Sally Ahner, soprano
Craig Nies, piano
Steve and Judy Turner Recital Hall, 2:30 P.M., free

MARCH 15

• **Blair Composers Forum**
Works by Blair Student Composers
Steve and Judy Turner Recital Hall, 8 P.M., free

MARCH 20

• **Vanderbilt Percussion Ensemble**
William G. Wiggins, director
Steve and Judy Turner Recital Hall, 8 P.M., free

MARCH 21

• **Faculty Recital**
Amy Jarman, soprano
Melissa Rose, piano
Steve and Judy Turner Recital Hall, 8 P.M., free

MARCH 25

• **Vanderbilt University Orchestra,**
Robin Fountain, conductor
Vanderbilt Symphonic Wind Ensemble,
Dwayne Sagen, conductor
Montgomery Bell Academy, 8 P.M., free

MARCH 26

• **Vanderbilt University Jazz Band**
Richard C. Cooper, director
Steve and Judy Turner Recital Hall, 2 P.M., free

MARCH 26

• **Faculty Recital**
Christian Teal, violin
Enid Katahn, piano
Steve and Judy Turner Recital Hall, 8 P.M., free

Kirchner and Harbison Visit Blair as BMI Composers-in-Residence



Kirchner



Harbison

■ Leon Kirchner, Pulitzer Prize-winning composer for his Third Quartet, paid a visit to the Blair School December 2–4 as this fall's BMI Composer-in-Residence.

Though gifted as a pianist and a conductor, Kirchner is primarily known as a composer. In addition to the Pulitzer Prize, Kirchner's awards include two honors by the New York Music Critics' Circle (for First and Second String Quartets), the Naumburg Award, and the Kennedy Center Friedheim Prize. He has received commissions from many

groups, among them the New York Philharmonic, the Philadelphia Orchestra, Saint Paul Chamber Symphony, Spoleto and Santa Fe Chamber Music Festivals, the Boston Symphony, the Chamber Music Society of Lincoln Center, and Elizabeth Sprague Coolidge.

A special concert of his works as part of the Blair Concert Series on December 3 featured his Piano Trio no. 2, considered to be one of the greatest trios of the 20th century; his String Quartet no. 2; and *Five Pieces for Piano*.

A second Pulitzer Prize winner, John Harbison, will be on campus for a three-day residency February 10–12, just weeks after the Metropolitan Opera premieres his *Great Gatsby*—for which he also wrote the libretto—in New York.

Harbison's principal works include three string quartets, three symphonies, two operas, and the cantata, *The Flight Into Egypt*, for which he earned the

Pulitzer in 1987. He has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Marlboro, and Santa Fe Chamber Festivals, and the American Academy in Rome. He has won the Heinz Award for the Arts and Humanities, the Kennedy Center Friedheim First Prize of 1980 for his Piano Concerto, and a MacArthur Fellowship in 1989.

A concert of faculty performances as part of the Blair Concert Series will be presented on Friday, February 11, featuring the Blair String Quartet, the Blair Woodwind Quintet, and soprano Amy Jarman.

A third BMI composer-in-residence, Frank Ticheli, will be on campus Wednesday, March 22 through Saturday, March 25. Look for information in the spring issue of the *QUARTER NOTE*.

Ghetto Tango Presents Holocaust Memorial Concert

■ As part of Vanderbilt's 22nd Holocaust Lecture Series, Yiddish folk music authorities Adrienne Cooper and Zalmen Mlotek presented Ghetto Tango at Blair on October 21.

The duo offered up a narrative on the enduring creativity of composers, playwrights, and musicians who made new works for the makeshift theaters of Nazi-administered ghettos in Poland and Lithuania during World War II. Combining the influences of Jewish

folk song, Italian opera, German and Polish cabaret, tango, and American ragtime and jazz, Ghetto Tango offered a taste of this rich musical legacy. Utilizing materials collected, preserved—some buried in milk cans in Warsaw, some in the memories of survivors—and brought to light over two decades of research by the performers, the work utilized black humor, rage, and anxiety in a portrait of the artists who created their work *in extremis*.



DAVID CRENSHAW

Oberlin Professor Peter Takács Performs All-Beethoven Program

■ Peter Takács, professor of piano at Oberlin Conservatory of Music in Oberlin, Ohio, performed an all-Beethoven program, including the *Moonlight* and *Hammerklavier* Sonatas, in a guest recital on Monday, October 18.

Takács has performed numerous

solo recitals and appeared with major orchestras and in chamber music festivals throughout the United States and abroad. He previously served on the faculties of the Chataqua Institution, the TCU-Cliburn Institute, and the Eastern Music Festival.



DAVID CRENSHAW



ALUMNA PROFILE

Kim Ross, B.Mus.'94

*Asalaam Aleikum:** Singing a New Song in a Distant Land

In Amman, Jordan, the mosques sound the call for prayer five times a day with song. For Kim Ross, B.Mus.'94, and former oboe student of Bobby Taylor, the integral nature of music within Arab culture is both beautiful and a bit jarring. This former performance major never imagined during her Vanderbilt years that she'd one day teach music at a special education school in the Middle East.

"Never in a million years," says Ross, who comes to be in Jordan as part of the Peace Corps Community Development Program which helps women worldwide with sustainable development and income-generating projects. "I've never had any formal teacher education or special education training," she adds, "but when I was accepted to the Peace Corps, I was given a list of countries to choose from according to my qualifications, and Jordan had the most interesting program for me."

Ross's reasons for joining the Peace Corps are many and complex, but her short answer is this: "I didn't want playing the oboe to be all I ever did. I love music, but I regretted the missed opportunities to experience new things."

Experiencing new things is a daily occurrence for Ross now. As a teacher at The Young Muslim Women's Association Centre for Special Education in Amman, she teaches music to mentally disabled students ranging in age from preschool to 16 years old, with a wide range of disabilities. To make things more difficult, there is a shortage of special education centers and teachers in Jordan, so classrooms are filled to capacity.

"I'm the music teacher for both the preschool and school sections, so I have about 75 students," explains Ross. "It's basically music therapy in a general music classroom setting. We sing children's songs, play games that enhance motor coordination and mental concentration, and do various activities that

work on life skills and awareness of the outside environment.

"There is no established music curriculum in place," she says, "so most of what I do I've either had to make up along the way or rely on common sense to guide me. Couple this with the challenges of teaching in Arabic, and I definitely have my work cut out for me!"

Other challenges exist for a single American woman in the Middle East.

"Imagine if all you knew of America was what you saw on television," says Ross. "People have satellite here, too. They get soap operas, *Baywatch*, they know all the latest political scandals. I constantly have to fight the stereotypes that portray all Western women as 'loose.' I have to be doubly cautious in my behavior and dress because even something as innocent as asking a man for directions can be misinterpreted as an open invitation for something more."

It's the musical invitations that Ross welcomes. Through the Music Conservatory in Amman sponsored by Her Majesty Queen Noor Al-Hussein, Ross has had many opportunities to practice international diplomacy of a musical nature.

"I've played for two queens, princesses, and the American ambas-



Kim Ross with Jordanian Om-Ibrahim

sador—I played a July 4th concert at his house with four Iraqis and two Russians. Talk about music transcending political differences!

"I've also played with the Arab Music Ensemble. It's fantastic music, very free and improvisational, with notes and rhythms written on the page as mere suggestions, though it's also hard to read music from right to left, as I've sometimes had to do."

Despite the fact that Ross, who earned her MM from Rice University in 1997, doesn't play oboe in her daily job, she feels that her education at Blair provided a strong foundation.

"My education proves to be an invaluable resource," she says. "I draw on my experiences from Blair to give me ideas and inspiration in the teaching I do now."

**This Arabic expression meaning "peace be upon you" is a standard greeting in Jordan that usually begins conversations.*

Blair Guild

If you haven't already renewed your membership in the Blair Guild, please do so soon. Seventy-five percent of annual dues goes directly toward scholarship awards, so there is no better way to ensure the success of our precollege musicians than by joining the Guild. Please return your dues today!

In addition, there are a number of other ways you may help the Blair School as a Guild member. If you are interested in volunteering for any of the following, please contact us by calling 322-7650.

- ❑ **Concert Series ushering**
(please contact Rob Thompson, 322-7658)
- ❑ **Precollege registration**
Spring 2000 semester
(January 8, 10, 11)
Fall 2000 semester
(late August)
- ❑ **Faux Gras 2000**
(February/March 2000)
Decorations
Publicity
Registration
- ❑ **Precollege scholarship selection**
(April/May 2000)
- ❑ **Blair School mailings**

NEW FACULTY

Kathryn Janssen
Adjunct Lecturer in Music
B.Mus., Vanderbilt (1999)

Founder's Medalist; member of Pi Kappa Lambda; winner of a number of vocal awards, including two first-place awards from the National Association of Teachers of Singing.

Joe Jones
Adjunct Assistant Professor of Music
B.M., Northeast Louisiana; M.Ed., Tennessee State

Band director, Metropolitan Nashville Public Schools, since 1972; recipient, Mr. Holland Award, National Academy of Recording Arts and Sciences and National Music Educators Association, 1996; member, Phi Beta Mu since 1999; former trumpet player with the Nashville Symphony.

Bethany Kissell
Adjunct Lecturer in Music
B.Mus., Vanderbilt (1999)

Teaching assistant, Department of Music History/Literature, 1997-99; member, Pi Kappa Lambda; awarded Vanderbilt Summer Research Grant, 1998.

Erin Hall McGinnis
Adjunct Instructor of Violin
B.M., Juilliard; M.M., Manhattan School of Music

Member of Nashville Symphony since 1997; Huntsville Symphony, 1997/98; Bowling Green Western Symphony Orchestra, 1997; attended Taos (New Mexico) Chamber Music Festival, 1993; guest artist, Craftsbury (Vermont) Chamber Players Summer Music Festival, 1995; recipient, Myra Jackson Blair Precollege Scholarship, Blair School of Music, 1987-92.

Pamela Schneller
Senior Lecturer of Choral Music and Director of the Vanderbilt Concert Choir and the Blair Children's Choral Program

B.S., Illinois, Urbana-Champaign; M.M., Scarritt Graduate School
Returns to Blair after a one-year absence. Previously artistic director and conductor of the Blair Children's Chorus Program, 1988-98; director of music ministry, First Presbyterian Church, 1994-99.

Michael Slayton
Adjunct Lecturer in Music
B.A., Lipscomb; M.M., University of Houston

Member of faculty: University of Houston since 1994; Houston Community College since 1998; director, University of Houston Contemporary Music Ensemble, 1995-97; member, Pi Kappa Lambda, Phi Kappa Phi, Phi Mu Alpha.

Helena Simonett
Adjunct Assistant Professor of Music History and Literature
Diploma, Teacher's Training College (Lucerne, Switzerland); Diploma, School of the Arts (Zurich, Switzerland); Ph.D., UCLA

Numerous journal articles and two book projects scheduled for publication in 2000; member, Society for Ethnomusicology, College Music Society, International Council for Traditional Music, International Association for the Study of Popular Music.

Blair School Loses Devoted Friend and Benefactor Mary Ragland



and benefactor of the Blair School. Four years ago, Ragland announced the establishment of a trust for the Blair School Voice Department which would provide funding for the Mary Ragland Master Series and the Mary Ragland Scholarships.

"Mary Ragland was a great friend of the Blair School of Music, of the voice department, and of singers everywhere" says Dean Mark Wait. "She was a wonderful singer herself, and she knew how

important great instruction and inspiration are at the early stages of a singing career. The master classes and scholarships created by Mary's generous trust will make it possible to attract the very best vocal talent in the nation. We already have the faculty to make this happen, and her gift to the Blair School will transform the lives and careers of singers for generations to come."

Ragland's love for the opera began at age 10 when she heard the famous coloratura soprano Galli-Curci. This experience eventually led her to pursue music degrees from Sophie Newcomb College and the Juilliard School, followed by a teaching position at Centre College in Kentucky. An aspiring opera singer, she moved to Nashville in 1935. After her engagement to the late Charles S. Ragland, she cancelled an audition at the Metropolitan Opera

and focused her energy on cultivating an opera program in Nashville.

"The voice faculty is honored and greatly appreciative of the trust and faith that Mrs. Ragland shared with each of the voice faculty and our students," says Jonathan Retzlaff, chair of the voice department. "Programming possibilities are now endless, whether it be Opera Theatre, master classes by world renowned artists or the latest developments in vocal pedagogy. We are well on our way to being one of the premier schools of music in the country, and Mrs. Ragland's generosity serves to further our mission and shine an even brighter light on the accomplishments of the voice department and the Blair School of Music."

TO KNOW THE PLACE FOR THE FIRST TIME



Julie Hunter and Nathan Hoeft are thinking. They're mulling over how to describe their summer research experiences in Africa, now that they're back at Blair juggling classes, rehearsals, and performances. Judging from the concentration on their faces, it is no easy task.

"It's hard to go back to an experience," says Hunter, a senior majoring in musical arts with a concentration in music history and literature. "It's a constant exercise in reflection. I have to use whatever means I can to grab on to those experiences and moments, but it's difficult, because there is a strong dichotomy. I feel really different now that I'm back."

"That's interesting," replies Hoeft, a senior percussion performance major. "For me, I have a very hard time distancing myself from the experiences I had. Every time I go back there in my mind, I get very personally involved in it, and trying to describe it or relate it to someone analytically is what seems difficult."

The experience these two are trying to relate would be, for many, the experience of a lifetime. Both of these talented, intelligent Blair students spent the summer doing research across the

Blair students find that African ethnomusicological research helps them learn about themselves as well as others

continent from each other in Africa. Nathan Hoeft received a Vanderbilt Summer Research Grant to assist Gregory Barz, assistant professor of musicology (ethnomusicology), with a ten-week project focusing on competitive *ng'oma* drumming in the interlacustrine area of Uganda, Kenya, and Tanzania—that is, the areas of these countries which surround Lake Victoria in East Africa. Julie Hunter traveled to West Africa as a student in the Vanderbilt-in-Ghana program to work on her senior honors thesis. While their travels and their reactions to their experiences may be quite different, the genesis for their explorations



DAVID CRENSHAW

was the same—Barz's African Music class.

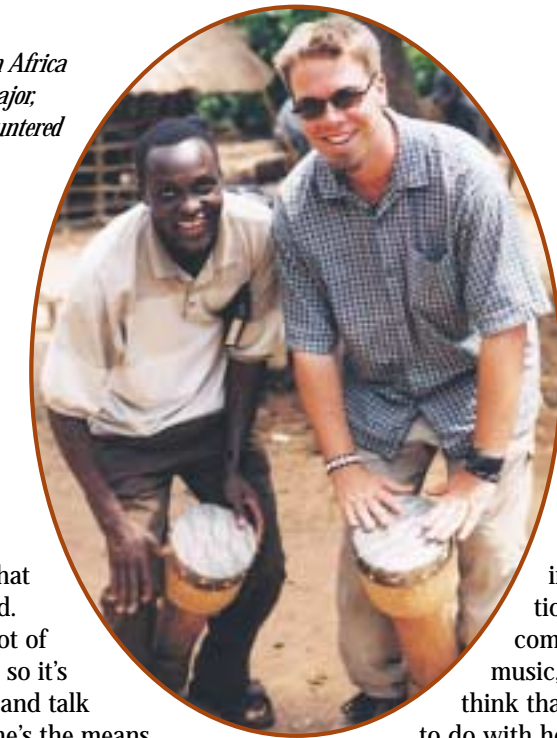
"Neither of us knew a lot about ethnomusicology before that. His class opened our

eyes and helped us ask questions," says Hoeft.

Traditionally, ethnomusicology serves as a window to another culture by looking at how and why music is made in that society. In this case, these students were introduced not only to African culture but to *academic* culture, as they learned methods of field research and how to translate observations into writing. But as Barz warned them before their trips, fieldwork has everything to do with the personality of the individual doing the work. There is no cut-and-dried approach that works in all situations.

"I've studied fieldwork and written a book about fieldwork," says Barz, "but I can't teach it. I can't tell Nathan and Julie, 'this is how you do it' because it has everything to do with who Julie is and who Nathan is. It's not a science. It took me a long time to be comfortable holding a tape recorder, and it took years for me to realize that my questions might not be the most important questions."

Right: Centurio Balikoowa and Nathan Hoeft in Africa this summer. Hoeft, a percussion performance major, learned to play many of the instruments he encountered during his ten-week visit.



"I finally figured out that in order to really learn about someone," continues Barz, "I had to be in relationship with that person. Otherwise, I'm just painting with really broad strokes."

Hunter found this to be true in her study of the Democratic Youth League Dance Ensemble in Accra, Ghana. In her observations of the ensemble and its master drummer, she found not only a research colleague, but a friend who welcomed her into his home. In the process, her original thesis for her honors project shifted somewhat.

"I'm going to get into that," she says, referring to her original research question regarding the interrelatedness of rural and urban music in Accra, the capitol of Ghana, "but lately I've been writing on music as self or music as individual versus communal consciousness. It's something I didn't envision until I started reflecting on it."

"I'm writing about the master drummer," she explains. "He leads the ensemble. He has a unique personality, but he has to have his consciousness in the entire communal group to survive,

so there is no master drummer without the group."

She takes a breath as she conveys the paradox of what she discovered.

"We spent a lot of time together, so it's hard to write and talk about it, but he's the means through which I understood that not only does he dictate what the music is, but the music dictates who he is."

As with Hunter, the role of the music as it relates to individuals and community impressed Hoeft enough to alter his own thesis.

"I went to East Africa with the intention of studying the pedagogy of the instruments and also seeing the similarities and differences among instruments around the interlacustrine culture," says Hoeft. "I'm ending up delving more into how the ensembles seem to mimic everyday life, how it's a

community effort to make music and how that reflects the community.

"Both of us seem to be looking at the relationship between community and music," he says. "I

think that has a great deal to do with how separately we

perceive music here. We're taught that only a few people can be musicians—those who are talented enough. Whereas over there everyone is a musician. It's just part of what you do in everyday life. People were singing, tapping their hands, drumming. I think it has a lot to do with why we both chose to talk about community."

Faced with two students grappling with complex research issues and making startling connections, Gregory Barz comments with an observation of his own.

"Hearing them both talk about the



self and the community, I wonder if they're trying to learn something about themselves," he posits.

"Definitely," they say in unison.

"The current title for my thesis incorporates the idea of looking at the self and at others," says Hunter. "I'm looking at what you learn about yourself through the entire process of engaging in ethnomusicological research, how you learn about yourself by learning about the other."

"And sometimes taking yourself out of your own world is the only way to do that," adds Hoeft.

"That's exactly what someone at Vanderbilt should be doing at this point in his or her career," emphasizes Barz, "learning about themselves.

Julie and Nathan are both in a stage that I never reached as an undergraduate. I didn't have the opportunity to engage in fieldwork, I hadn't read what they're reading, I had not been encouraged to write as they're doing. They're 10 steps ahead of most of their colleagues around the country. And I'm really proud of them both.

"It bodes extremely well for Vanderbilt."



Julie Hunter with Louis Atiso (back to the camera) and his family in Accra, the capitol of Ghana in West Africa. Atiso is the director of the Democratic Youth League Dance Ensemble, a group that served as a focus for Hunter's research this summer.

Vanderbilt Community Chorus To Be Formed

■ Auditions for the new Vanderbilt Community Chorus will take place January 25, 2000. Open to anyone with an affiliation to Vanderbilt, rehearsals will start the following week and be held Tuesday evenings from 7 to 9. For more information, please call Pamela Schneller at 322-4647.

Certificate Program Prepares Musicians of the Future

■ Bora Lee, student of Roland Schneller, has been studying piano for twelve years. "Because I've been playing piano since first grade, I decided I wanted more in-depth study," says Lee. As a result, she is pursuing the Certificate of Achievement at Blair.

The Certificate Program is open to all students who have achieved at least an intermediate level of proficiency in instrumental or vocal study. A performance audition that meets departmental standards for intermediate or advanced levels and a recommendation from the student's teacher are required for formal admission. A student must also show sufficient knowledge of music to qualify for admission to the Theory I class at Blair. Students needing further preparation in theory may begin with either Elements of Music or

Basic Musicianship.

Blair awards two certificates to pre-college students: the Certificate of Achievement and the College Preparatory Certificate. Both are presented to high school seniors who have completed formally structured programs designed to encourage excellence in performance and a knowledge of music theory and history. Both certificates require study at Blair in these areas as well as participation in performance classes, recitals, and in instrumental or choral ensembles as qualified. Both also require an advanced-level solo recital during the senior year.

The Certificate of Achievement is earned in the last two years of high school, while the College Preparatory Certificate requires at least three years of study. The program plans to expand

in the coming year as the new building addition allows for new possibilities.

Bora Lee's favorite part of her program is playing recitals. She is currently preparing for her senior solo recital, for which she will play Chopin, Beethoven, and Mozart.

"I haven't decided what my major will be in college next year, because there are so many things I want to do," says Lee. "But playing piano teaches me discipline, because you have to practice to be good. When I'm stressed-out, I also like to play. It's a good way to relax."

Detailed information on the program and repertoire levels required for participation and for earning the certificates is available in the Blair administrative offices (322-7651) or from individual teachers.

TUTTI

Students

PRECOLLEGE

■ A number of students of **Celeste Halbrook Tuten**, artist teacher of Suzuki violin, recently presented their Book 1 violin solo recitals. They include **Michelle Cho**, **Jessica Demonbreun**, **Channing Garber**, **Katie Rush**, **Amanda Sarfehjo**, and **Kendall Toarmina**.

■ Three students of **Roland Schneller**, senior artist teacher of piano, won Young Artists Achievement Awards in May, given by the Nashville Area Music Teachers Association (NAMTA). **Daniel Spaw** won for Junior Level B, **Dawson Gray** won for High School Level A, and **David Finney** for High School Level B. Spaw and Finney joined fellow Schneller students **Thomas Szczarkowski**, **Mika Oyama**, and **Paula Cheng** in a recital for the Steinway Society of Nashville later in the month.

■ **Michael Balatico**, student of **Carol Smith**, senior artist teacher and director of the Suzuki program, participated in the Disney Orchestra this summer, auditioning with nearly 2,000 violinists to win one of only 24 spots. He also participated in a three-week chamber music program held at Ithaca College in July.

■ Twins **Mary Love** and **Sarah Beth Bennett** and their younger sister, **Grace**, all students of **Carol Smith**, performed solos at the Ottawa University Suzuki Institute in Ottawa, Kansas, in June.

■ **Philip Cynn**, student of **Anne Williams**, senior artist teacher of Suzuki cello, attended the Chicago Summer Suzuki Institute, where he was invited to perform in an honors recital. **Christopher Cynn**, student of **Carol Smith**, also performed a solo there.

■ **Kristi Michael**, student of **David Mitchell**, adjunct artist teacher of clarinet, attended the Governor's School for the Arts this summer.

■ **Jasmine Miller**, student of **Carol Smith**, performed a solo

at the Ithaca College Suzuki Institute this summer.

■ **Sarah Musgrave**, student of **David Schnauer**, adjunct associate professor of dulcimer, won first place in the Beginner Instrumental category at the Uncle Dave Macon Days Festival held in Murfreesboro in July. She was a featured performer at the Great River Road Festival in Grafton, Illinois, in August.

■ **Patrick Rehker**, student of **David Mitchell**, attended the Eastern Music Festival this summer.

UNDERGRADUATE

■ **Jonathan Chu**, freshman violin student of **Christian Teal**, professor of violin, performed the Brahms Sonata in G Major at Meadowmount School of Music this summer. He has studied with Teal for the past five summers. Two other Blair students of Teal studied at Meadowmount. Junior **Rosamond Finley** per-

formed solo Bach in a master class given by Charles Avshafian. Junior **Susan Schroeder** performed the Sonata for Violin and Piano by Debussy and also studied with Stephen Clapp of the Juilliard School.

■ Junior **Heidi Lauren Duke**, student of **Jonathan Retzlaff**, associate professor of voice and chair of the voice department, interned with the San Francisco Opera Center this summer, helping to produce the Merola Program for young artists.

ADULT

■ **Lee Rowe**, student of **David Schnauer**, won the National Mountain Dulcimer Competition in Windfield, Kansas, in September. He is a member of the Nashville Dulcimer Quartet.

Alumni

PRECOLLEGIATE

■ **John Cummins**, former student of Peter Fyfe, adjunct professor of organ and Univer-

sity organist, directs the choir of Christ Church Cathedral, Lexington, Kentucky. In July, on tour in England, they sang daily services for a week at Saint Paul's Cathedral, London, and also at Gloucester Cathedral.

■ **Betsy Lamb**, former student of **Christian Teal**, and now a sophomore at the University of Michigan performed as violist in the Brahms F Minor Piano Quintet and played the Bartok 1st Concerto in a master class by Richard Zafer.

■ **Craig Phillips**, former student of **Peter Fyfe**, received recent commissions for choral works and organ works from cathedrals in Atlanta, Buffalo, Portland, and Washington, as well as from the Association of Anglican Musicians.

■ **Brooke Quiggins**, former student of **Christian Teal**, studied with him at Meadowmount School of Music in upstate New York this summer. Her performances included the



The opening concert of the 1999/2000 Blair Concert Series on Friday, September 17, saw the name of the Blair Recital Hall permanently changed to the Steve and Judy Turner Recital Hall. The Turners' philanthropic interest in Blair over the last 12 years has included initiating and contributing to the Laura Kemp Goad Scholarship; serving as benefactors for the informance music education series in Scottsville, Kentucky; founding Faux Gras, the annual Blair fundraiser; serving as members of the Blair KeyBoard and as co-chairs of the Blair 2000 committee. In January 1998, their lead gift of \$1 million to the Blair Building Campaign amply demonstrated their support of the School's future programs. Their leadership and generosity to Blair inspire and propel the School as it heads toward the 21st century.

Vieuxtemps 5th Concerto and Mozart's Quartet in F Major, K.590 in a quartet with Blair freshman Jonathan Chu.

■ **Jack and Sam Quiggins**, former students of **Anne Williams**, gave solo performances at the University of Memphis Summer Suzuki Institute.

■ **Richard Webster**, former student of **Peter Fyfe**, is organist/choirmaster with Saint Luke's Episcopal Church in Evanston, Illinois, and organist with the Chicago Symphony Orchestra. This May he conducted "Bach Week in Evanston" for the 25th year.

■ **Benjamin Wolaver**, former student of **Anne Williams**, received a scholarship to study at Juilliard's preparatory division for 1999/2000.

UNDERGRADUATE

■ **Julia R. Bryan**, '93, former student of **Cornelia Heard**, lives in Prague, Czech Republic, and is creative director for an e-commerce company. She writes, "I love Prague. The classical music scene is wonderful, and as soon as I can locate a treble viol da gamba (very rare in the Czech Republic), I've been invited to perform with an early music ensemble here."

■ **Jennifer Cichon**, '93, former harp student of **Carol McClure**, began her fourth year of medical school at the University of Illinois, Urbana-Champaign this fall. She expects to start her residency in internal medicine in June 2000.

■ **Melody Man Harter**, '94, former student of **Amy Dorfman**, assistant professor of piano, performed J. S. Bach's Sonata in E-flat Major with saxophonist Andrew Cook at the Longy School of Music in Cambridge, Massachusetts, this summer.

■ **Shelley Otis**, '99, former student of **Amy Dorfman**, accepted a position as a historical guide at the Plymouth Colony in Massachusetts.

■ **Sarah Page**, '95, former student of **Christian Teal**, is a second year master's student in composition at the University of Georgia. She taught strings in the schools before starting graduate school and now serves as a teaching assistant in music theory.

■ **Jennifer Peterson**, '99, former cello student of **Grace Mihi Bahng**, studied at the Brevard Summer Music Center in North Carolina this year. She is working on a master of music degree in cello performance at Boston University.

■ **Amy C. Ralph**, '92, former student of **Cassandra Lee**, adjunct assistant professor of clarinet, is a second year resident in radiology at the University of Tennessee Medical School in Memphis.

■ **Georgia Stitt**, '94, former student of **Michael Kurek**, associate professor of composition and chair of the composition/theory department, was music director this summer for *After the Fair*, an off-broadway musical produced by the New York Theatre Company.

■ **Andy Zabinski**, '96, former student of **Cornelia Heard**, finished his master's degree in violin performance at Cleveland Institute. He currently teaches strings in Columbia, South Carolina, where he works with several youth orchestras.

Faculty

■ **Beegie Adair**, adjunct lecturer in jazz improvisation, has two new CDs out this year: *Sax and Swing: Denis Solee with the Beegie Adair Trio* and one just released called *Jazz Piano Christmas* with the Beegie Adair Trio. Both recordings are on the Green Hill Label.

■ **Emelyne Bingham**, instructor in aural studies and conducting, was the unanimous choice for assistant conductor during recent auditions for the Nashville Symphony. While continuing to play bass in the Symphony, she will assist with all Series and Horizons concerts and help Conductor Ken-



Emelyne Bingham was the unanimous choice for assistant conductor of the Nashville Symphony.

neth Schermerhorn prepare the orchestra for the Carnegie Hall 2000 tour.

■ **Lawrence Borden**, assistant professor of trombone, was guest artist/clinician at Peru's first National Trombone Festival and gave two lectures at the University of Wisconsin, Stevens Point Suzuki Workshop. In November he gave a master class and lecture for the wind department of the Juilliard School. He and **Robin Fountain**, associate professor of conducting and director of the Vanderbilt Orchestra, finished an ear-training CD to teach musicians about tuning in just intonation. In addition, Fountain conducted Opole Philharmonic (Poland) in November in a program featuring Stravinsky's *Firebird*.

■ **Alan Cox**, adjunct professor of trumpet, and **Lawrence Borden** performed with SONUS Brass at the International Trumpet Guild Conference at the University of Richmond, in Richmond, Virginia, in May. Their lecture/performance was titled "Brass Chamber Pedagogy."

■ **Cynthia Cyrus**, assistant professor of musicology, has been nominated for *2,000 Notable American Women*, millennium edition, and *2,000 Outstanding Scholars of the 20th Century*. This fall she gave presentations to the American Musicological Society and at the University of Syracuse on musical literacy within Dominican women's convents. She also participated in a VU women studies colloquium.

■ **Sara Johnson**, adjunct artist teacher in Suzuki violin, received the Teacher of the Year award for 1999 from the Tennessee Chapter of the American String Teachers Association.

■ **Enid Katahn**, professor of piano, received very favorable reviews of two of her CDs in the summer 1999 edition of *Piano Journal*, the *European Journal for Pianists and Piano Teachers*. Reviewed were *Piano Music of Albert Roussel* and *Piano Music of Pierre Max Dubois*. Her article "Become a Well-tempered Pianist," which first appeared in *Piano and Keyboard* was reprinted in *Piano Technicians'*

Blair Faculty, Alumni, and Students Attend Sewanee Summer Music Center and Festival

■ As always, the Sewanee Summer Music Center drew many from the Blair family to "the Mountain" for five weeks this summer. Those serving as Festival faculty included Martha Bartles, piano; Alan Cox, trumpet; Cornelia Heard, violin; Gilbert Long, tuba; Marian Shaffer, harp; former faculty member William Fitzpatrick, violin; and alumni Laura Sewell, violin; and Andy Zabinski, violin.

Alums David Torns, violin, and Charlie Rickenbacker, violin, attended in addition to Sewell and Zabinski. Undergraduates included Robert Boxie, oboe; Misty Elfer, violin; Dan Fisher, violin; Julia Hampton, violin; Laura Moye, violin; Jennifer Peecher, tuba; Al Stith, trumpet; Brian Talley, trombone; and Stephanie Tepley, violin.

Ten precollege students also trekked to Sewanee: John Armstrong, trumpet; Daniel Balasubramanian, trumpet; Sarah Bennett, violin; Hamilton Berry, cello; Monica Huerta, violin; David Mansouri, violin; Julia Reed, violin; Bradley Shoemaker, cello; Brooke Shoemaker, cello; and Suzuki violin student George Meyer, along for the ride with mother Cornelia Heard.

Violinists David Torns and Dan Fisher, both students of Cornelia Heard, and cellist Hamilton Berry, student of former faculty member Grace Mihi Bahng and Anne Williams, won the Concerto Competition.

Journal. In the spring, Katahn was named to the board of the Tennessee Arts Academy.

■ **Frank Kirchner**, adjunct associate professor of saxophone, received the Outstanding Teacher Award as selected by the students, faculty, and staff of the Tennessee Governor's School for the Arts.

■ **Edgar Meyer**, adjunct associate professor of double bass, was interviewed by Liane Hansen, host of *Weekend Edition, Sunday*, on National Public Radio. He and noted violinist Joshua Bell spoke about their new compact disc, *Short Trip Home*, with Sam Bush and Mike Marshall. The four performed at Vanderbilt's Langford Auditorium in October as part of the Great Performances series.

■ **David Mitchell**, adjunct artist teacher of clarinet, was appointed principal clarinetist of the Huntsville Symphony.

■ **Maureen Needham**, associate professor of dance history, presented a paper, "Mary Ann Lee and Augusta Maywood: The Baby Ballerinas of Philadelphia, 1830" at "2000: Dancing Feet" in Philadelphia.

■ **Joe Rea Phillips**, senior artist teacher of guitar and assistant to the dean, attended a seminar in March in Fort Lauderdale, Florida, with Chen Quanzhong, the great grand master of tai chi chuan, for continued development of his "Tai Chi for Musicians" class.

■ **Kathryn Plummer**, associate professor of viola, was one of fourteen Vanderbilt faculty members honored at the fall assembly for a quarter century of service to the University. Honorees received a twenty-five-year chair.

■ **Jonathan Retzlaff**, associate professor of voice and chair of the voice department, performed as soloist in the University of North Alabama's

production of Mozart's *Requiem*. He was also soloist with the Nashville Symphony at their summer Cheekwood series and served on the faculty of the Tennessee Governor's School for the Arts with colleague **Gayle Shay**, assistant professor of voice and director of the Vanderbilt Opera Theatre program.



■ **Melissa Rose**, assistant professor of piano, spent July performing with the Summerfest Chamber

Music Series in Kansas City, her sixth season as resident pianist.

■ **David Schnauffer**, adjunct associate professor of dulcimer, hosts a weekly radio show on Vanderbilt's WRVU-FM on Tuesdays from 5-7 P.M., during which he plays recordings by faculty, students, and alumni.

■ **Carl Smith**, senior lecturer in music theory and composition, had an *a cappella* choral motet selected for performance for His Holiness Pope John Paul II on his recent trip to the United States. He presented a program of 17th- and 18th-century organ music for the Nashville chapter of the American Guild of Organists and presented a lecture at the annual conference of the Institute for Religion in an Age of Science in New Hampshire.

■ **Carol Smith**, senior artist teacher and director of the Suzuki program, taught at Suzuki Institutes held at Ithaca College, Ithaca, New York; University of Hartford, Hartford, Connecticut; and Wilfred Laurier University, Kitchener-Waterloo, Ontario, Canada.

■ **Christian Teal**, professor of violin, taught for his sixth consecutive summer at New York's Meadowmount School of Music, an intensive summer program for talented violin, viola, and cello students of pre-college and collegiate age. Teal teaches violin and coaches chamber music there.



■ **Deanna Walker**, artist teacher of piano, was named Tennessee Music Teachers Association Com-

poser of the Year. Her Trio for Flute, Saxophone, and Piano was performed at the semi-annual meeting of the World Saxophone Congress in Montreal.

■ **Felix Wang**, assistant professor of cello, taught and performed at the University of Michigan all-state sessions at Interlochen and in Ann Arbor this summer. He also performed at the Garth Newel Chamber Music Series in Hot Springs, Virginia.

Staff

■ **Mary Pierce**, director of development, gave birth to a daughter, Mary McKennon Pierce, on October 12. While on maternity leave, her duties will be handled by **Virginia Payne**, who previously worked in Vanderbilt alumni and development as director of the parent's campaign and in the medical center as director of hospital development. **Jessica Holcomb** is the new activities coordinator for the Blair development office.

In Memoriam

■ **Don Walker**, '92, former student of **John Johns**, died July 17, 1999, from injuries sustained in a traffic accident.



A resident of Asheville, North Carolina, Walker was a guitar performance major at Blair.

He was the 1991 Presser Scholar and won numerous awards for his playing. At the time of his death, he was self-employed as a guitarist. He is survived by his parents, Beverly and Donald Walker, four sisters and a brother.

FACULTY PROFILE



DAVID CRENSHAW

Felix Wang, Assistant Professor of Cello

Diversity in All Things

When Felix Wang chose the music for his three doctoral recitals at the University of Michigan, he selected works by composers writing for the cello from 1945–1972, including Prokofiev, Britten, and Dallapiccola,

whose styles spanned from more conservative, traditional approaches to twelve-tone neoclassicism.

“Some of the pieces were written only one or two years apart, and yet they’re so different. I thought it would be an interesting look at the musical styles the country was hearing at that time.”

Diversity is important to Wang, new assistant professor of cello at the Blair School, who is the most recent member of the Blair String Quartet. He pursues it in teaching, playing, and listening to music. “Diversity keeps me going,” he says.

Following his 1998 doctorate in musical arts, Wang spent a year in Pittsburgh, during which serendipity and diversity went hand in hand. Starting with winning an audition for substitute cellists with the Pittsburgh Symphony, one thing led to another until he was also teaching at the Pittsburgh Music Academy, playing with the Pittsburgh Opera Orchestra, and playing chamber music with various groups, including one with his fiancée, a violinist and faculty member at Carnegie Mellon University.

“By the end of May,” he says, in understated fashion, “I had quite a bit to do.”

Part of what he had to do was audition and interview for his new position at Blair. He explains how auditioning for a

quartet differs from auditioning for a spot in an orchestra.

“At an orchestra audition, you have ten brief minutes to impress someone, but with a quartet audition, you’re given repertoire to prepare, movements from various pieces. Here, I was also asked to perform a solo work; I chose a Bach suite. I got the quartet parts and scores and studied them to make sure I knew what was going on, with whom I had to play, and to whom I needed to pay attention in terms of being together. I studied the score to come up with my own musical ideas, so that when I finally did sit down to rehearse with them, I would have my own opinions on the music and be able to interact with the group, and they could see what kind of ideas I came up with and what it would be like to work with me. You know, in quartets, they might like your playing, but they also have to get along with you and feel as though you are someone they can really work with.”

The answer was obviously affirmative, as Wang’s debut with the Quartet on October 15 drew rave reviews. In addition, he teaches private lessons and a master class.

“I love teaching,” he says. “That’s one reason I pursued the doctorate, because I knew that I definitely wanted to teach, especially at the university level. But I take a lot of satisfaction in teaching all ages. For me, the thing is to have diversity in what I do, and it’s great that I have high school students as well as undergraduates.”

“In choosing a career, I’ve always wanted to find a way to keep many possibilities open,” he explains. “The more different types of things I have to do, the more stimulated I am, from playing quartets to orchestras to teaching. And it all improves my own playing and teaching.”

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