

BLAIR

# Quarter Note

Vanderbilt University

SUMMER 2005

## Broader Boundaries

*The Blair School now offers opportunities for studying world music and jazz*

# 2005 COMMENCEMENT HONORS AND AWARDS

**Founder's Medalist:** Amy Helman

**Banner Bearer:** Krystal Grant

**Student Marshals:** Tiffany Fuller and Austin Osborn

**Alma Mater Vocalist:** Jennifer Berkebile

**New Members of Music Honor Society Pi Kappa Lambda:** Seniors Tiffany Fuller, John Koon, and John McClung; Juniors Tara Burns, Joanna Felder, Dawson Gray, and Dan Schwartz. In addition, four seniors were elected last year: Krystal Grant, Amy Helman, Austin Osborn, and Kelly Winner

**Vanderbilt University Summer Research Program Grant Recipient:** Angela Mace, who will spend a month doing research on Mendelssohn at the Bodleian Library in Oxford, England

**Alpha Lambda Delta Senior Certificates:** Eric Johnson and Ashley Walters

**Blair Composition Competition Prize** for a trio with no more than two of the same instruments: Gary Shields

**The Margaret Branscomb Prize** to the freshman who best exemplifies the spirit and standards of the school: Micah Claffey

**The Sue Brewer Award** to an outstanding student in guitar or composition/ theory: Gary Shields

**The Confroy-Lijoi Jazz Award\*** for excellence in jazz performance: Rosemary Rutledge

**The Richard C. Cooper Award** for campus-wide leadership in music: Tiffany Fuller

**The Robin Dickerson Award** to an outstanding voice major, for excellence in performance and scholarship: Linnette McCloud

**The Jean Keller Heard Prize:** Liza Barley, Alicia Enstrom, Henry Haffner, and John Koon

**Delene Laubenheim McClure Memorial Prize** for excellence in opera performance: Zach Nadolski

**The MTNA Student Achievement Recognition Award:** Kelly Winner

**The Elliot and Ailsa Newman Prize** to a clarinet student for excellence in performance: Erin Shepherd and Chris Wilson

**L. Howard "Zeke" Nicar Award** for most outstanding wind student: Dan Schwartz

**The Presser Scholarship** for the junior excelling in both performance and scholarship: Preetha Narayanan

**The David Rabin Prize** for excellence in musical performance: Jay Tilton

**Sigma Alpha Iota College Honor Award:** Cassie Keiser

**Sigma Alpha Iota Scholastic Award:** Kelly Winner

**Martin Williams Award for most outstanding paper:** Ellen McSweeney

\*A new award established by Christine and Peter Lijoi (parents of Blair junior Jonathan Lijoi) in honor of Jonathan's grandparents, Mr. and Mrs. James Confroy and Mr. Salvatore Lijoi



Above: Blair Founder's Medalist Amy Helman with Dean Mark Wait

On the cover: members of Sankofa African Drumming and Dance Ensemble in an April concert at Ingram Hall  
Photos by Daniel Dubois

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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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## Broader *Boundaries*

*The Blair School now offers opportunities for studying world music and jazz in addition to strong classical offerings*

BY KAY WEST

On an unseasonably cold Sunday evening in late April, about 200 people took shuttle buses up steep and winding Oman Drive to the top of the hill where Dyer Observatory has perched for half a century, an earthbound sightline to the stars. Bundled up in winter coats, scarves and hats retrieved from the back of closets, they carried folding canvas chairs and armfuls of blankets.

The diverse, multi-generational crowd wasn't there to view Mars or Venus or experience a lunar eclipse from one of the highest peaks in Nashville. They were huddled against the cold on the lawn in front of the building for a Music on the Mountain concert performed by an ensemble from Vanderbilt's Blair School.

It wasn't the acclaimed Blair String Quartet or Woodwind Quintet, two of the school's stellar performing ensembles, that had lured them out of their cozy houses. The attraction, or perhaps the curiosity, this evening was a brand new venture for the Blair School, renowned as an institution for instruction and performance in classical music.

For an hour, as daylight waned and a chill wind blew briskly through the tall trees, the island-soaked rhythms and sun-drenched melodies of the recently formed Vanderbilt Steel Band warmed



Kwame Ahima, director of Sankofa, Blair's African drumming and dance ensemble, in concert at Ingram Hall.

WORLD MUSIC & JAZZ

their rapt audience as much as the cups of steaming coffee and hot chocolate held in their gloved hands, transporting them thousands of miles on an aural journey to Trinidad, the native home of the steel drum.

Directing the “tour” was Mat Britain, adjunct instructor of music at Blair, and founder and director of the new ensemble. Britain has performed with the Amoco Renegades Steel Band at the prestigious Panorama Festival, and his playing can be heard on *Live With Regis & Kelly*, numerous jingles, and on albums with country superstar Kenny Chesney. When he came to Nashville in 1993

Between songs at what Britain called the Info-Concert at Dyer, he shared with the audience the history of the steel drum—or steel pan as it’s more commonly known in Trinidad. In spite of the confines of slavery, Colonial rule, and various laws banning the playing of drums, young men of Trinidad found items that could not be banned but that could be improvised as instruments. Pots and pans, trash cans, paint buckets, and automobile brake drums were used to create an instrumental underbed for Calypso-singing Carnival revelers. These early street bands developed and refined their music through the late 1930s.

*“I think these classes bring to Blair people that have never even ventured to this side of the campus.”*

—MAT BRITAIN, adjunct instructor of music



from Cincinnati—where he taught percussion at the University of Dayton and steel drums to high school bands—he approached several community centers and organizations with a proposal to start a steel drum band. His efforts were not enthusiastically met, but an introduction to Blair faculty member Helena Simonett led to an invitation to speak to her Caribbean music class in the fall of 2003. Afterwards, says Britain, “She and I were standing in the parking lot talking about how great it would be to get something with steel drums started at Blair. We talked to Greg Barz [assistant professor of musicology (ethnomusicology)], and he was also very enthusiastic. He asked me to put together a proposal for Dean Wait, so we met with the Dean, who was very supportive.”

With appropriate funding, Britain was able to purchase the drums needed for the class, instruments made at the Mannette Drum Company in Morgantown, West Virginia, which was founded and is still overseen by octogenerian Ellie Mannette, widely regarded as the godfather of the steel drum.

In 1942, when Ellie Mannette was a teenager, he delighted the Carnival crowds by premiering an instrument he had crafted from a 55 gallon oil drum, with discernible pitches hand-hammered onto the face of the barrel. The drums are still hand-hammered today at the facility in Morgantown, where Britain went to place an order for what he thought would be a small group. Before the class was scheduled to begin in the fall of 2004, he spoke to percussion majors about the instrument and music, put posters up around campus, and sent a few blurbs to University publications.

“I would have been happy with seven or eight students the first year, and that is what we got the first day,” he recalls. “They told their friends and the next class, more came. By the third week, we were up to 17 students.”

Spring semester 27 enrolled in the class, and of those, only two had ever played steel drum, only three were percussionists, and half were non-music majors. All revel in what Britain described to the audience at Dyer as the “four voices” of the steel band, each of which is played on a different style and design of drum.

Though the Vanderbilt Steel Band is new, it has performed on several occasions, including an April evening in Ingram Hall shared with another of Blair’s world music groups, Sankofa, the African drumming and dance ensemble.

Founder Kwame Ahima had an experience similar to Britain’s five years ago, when he was approached by Barz. “He had seen me playing somewhere,” says the native of Ghana. “He came to me while I was teaching at the Global Education Center. He asked me to visit Blair, and I ended up doing some demonstrations and workshops. Then I was asked to submit a proposal to do a class.”

Like Britain, Ahima was shocked at the response. “We expected a very small enrollment, so we were amazed at how many came. We have had as many as 70 in one semester, so we had to divide them into four sections.”

Ahima notes that 90 percent of the students he welcomes to class have no musical experience. “People are fascinated by the African drum, and they all come with the expectation of drumming right away, so in the first class, I lay out all the drums and let them play. Then we get down to learning. They have to learn to dance as well, because you cannot have one without the other.”

Ahima says that enrollment is somewhat limited by the number of instruments. “They are quite expensive. Our drums are made by hand, in Africa. I have gone there myself to get them.”

Availability of instruments is not such a problem for Billy Adair, director of the 22-piece Blair Big Band, an ensemble with roots much closer to home, and with which Adair was personally connected as a former student at Peabody in the 1960s. “The Peabody-Vanderbilt Jazz Ensemble had students from both schools, though most were from Peabody. When Vanderbilt and Peabody merged, the ensemble went by the wayside as did Peabody’s music department.” Adair went on to have a very successful 30-plus year career in the music industry, primarily as a studio player on electric guitar and bass and with his jingle business. His wife, famed jazz pianist Beegie Adair, is adjunct lecturer in jazz improvisation at the Blair School.

Meanwhile, under the aegis of the extracurricular Vanderbilt Marching Band, and thanks to the efforts of its former assistant director Chris Cooper, a jazz ensemble loosely formed again in the mid-1990s. Adair was informally involved until 2002, when Cooper officially passed it on to Adair, and it became a credit course at Blair. Adair wasn’t sure someone who had spent his entire professional career drawing outside of the lines could be easily institutionalized.

“It was interesting in the beginning. I was a studio musician in a school full of people with classical educations from some of the most revered and famous learning centers in the world,” says Adair with a self-effacing laugh. “But music is music. These kids don’t know much about the history of Big Band music, but they love to play it!”

Currently, Blair Big Band is composed of seven trumpets, five trombones, six saxophones, a rhythm section—piano, bass, drums, and guitar—and three singers.



Above: Ralph Blanco, BMus’05, and Melissa Carr are two members of the Vanderbilt Steel Band who played in April at Ingram Hall. Opposite: A member of Sankofa African Drumming and Dance Ensemble.

These three—Vanderbilt Steel Band, Sankofa African Drumming and Dance Ensemble, and Blair Big Band—have added not only a new sound to the halls in the Blair School, but new faces in the classrooms and on stage. A new course offering by jazz-infused banjoist Alison Brown should add to these new musical experiences. “I think these classes bring to Blair people that have never even ventured to this side of the campus,” says Britain. “When we [the Steel Band and Sankofa] performed in April, we had two very different audiences here to see each group. By the time the evening was over, both groups had new fans. It was great.”

“We are all music,” says Ahima. “We may speak different languages, but in our music, we find understanding and common ground. At Blair, we are all under the same umbrella, and it is a wonderful thing.”



The Blair Big Band in rehearsal for a December performance.

## Classical “Signature Series” from Blair to air on Nashville’s Channel 10

Since its inception in 1964, the Blair School of Music has invited the community into its facilities as student and audience, and through its ensembles and soloists, gone out into the community through performances in a remarkable breadth of venues.

Beginning this fall, Blair’s rich cultural offerings will be coming directly into Nashville’s homes, thanks to a partnership between the School and Metropolitan Educational Access Corporation, two cable channels devoted to arts (channel 9) and education (channel 10). MEAC Executive Director Michael Catalano, a veteran of the film and broadcast industry, was brought on board over a year ago to re-energize the two channels, and focus more of the programming on the local community. Currently, channel 9, which has attracted a sizeable audience, broadcasts arts performances taped in other cities; certainly there are comparable if not superior opportunities here in Nashville. As a long-time resident of Nashville, Catalano knew that, and, so he says, “threw out a large net to the arts organizations in this town. The Blair School was the first to respond and in fact, it is the perfect launching pad for this endeavor.”

The Blair School agrees. According to Dean Mark Wait, “This project is another dimension of fulfilling our role as a significant resource for the cultural life of Nashville. Working with MEAC to broadcast five of our concerts from the Blair Concert series next season is a new avenue for Blair and Vanderbilt to reach a wider audience and hopefully stimulate new interest from people who do not yet know us.”

Cindy Steine, Blair’s director of external affairs, who has been working closely with Catalano on this series, points out, “The concerts to be broadcast are from our signature series, our faculty that represent soloists and ensembles that have long been in the community. We think that is the best course for this pilot project.”

Performances will be digitally recorded from one of the stages in the Blair School, either Turner Hall or Ingram Hall; Dean Wait will tape an introductory segment talking about the works and musicians, and backstage interviews will be part of the show package.

—Kay West

### Performances and dates are:

**September 16** — Guitarist John Johns with the Blair String Quartet

**January 20** — The Blakemore Trio: Amy Dorfman, piano; Carolyn Huebl, violin; Felix Wang, cello

**January 27** — Pianist Craig Nies in the final concert of his cycle of the complete Mozart and Schubert piano sonatas, presented on Mozart’s 250th Birthday

**March 24 and 31** — The Blair String Quartet performing two concerts of the Bartok Quartets

# First Chair

*The Ingram Dean’s Chair marks an important milestone for the Blair School*

BY ANGELA FOX

If endowed faculty chairs bring top teachers to the table, then an endowed dean’s chair at the head of the table completes the arrangement. Consider Blair’s table set then, with the addition of the Ingram Dean’s Chair and its first recipient Mark Wait.

The chair is endowed by Martha Rivers Ingram, KeyBoard chairman and chairman of Vanderbilt’s Board of Trust. “Mark is an amazing talent,” Ingram commented in the recently published *The Blair School of Music: A History*. “He can raise the money; he can perform; he runs the school beautifully; he runs it in the black. It’s quite amazing for a dean to be able to do all of that. Mark Wait is a star.”

Star would probably be the last word Wait would use to describe himself. In fact, Wait sees the Ingram Dean’s Chair as a reflection of the school’s success rather than his own. “Blair is the youngest and smallest of Vanderbilt’s colleges, and to have a dean’s chair is another milestone in our history,” he says. “It shows we are fully integrated into the structure and life of the University and the community in general. It represents a vote of confidence in the success of Blair, and it is an honor I never imagined I’d receive. I am still floored and wonderfully stunned.”

A gifted pianist, Wait is currently in rehearsal for a concert in October in celebration of being the first holder of the Ingram Dean’s Chair. The concert, which also celebrates the gift of the Amati violin placed on permanent loan to the Blair School in 2003 by Professor of Psychology, Emeritus,

Martin Katahn and his wife, Professor of Piano, Emerita, Enid Katahn, marks another first: It will be the first time Wait has performed with Christian Teal, who holds the only collegiate faculty chair as the Joseph Joachim Professor of Violin. The duo will present Brahms’ Sonatas for Violin and Piano, with Teal playing the Amati violin made in 1633.

“I wanted this concert to be about the music and the importance of the faculty at Blair,” notes Wait. “Chris is recognized as one of our outstanding faculty members and playing Brahms’ landmark sonatas with him shows what Blair is about—musical performance.”

Wait also believes the dean’s chair is a sign of Blair’s coming of age as a school. “We have reached our adolescence—we’re hitting our target enrollment, we’ve just adopted a tenure system, and we’re making significant progress in the caliber of student and faculty we are recruiting,” Wait says. “Now we are turning our attention to retaining faculty and attracting new funding. These are challenges that are a luxury to have.”

Maintaining momentum is another challenge to Wait as a dean and a musician. “I think it’s important for a dean to continue

doing what the faculty is expected to do in terms of performing,” Wait says. “As dean, what I try to do is make it possible for the faculty to do what they do best. With a faculty as bright, resourceful, and creative as ours, it’s a great privilege to watch them soar.”



Mark Wait, first holder of the Ingram Dean’s Chair, stands before a portrait of Martha Rivers Ingram, who endowed the chair.

# Duo for Internet and Strings

Blair's Kathryn Plummer and her twin sister, Carolyn, unite over the Internet for a live performance

BY ANGELA FOX

Twins are said to have a special connection, and reports of twins sharing thoughts and even physical sensations across hundreds of miles are common. But few twins have shared the special connection that Kathryn Plummer, Blair associate professor of viola and chair of the strings department, and her identical twin sister Carolyn, associate professor of violin at the University of Notre Dame, experienced on April 6 this year. That day Kathryn, playing the viola in Blair's Ingram Hall in Nashville, and Carolyn, with her violin over 400 miles away in Indiana, were united in a live performance via the Internet.

The concert was part of Internet2 Day, a faculty conference at Notre Dame. Internet2 is a nationwide high-performance network infrastructure used by 300 member universities, corporations, government research agencies, and not-for-profit groups who are dedicated to developing advanced networking capabilities. "Carolyn called me to see if I was interested in collaborating in a performance using Internet2," says Kathryn. "Of course, I was, so I immediately called Mark Wait and Michael Hime [lecturer in music literature and technology liaison]. By the end of the day they had started the ball rolling by contacting Rudi Aldridge [supervisor of technical services at Blair] and Vanderbilt's Information Technology Services."

The sisters discussed several different musical selections before deciding on Bach and Mozart. "The Bach Andante was arranged from the Sonata No. 2 for Solo Violin," says Kathryn. The second piece was from Mozart's Duo in G Major for Violin and Viola. We played our own parts, but I added notes to fill in empty beats so that there was always a rhythm for Carolyn to play off."

The musical adjustments helped address the major challenge posed by long distance Internet performances. "The trick with this was the inherent lag-time present in streaming," explains Vanderbilt's Kate Gilbreath, who coordinated the technical aspect of the concert. "For the musicians to play together, we needed to block the sound coming from the Notre Dame player. Kathryn has a metronome playing in her ear and she played as if she were



MATT CASHORE/UNIVERSITY OF NOTRE DAME

playing alone. Her sister Carolyn could hear her and accompanied her as she played. Because of this time delay, a true simultaneous performance is impossible at the present time. But we got as close as you can get." John Brassil, network engineer for Vanderbilt data/video engineering, set up hardware that connected the video and sound inputs and sent and received the information over Internet2. Rudi Aldridge and Kevin Edlin created the environment in Ingram Hall where the performers could utilize the new technology.

"I play in Europe every summer with musicians I've never met," says Kathryn. "If the bowing, tempos, and dynamics could be figured out and rehearsed in advance over the Internet, that would be very helpful."

"For musicians, the future of this technology has incredible opportunities for global communication and collaboration," agrees Carolyn. "The lag time is still problematic for true ensemble collaboration, but I look forward in the next couple of years for the Internet2 network to evolve into a real medium for live performance."

Their performance can be viewed at <http://www.nd.edu/~kabbott/rehearsal.mov>.

## PRECOLLEGIATE

The Blair Children's Concert Choir, prepared by Pam Schneller and directed by Hazel Somerville and Raphael Bundage, performed Bach's *St. Matthew Passion* in February with the First Presbyterian Church Choir and members of the Nashville Symphony. The group then sang *Carmina Burana* with the Nashville Symphony Chorus and Orchestra.

Also in February, the Nashville Boychoir at Blair appeared with the Boston Camerata under the direction of Joel Cohen at St. George's Episcopal Church and was featured in an article in the *Tennessean*. In March, members of the Boychoir and the Chorister Girls sang in a Symphony Pops concert with the Chieftains. The choruses were prepared by Hazel Somerville.

In October, the Blair Children's Cello Choir, directed by Anne Williams, performed at McKendree United Methodist Church.

An Orchestra Festival at McGavock High School in February featured the combined players of the Blair Youth Strings and the Blair Suzuki Reading Orchestra (SRO). The event was organized by Sara Johnson, adjunct artist teacher of Suzuki violin. In December the Beginning Reading Orchestra and the SRO performed at St. Paul Retirement Center. The SRO, which played background strings on Billy Dean's song "Let Them Be Little," taped a year and a half ago, were featured in a video presentation titled *Billy Dean's Album Showcase*, which aired in March on the Great American Country cable network. All groups are directed by Celeste Halbrook Tuten.

*Tuten*

Congratulations to flute students Anne Benson, who made mid-state first band; Abi Coffer, first chair, first band and all state; Jenni Ch'ng, first band and all state; Jessica Keel, first band and all state; Sara Bapty, first band, middle school; and Angela Park, third band, middle school. All are students of Norma Rogers.

Precollegiate violinist Linnaea Brophy, student of Carolyn Huebl, was featured soloist in the Artists Ascending Recital Series in Memphis. She was also the third place winner in the Nagyvary National Violin Competition, and winner of the Paducah [Kentucky] Symphony Young Artist's Competition, appearing as soloist with the Paducah Symphony Orchestra in April.

Ju Young Lee, precollege cello student of Felix Wang, won the MTNA Tennessee string competition, high school division, and the Nashville Curb Youth Symphony concerto competition. In November, he appeared on the Nashville Symphony's Holiday Concert, in a duet with Faye Zheng, violin student of Chris Teal.

## UNDERGRADUATE

The Fountain Quartet (David Repking, Carrie Stillwell, Henry Haffner, and Adrian Lauf) were finalists in the MTNA National Chamber Music Competition, competing in Seattle in April. The group is coached by John Kochanowski. Sarah Bennett, sophomore student of Connie Heard, also won the state and division MTNA events and competed at the national convention as a solo violinist.

Winners of the Concerto Competition this year were Alicia Enstrom, violin; Lin Ong, marimba; and Jay Tilton, cello. Runners-up were Sarah Bennett, violin; Dawson Gray, piano; and George Nelson, piano.

Senior violinist Emily Mahler received a full graduate fellowship at the University of Maryland to work with noted Suzuki pedagogue, Rhonda Cole. Junior violinists Preetha Narayanan and Joanna Felder studied abroad spring semester, Preetha at the Vanderbilt-in-Leeds program in England and Joanna at the University of Edinburgh in Scotland. Preetha won the concerto competition in Leeds and played

the Shostakovich First Concerto with the orchestra there in June. All are students of Connie Heard.

Lisa Bryington, as chair of the Vanderbilt Student Finance Committee, spoke to the Board of Trust at its semi-annual meeting in May. Lisa was recently named Speaker of the Senate for the VU Student Government Association and also serves as chair of the University Great Performances series. A junior flutist, Lisa studies with Jane Kirchner.

The Mid-South Region National Association Teachers of Singing (NATS) student auditions were held in March at the School of Music, Southern Baptist Theological Seminary. Some 250 singers from colleges and universities throughout Tennessee and Kentucky took part in the two-day event.

Regional NATS Winners from Blair included:

**Nathan Brown**  
1st Place Senior Men

**Jennifer Berkebile**  
1st Place Senior Women

**Linnette McCloud**  
2nd Place Senior Women

**Cameron Rau**  
1st Place Junior Men

**Jessica Morris**  
1st Place Junior Women

**Adrianna Bond**  
2nd Place Junior Women

**Glen Rideout**  
3rd Place Sophomore Men

**Ellie Burgard**  
1st Place Sophomore Women

**Regan Lackey**  
3rd Place Sophomore Women

**Brian Ortega**  
2nd Place Freshman Men

**Madeleine O'Donnell**  
3rd Place Freshman Women

All are students of Amy Jarman, Gayle Shay, and Jonathan Retzlaff. Pianists for the event included Melissa Rose, Elena Bennett, and Daphne Nicar. The voice faculty is proud of all the singers who represented Blair with distinction and professionalism.

NATS Winners

## PRECOLLEGIATE

The March issue of *Clavier* featured a cover story on **Elizabeth Cox Pridonoff**, former student of **Enid Katahn**, and her husband, Eugene. The well-known duo-pianists teach at Cincinnati Conservatory.

## FACULTY

## Thank you Blair!

**M**y family joins me in saying a heartfelt thank you to everyone at Blair—faculty, staff, and students! After a near fatal accident on February 3 while on business in Los Angeles, I am grateful to be on the road to recovery. It is a slow process, but a steady, positive one. By fall, I trust I will be back to full-time status!



The Blair family of faculty and students, led by Dean Mark Wait, have showered me and my family with love—cards, flowers, gifts, food, and wonderful assistance and kind words. Your support has meant more than you can ever know; it has given hope and joy and encouragement. Vanderbilt Community Chorus hosted a benefit concert on Tuesday, April 19, and it was a glorious, life-giving event. VCC was joined by Vanderbilt University Concert Choir, Blair Children's Chorus Concert Choir, and the First Presbyterian Church Sanctuary Choir, and the singing was beautiful. I will treasure the memory of that evening forever. Thanks again to everyone who participated or attended.

—Pamela Schneller

**Billy Adair**, adjunct associate professor of jazz studies, co-arranged a Christmas Big Band album titled *Home For Christmas*. He also arranged all the music for a mountain-music-meets-orchestra play with composer Ron Short, to be performed at the University of Virginia at Wise.

**Greg Barz**, assistant professor of musicology (ethnomusicology), was featured during a story about jazz drummer, professor, and

heart researcher Milford Graves on National Public Radio's *Morning Edition*.

**Mat Britain**, adjunct instructor of music, can be heard playing steel drums on the latest release by country music superstar Kenny Chesney, *Be As You Are*. He is also featured on *Caribbean Steel Drums* on the Lifestyles label distributed by Compass Records.

**Joy Calico**, assistant professor of musicology, received a fellowship to the American Academy in Berlin for fall semester 2005. She is one of two Vanderbilt faculty members who received summer research stipends from the National Endowment for the Humanities. Her essay on new German folk songs by Eisler and Becher will appear this summer in the anthology *Different Childhoods: Music and the Cultures of Youth*. She presented papers at the International Musicological Society meeting in Melbourne, Australia; the Federation for International Theatre Research in St. Petersburg, Russia; the national conference of the German Studies Association in Washington, D.C.; the Twentieth-Century Literature and Culture Conference at the University of Louisville; and chaired a session at the national meeting of the American Musicological Society in Seattle.

**Amy Dorfman**, associate professor of piano, and **Enid Katahn**, professor of piano, emerita, presented piano duo concerts in Worcester, Massachusetts; Williamsburg, Virginia; and Louisville, Kentucky, in February.

**Jim Foglesong**, adjunct professor of music business, who has served as a member of the Country Music Hall of Fame and Museum's Board of Officers and Trustees for 28 years, was named trustee emeritus at the Museum's recent quarterly board meeting. He was honored in May at the Country Music Hall of Fame Medallion Ceremony.

**Connie Heard**, professor of violin, was named to the faculty of the Aspen Music Festival in Colorado, where she will spend the summer teaching and performing. She and **Kathryn Plummer**, associate professor



**T**he Blair Tuba-Euphonium Ensemble, directed by **G. R. Davis**, performed on the College Ensembles Concert at the U.S. Army Band Tuba-Euphonium Conference at Ft. Myer (Arlington), Virginia, in January. The concert featured a work by Blair composer **Michael Kurek**.

Also performed were "The New When Tubas Waltz" by Nashville composer Alfred Bartles; an arrangement of "Sir Duke" featuring senior **Jacob Wolfgang** on "vocal percussion;" and an arrangement of "Londonderry Air" by Tennessee composer James Garrett.

The U.S. Army Band Tuba-Euphonium Conference is held in January each year and is one of the premier venues for the finest ensembles and soloists. Blair students and faculty have attended almost every year since 1995; this was their first time as a featured ensemble.

of strings, played with the Notre Dame Chamber Players for the inaugural concert of the university's Marie DeBartolo Performing Arts Center in March.

**Amy Jarman**, senior lecturer in voice, and **Enid Katahn**, professor of piano, emerita, performed a recital of French song as part of the "Humanarts" series at Assumption College, Worcester, Massachusetts, in October.

**Sara Johnson**, adjunct Suzuki violin teacher, was honored with a listing in "Who's Who Among America's Teachers." This is her fourth nomination during her 19 years in Metro Nashville Public Schools.

**Jane Kirchner**, associate professor of flute, served as judge for the Tennessee Music

Teachers Association state woodwinds competitions (high school and collegiate) and the young artist chamber music competition. She also adjudicated for the young artist competition of the Mid-South Flute Society. Spring semester 2005 was her last as associate dean. After 19 years in that position, she returns to full-time teaching and performing in the fall, with Nightcap Concert performances planned for September and January. A reception in honor of her administrative service to the School was held following the annual Student Showcase concert during Parents Weekend in April.

**Karen Ann Krieger**, assistant professor of piano and piano pedagogy, presented a workshop and masterclass (precollege and collegiate) to the Asheville Area Piano Teacher's Forum in March.

In March **Michael Kurek**, associate professor of composition, served as a judge for the Marion Richter American Music Awards, the Victor Herbert/ASCAP Awards, and as a national judge in the National Federation of Music Clubs Young Composers Competition. He was a guest of the Schiedmayer Celesta Company in Stuttgart, Germany, in March for the European premiere of his Concertino for Celesta and Orchestra: *Fairy Dreams*. In April, he was selected as a candidate for election to the Nashville Chapter of the Recording Academy Board of Governors.

**Jim Lovensheimer**, assistant professor of musicology, read a paper at the national conference of the Society for American Music in Eugene, Oregon, in February. The paper was part of a session called "Musicals: Structures," chaired by Raymond Knapp of UCLA.

In April, **Joe Rea Phillips**, senior artist teacher of guitar, played three concerts in Florida with Stan Lassiter. Programs were given at high schools in Lake City and Live Oak and on the Artist Series for the Advent Christian Village in Dowling Park.

**Michael Rose**, associate professor of composition, received the Alumni Education Award given by the Vanderbilt Alumni Association. He received \$2,500 and a silver cup from the Alumni Board.

**Carol Smith**, senior artist teacher of violin, served last summer as clinician and teacher trainer at the Suzuki Institute of the Palouse, Washington State University, Pullman; as clinician at Ithaca College Suzuki Institute, Ithaca, New York; and as clinician and teacher trainer at Hartt Suzuki Institute, Hartt School of Music, Hartford, Connecticut.

**Celeste Halbrook Tuten**, artist teacher of Suzuki violin, served as accompanist in October for the Blair Suzuki Violin/Cello Play-In Celebrating Dr. Suzuki's Birthday. In November she assisted with the performance of the strings from Hull-Jackson Montessori Magnet at Cool Springs Marriott for the Annual Conference of the



Jen-Jen Lin, artistic director of the Chinese Arts Alliance of Nashville, performs "Autumn Longing," from a 1000 year-old Chinese poem, at Ingram Hall in March.

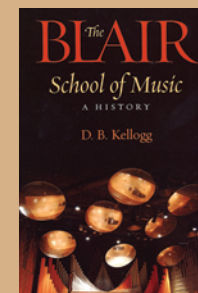
Tennessee Counseling Association and in December, she assisted with their Winter Concert.

**Felix Wang**, assistant professor of cello, appeared with the **Blair String Quartet** and **Blakemore Trio** in a host of performances, and played at the University of Illinois at a celebration of past winners of the National Society of Arts

and Letters competitions. He also played two chamber music festivals—the Roycroft Chamber Music Festival in New York and the Strings in the Mountains Festival in Colorado. In November, he joined violinist **Carolyn Huebl**, assistant professor of violin, and **Melissa Rose**, assistant professor of piano, for the world premiere performances of **Michael Kurek's** trio, *Pas de Deux*, a collaboration with the Nashville Ballet.

**B**lair School of Music announces the publication of the first "official" history of the school by local writer D.B. Kellogg.

*The Blair School of Music: A History* recounts 40 years of events in the school's evolution from an idea conceived at the dinner table of founders Valere Blair Potter, her daughter Anne Potter Wilson, and son-in-law David K. Wilson, to an academy dedicated to superior musical training by artist teachers for precollege children. The book follows the school's history from an academy affiliated with Peabody College in 1964, to a private independent institution in 1977,



to its establishment as the tenth school of Vanderbilt University in 1981, with the B.Mus. degree program beginning in 1986.

"When David K. (Pat) Wilson, who commissioned the work, asked me to write the history, I agreed without hesitation," notes Kellogg. "Blair has always been about quality music education—whether one became a professional performer or an informed supporter of the arts."

Displays of photos from the book, special performances by returning teachers and alumni, as well as by current students and faculty marked the 40th anniversary celebration in April, with Kellogg on hand to sign copies of the book published by Vanderbilt University Press. Copies may be purchased at the Vanderbilt Book Store and at the Blair School's front desk.

—Cindy Steine

## The Blair Concert Series for 2005-06

features a season full of surprises, with innovative programming, rare guest appearances, and exciting new opportunities to experience classical and contemporary concerts by Blair's internationally acclaimed performing faculty. Highlights include THE BLAIR SIGNATURE SERIES featuring new musical explorations by Blair's celebrated faculty ensembles and solo performers.

The innovative "BLAIR CELEBRATES" SERIES showcases Pulitzer Prize-winning composers with a variety of Blair faculty soloists and ensembles in November and December.

In February, corporate sponsor BellSouth joins Blair to celebrate contemporary composers and the art of philanthropist/photographer Betty Freeman as the Ingram Center becomes one of the world's select locations for an exhibition of photographs by the arts philanthropist, with an exciting program of works by three composers Mrs. Freeman has sponsored. Forty of her photographs will be on exhibit in Ingram Lobby for this event. A reception in her honor follows the concert.

BLAIR's BMI COMPOSER-IN-RESIDENCE SERIES, an annual program of two concerts by Blair performers in works by visiting composers returns, as does the "BLAIR PRESENTS" SERIES, made possible in part by the Mary C. Ragland fund, and featuring extraordinary vocal performers Ian Bostridge, Blair precollege alumnus Nicholas Isherwood, and John Marcus Bindel.

Also new is THE BLAIR MONDAY "NIGHTCAP" SERIES. Join Blair faculty musicians, musicologists and guest speakers for a new, FREE, short musical program on selected Monday nights during the school year. Coffee and desserts will be available before and after the concert in Turner Lobby, courtesy of Bongo Java Roasting Company. Join us this season to experience more music at Blair!



DANIEL DUBOIS

Jane Kirchner and Frank Kirchner play the first Monday "Nightcap" Series at Blair on September 19.

Vanderbilt University  
2201 West End Avenue  
Nashville, TN 37235



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