

Blair QUARTERNOTE

VANDERBILT UNIVERSITY

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Blair Makes a Merry Opera

page 6



Commencement 2000

WHERE is Music?

Remarks by Gregory Barz, assistant professor of musicology (ethnomusicology) at the Senior Recognition Ceremony

Tomorrow we will participate in one of our most significant rites of passage. As you parade in front of your faculty and your families, you will ask yourselves many questions. I would like to add to that list of questions.

The question I would like to ask is "Where is Music?" In *Passing the Time in Ballymenone*, the author, folklorist Henry Glassie, suggests that music begins on

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On the cover: What magic goes on here? The kind that can only be made by the Vanderbilt Opera Theatre. This year's production of *The Merry Wives of Windsor* by Otto Nicolai featured soaring sopranos, Falstaffian fun, and whimsy in the Windsor woods. See story p. 6. Photo by Rob Stack, digital enhancement by Christian Holihan

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Blair seniors gather for a group photo before Commencement begins.

the "inside, where people are articulate and powerful and in control." For the people who live in this Irish village, that is in the midst of community. This is where music is created:

The bright, warm days expected in May and June never came. In running gray skies, in the dank sloughs of the gaps, summer broke, damp, chilled. . . . Winter's word is bitter. In its depths, when winds pound at the walls of home, potatoes will be sparingly spent and the fire will be stretched with gathered sticks, but today victory expands in little luxuries. . . . The quiet life Peter wants is advanced with both spade and fiddle bow. But he speaks of his godfather, who got through life to the great age of 90 by playing music, and it is on music that Peter most depends to prevent things as they are from shadowing his mind and weakening his soul. 'Music,' he says, 'carries me on' . . .

Glassie's cultural analyses and his caring glance at music in Ballymenone changed my life and certainly my career from the moment I first approached his ethnography almost 10 years ago. Among many things Glassie taught me was to rethink the question, *where is music?* Where, for example, is music in Ballymenone? It is a curiously deceptive question, for the answer is surely not one of location. Yes, there was nightly music-making in the dark ceiling-houses of Ballymenone, but I suspect that it is not as simple as merely locating music within the violin playing of Peter, Bally-

menone's wild fiddle player.

Yet, we cannot deny that *who* the fiddler is has everything to do with *where* music is in Ballymenone. As musicians we are keenly aware of the very physicality of our music-making. Whenever I am privileged to observe a Blair musician perform or when I have the opportunity to engage a Blair student's written efforts, I am always curious as I enter in the public performance of that student's very private, internal musical world. In my initial approach I often see a child at play, innocent and curious, full of wonder at what can only be adequately described as a mystery. And it is in that mysterious space that I often seek the answer to our question "where is music?"

Something deeply musical happens at Blair. And sometimes it is a very strange



Lauren Denny peruses the *Commencement Bulletin* while Jason Piehl looks on, both waiting to begin their post-Blair life as graduates of the Class of 2000.

Commencement HONORS

Student Marshalls:
Evan Dozier-Stefanuk,
Laura Gregory

Banner Bearer:
Andrew Westerhaus

Alma Mater Vocalist:
Colette Gagnon

Founder's Medalist:
Amy Forburger

experience, often impossible to explain in words. What could possibly keep us playing scales and arpeggios hour after hour, day after day, year after year? (I often ask myself these questions as I sit in my tiny closet sandwiched between the trombone and xylophone studios!) What makes us refine our language, submitting endless drafts of writing and composition? What motivates us? Is it some vague



Evan Dozier-Stefanuk listens as Chancellor Joe Wyatt addresses his last Vanderbilt graduating class.

promise of glory, money, or fame? Or is it something deeper? Is it an attempt to make meaning out of our experiences? Is it an attempt to become more musically in the world? And if so, where is that font of music?

Many of us have allowed music to become the only language that truly communicates. Is this where music is located? I allow music to induce in me, for example, a state of deep meditation and wonder. Music often makes me silent. Yet, I find that it is very easy and perhaps overly facile to talk about it. When I listen to Henry Glassie's words, my instinctual reaction is not to run out and write yet another paper, in fact my response is usually to dance with my books. Surely what we all strive to do as we listen, as we learn, and as we perform with our hands, our bodies, and our minds, is to dance with our music.

My point is that as people who are

musically in the world, we are doing something that can heal souls—that makes a difference. Maybe this is the "where" of the question, "where is music?" Asking this question brings order out of our experiences just as much as it stimulates our thoughts, and assures us, as Henry Glassie suggests, that "there are things we do not know, things we must know, things capable of unsettling the world we inhabit."

I do not pose this very odd question today knowing that there is an answer. There is, in fact, none. Rather, I am content in posing the question, knowing that by merely approaching an answer we involve refining our understanding of music's position in our lives.

I challenge each of you to take a moment to reflect on your own journey, asking yourself, "where is music?" Tomorrow you will receive a piece of paper confirming that you have earned



Andrew Westerhaus celebrates Senior Recognition Day with his mother.

your passage, that you have worked hard to answer questions. That piece of paper confirms that you have conquered the complex laws and rules of harmony and counterpoint (not to mention ear training and sightsinging!). You have learned to express yourselves eloquently in words and in notes. And inherent in that same piece of paper lies the confirmation that you are ready and capable of entertaining more questions.

AWARDS

Sigma Alpha Iota (SAI) College Honor Award: Kiley Swicegood

SAI Scholastic Award: Colette Gagnon

Alpha Lambda Delta Senior Certificates: Evan Dozier-Stefanuk, Allison Kieckhefer, Micah Meckstroth, Kelly Randall

MTNA Student Achievement Recognition Award: Andrew Westerhaus

L. Howard "Zeke" Nicar Award: Jason Piehl

Robin Dickerson Award: Andrew Westerhaus

Delene Laubenheim McClure Memorial Prize in Opera: Kiley Swicegood

Jean Keller Heard Prize: Holland Phillips, Sara Schultz, Anne Warner

Sue Brewer Award: Taylor Jones, Josh McGuire

David Rabin Prize: Tina Lobenhofer

Margaret Branscomb Prize: Jonathan Chu

Martin Williams Prize: for the most outstanding paper of the academic year: Heidi Lauren Duke

The S.S. and I.M.F. Marsden Award in Musical Scholarship: Julie Hunter

Theodore Presser Award: Heidi Lauren Duke

John Lennon Scholarship: Taylor Jones

Vanderbilt Summer Research Awards: Kim Crawford, who will work with Professor Dale Cockrell; John "Chow" Seymour, who will work with Professor Michael Rose; Jeff Sheehan, who will work with Professor Gregory Barz; Chris Walters, who will work with Professor Carl Smith

Amy Forburger

Founder's Medalist

Some might think that being awarded the Founder's Medal for first honors at Blair would be the capstone of a distinguished undergraduate career. For Amy Forburger, it is less a capstone than one shining light in a dazzling string of honors that are bound to continue as she hones her talents.

A native of Des Moines, Iowa, Forburger began her musical career with the Des Moines Children's Chorus in third grade, a seminal learning experience that continued through ninth grade.

"When I ended with the Chorus, my dad was concerned because he knew I needed some musical nourishment, and the high school I attended did not have a very strong vocal music program," says Forburger. "He talked to Dr. Retzlaff, who at the time was chair of Drake University's voice department. My dad said Dr. Retzlaff would hear me and recommend a voice teacher. So, I sang the National Anthem or something like that, and at the end of the session, he fit me into his schedule. I thought, 'Wow, you just accepted me as a student!'"

"Small things like that have always happened in my life," she says. "I've always been encouraged by them, because lots of people may tell you that you do a good job, but sometimes there's a difference. That day Dr. Retzlaff heard something in me that I feel when I sing, and he recognized it."

What Jonathan Retzlaff, now associate professor of voice and chair of the voice department at Blair, heard was the promise held by her voice.

"When we first met, Amy was a shy, soft-spoken teenager who seemed eager to study," recalls Retzlaff. "By the end of the audition I heard what I needed to hear to accept her as my student. There was a distinctive core, or what I call 'bud,' within her sound. It is rarely there, but it is essential for anyone wanting a career. The bud is now a bloom as her performance vitae details."

Forburger transferred from Drake University after her freshman year, following her teacher to his new post at Vanderbilt. It was a challenging experience, but she found her niche after making friends with fellow voice majors Kiley Swicegood and Carmen Pastorek. The three became not only friends, but roommates, and continued



Amy Forburger received the Founders Medal for first honors from Dean Mark Wait at Vanderbilt's commencement on May 12. In August she will begin study with Patricia Misslin at the Manhattan School of Music.

sharing an apartment during her senior year.

"We've never been competitive, which is rare among vocalists," says Forburger. "It's been a very positive experience, especially coming in as I did as a transfer student. I missed the entire freshman year experience here, but being able to form such a nice friendship with them meant so much to me. I also made several friends through them. I feel that I formed a community of friends here."

While she formed that community, she also impressed many people with

her vocal talent. She won first place in her regional division each year in the National Association of Teachers of Singing (NATS) Vocal Competition, from her senior year in high school through all four years of college. This year she also competed in the Music Teachers National Association (MTNA) national collegiate competi-

tion, where she was awarded first runner-up. While at Blair, she received the Robin Dickerson Award, presented to a voice major for excellence in performance and scholarship; the David Rabin Prize, awarded for excellence in musical performance; and was elected to Pi Kappa Lambda, the national music honor society. In August, she will move to New York City to study voice with Patricia Misslin at the Manhattan School of Music.

"I'm very excited," says Forburger. "Pat Misslin is probably one of the top three teachers in the United States, and I think the world of her teaching. I went to audition and had a very intense lesson with her. I know it won't all be laughter and joy when I go."

"Amy has been a model student and a young artist who has helped set the standards within the voice department at Blair," says

Retzlaff. "I will miss her and send her to New York with all good wishes and love."

Forburger listens to a wide variety of music, but has found a heroine in Manhattan School of Music alumna and renowned singer, Dawn Upshaw.

"She has such a beautiful voice, and she sings many different styles of music, not just classical. I like that idea so much. I think if you have a well-trained, beautiful voice, you can be versatile, and she is. That's what I aspire to do."

—Bonnie Arant Ertelt

In Her Own Words: A Conversation with Kathryn Eberle

On April 16, Kathryn Eberle, a 17 year-old precollegiate student of Cornelia Heard, associate professor of violin, premiered Michael Kurek's Violin Concerto with the Nashville Symphony at the final Horizons concert of the 1999-2000 season. Kurek, associate professor of composition and chair of the composition/theory department at Blair, was commissioned by Eberle's parents, Mark and Emily Eberle, to create the work after they heard his Symphony no. 1 played by the Nashville Symphony. Shortly before premiering the new work, The Quarter Note spoke with Eberle.

On the genesis of Kurek's Violin concerto:

"Professor Kurek had heard me play Sibelius' Violin Concerto and told my parents he would like to compose something for me. About a year later, we got in touch with him and asked, 'Were you serious about wanting to write something?' and he said, 'Oh yes.' That's when it began.

"He already had the idea. We said we'd like for it to be along the lines of a tonal work, and he said that's what he wanted, too. He wrote the second movement first, and I got that sometime last winter. Then, he wrote the third and first movements. The more I play it, the more I love it.

"It's interesting playing a work you've never heard before. Recently, I've been playing the Tchaikovsky concerto, a work I've heard umpteen million times. I have to get into a totally different mindset with this than with the Tchaikovsky. When you learn the Tchaikovsky concerto, you already have most of the rhythm in your head. With this work, you're sightreading it the first time and literally learn it from scratch.

"I've tried to keep as close to what Professor Kurek wants as possible. A lot of times I'll play something and he'll say, 'No, I want it this way. So, I play it

that way. I really feel that's important. He's spent so many hours notating exactly how he wants it, he deserves to have it played that way. But it's interesting having him say that. It makes me wonder how many times I've butchered Beethoven or some of the other composers I've played. You wish you could talk to all of them and really know how they want their music played."

On keeping balance:

I've known from a young age that I would do music. But, there's always been a fine line between devoting all my time to music and all my time to academics. I love humanities. I'm definitely a history and English person.

It's been a struggle for me to maintain a balance between music and academics, but I think it's definitely a worthy thing to do. The music only enhances the academics and vice versa. They help each other out.

On studying with different teachers:

"I started playing violin on my third birthday here at Blair with Sharon Rogers. She was a very detail-oriented person, which was wonderful. And she cared about her students, which was very nice. A lot of her students have gone on to do great things.

"When I was 10, I switched to Connie Heard, going from Suzuki to traditional. She's a fabulous teacher and a fabulous person, which I've come to learn is a very rare combination. I will definitely miss Connie. I don't know what it's going to be like next year, because even though she's my teacher, she's almost more of a friend.

"Next fall I will be going to the University of Southern California to study with Robert Lipsett,

who is considered one of the top five teachers in the country. I took from him at the Encore School for Strings in Ohio the summer of '98. He asked then, 'Couldn't you just move out to Los Angeles?' I said, 'No, I have a life in Nashville.' So, we worked out this crazy schedule of meetings where I fly out there once a month for a few days. He's very business-like, but very involved once you get into the lesson, and extremely detail-oriented. He won't let you move on until it's just like it should be, which is great. He's also a stickler for technical aspects of your playing. He has me play a series of technical scales and arpeggios and thirds every single day before I play. He describes it as the glue that holds your playing together.

"I always thought I would wind up at a conservatory until I met Mr. Lipsett, but studying with him has changed my perspective. I didn't really audition anywhere else. I decided that's where I wanted to go and sent in the application. I just found out I'm accepted. I'm very excited.





THE THING ITSELF

Blair's production of *The Merry Wives of Windsor* converts one observer to a believer

PHOTOS AND ESSAY BY ROB STACK

What is opera? What fires in the brain when the word is spoken? Consider that anyone's understanding of an idea is only the sum of his or her experiences and associations with that idea. Thus, "opera" to most people, both more and less cultured than I, is likely no more than a string of excerpts, allusions, and clichés picked up from the context and whimsy of popular culture. Perhaps the word conjures for you, as it does for me, a loose set of serendipitous memories derived almost entirely from co-opted high culture via television. As a result, the Blair School's recent production of the *Merry Wives of Windsor* was something of a slap in the face to my existing idea of opera.

A brief catalog of images which heretofore comprised the sum of my understanding of opera includes:

Bugs Bunny's *Barber of Seville*, the endless references, particularly in advertising, to the copious woman clad in full Viking regalia who signals that "the show" is over; *Sesame Street* and *The Muppet Show* serving as popular stop-offs for tenors; Tim Robbins doing a month in solitary for playing a Mozart aria over the public address system in *The Shawshank Redemption*, and that most famous of operas which I am not sure actually is an opera—Andrew Lloyd Webber's *Phantom of the Opera*.

Oh, Opera, I hardly knew ye!

The question which recently came to me as I spent many hours observing and photographing rehearsals for *The Merry Wives of Windsor* is: Does opera really matter? Can it make a difference? Can it be vital in a culture where brevity is a virtue, especially when it comes to music?

The undeniable answer is Yes. Not on a Wal-Mart scale and not via opera.com (there really is one). Yes, because a room full of college students and two teachers who see the beauty of an old art form made it so for at least one person.

That is to say that as of this point forward the word "opera" will conjure for me the thing itself, not the idea of the thing. It shall be Amy Forburger and Rachel Black playing the two conniving wives in a serpentine duet that rises to that point where the audience member becomes slack-jawed in the presence of human voices raised to such

heights. It shall be Kiley Swicegood as the living embodiment of optimism and hope. And even Falstaff lives. Josh Edwards, a young man with skill, humor and charm, breathed a generous kind of life into him. Andrew Westerhaus, Stephen Myers, Todd Patrick, Daniel Montgomery, and Matthew Scott are names you might not know, but they did a beautiful thing under Gayle Shay, director of Vanderbilt Opera Theater, and Robin Fountain, director of the Vanderbilt Orchestra.

You forget all the expectations that you walked in with when you see regular people doing amazing things. That is art at its best. It strips you of your intellectual self and leaves you standing naked and in awe.

You forget all the **expectations** that you walked in with when you see **regular people** doing **amazing** things. That is art at its best.



The Merry Wives of Windsor

BY OTTO NICOLAI

The Players included:

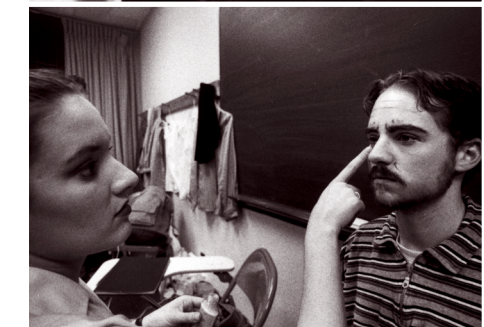
Mrs. Ford
Mrs. Page
Mr. Ford
Mr. Page
Fenton
Slender
Dr. Cajus
Sir John Falstaff
Anne Page
Servants to Mrs. Ford

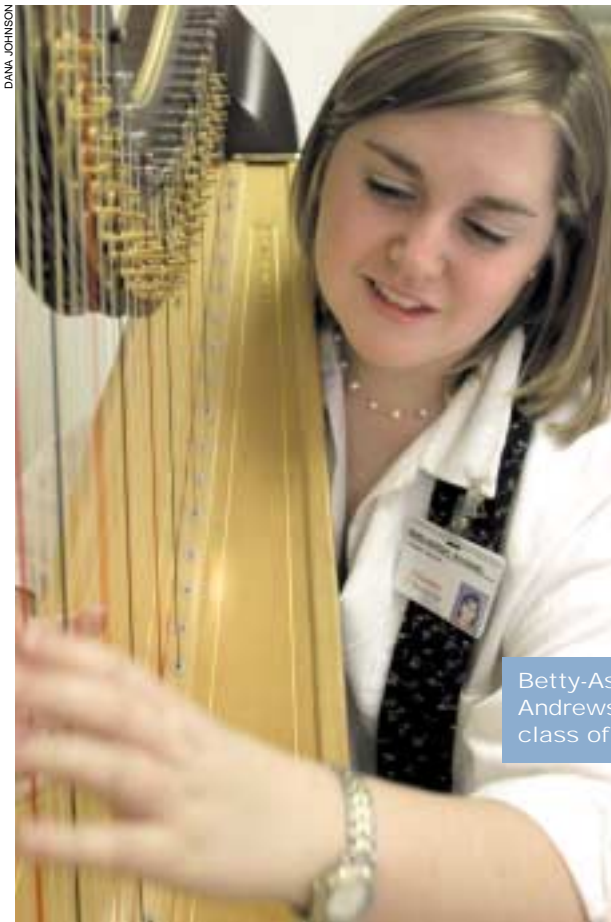
(principal/understudy)

Amy Forburger/Brooke Willis
Rachel Black/Heidi Lauren Duke
Stephen Myers
Andrew Westerhaus
Todd Patrick/Drake Dantzler
Daniel Montgomery
Matthew Scott
Joshua Edwards
Kiley Swicegood/Melissa Beckwith
Drake Dantzer
Melissa Beckwith

Townspople of Windsor:

Melissa Beckwith
Drake Dantzer
Colette Gagnon
Noelle Jacquez
Amanda Martin
Jonathan Raviv
Dannette Villarreal
Michael Vine
Brooke Willis





Betty-Ashton Andrews, class of '01

of MUSIC and MEDICINE

PROFILES BY NED ANDREW SOLOMON

If you ask people what qualities they admire most in a physician, they usually list expertise first, and then perhaps a good bedside manner. We all want our doctors to be compassionate, caring, and, at the very least, human.

Now suppose the doctor who was examining you, x-raying you, or applying therapeutic techniques were a great lover and player of music. Besides having a better brand of Muzak in the waiting area, how else would you benefit?

There seems to be a connection between the healing powers of music and medicine, and the Blair School is home to a new generation of medical practitioners who are equally adept at music. The QUARTER NOTE talked recently to four talented women—two Blair alums, one class of 2000 graduate and a current Blair student—all of whom are establishing a unique place in the world of health care with Blair as the common bond.

To Hear is to Heal

Clara Christine Lau, Class of 2000, plans on bringing her musical skills and Blair training directly to future music therapy patients. Although her concentration was in clarinet, the primary tools of her new trade will be guitar, piano, and percussion, the traditional instruments used in music therapy.

Research has proven that different instruments can work wonders with individuals having certain disabilities, such as autism, traumatic brain injuries, or Alzheimer's disease. "Teaching drums to a child with autism might improve motor function or stimulate learning," explains Lau. "In a person with Alzheimer's, a particular melody might spark a memory, or teaching a folk song may help with focus."

Lau, who graduated in May with a bachelor's degree in musical arts and will pursue a master's degree in music therapy at Southern Methodist University in Dallas, Texas, this fall, was inspired by her high school clarinet teacher who was actively involved in music therapy. Lau also has tutored kids with learning difficulties. Her goal is to work with children with severe physical and cognitive disabilities.

Lau believes that her undergraduate education at Blair prepared her well for her advanced studies. "I think SMU was impressed by my strong background in music history and theory, my experience in conducting, and the fact that I am a good musician."

Betty-Ashton Andrews, a rising senior at Blair and a harp performance major, is practicing her own brand of

music therapy. She divides her time—and hauls her harp—between stations at pediatric surgery, neonatal intensive care, pediatric orthopedics, the Vanderbilt-Ingram Cancer Center, the sub-acute unit, and the main lobby of the Vanderbilt Medical Center, where her music soothes, calms, and even heals some members of her delighted audience.

Andrews began playing harp in hospitals while in high school in Roanoke, Virginia, under the moniker Harp to Heart. The concept developed from a senior project in high school. She wanted to combine playing the harp with helping people, and after searching for ideas on the Internet, discovered the writings of Ron Price, the pioneer of harp therapy. She chose to study music at Blair because of the proximity to the hospital and the opportunity to continue her harp therapy. But, in fact, VUMC also chose Betty-Ashton Andrews. After reading an article about her in a Roanoke newspaper, the Cultural Enrichment Program at the VU Medical Center recruited her as a volunteer in 1997, when they discovered she would attend Blair the following fall. She has been their summer artist-in-residence for the last two summers.

Although her audience differs from location to location, the effect of her music seems to be the same: it creates peace and joy wherever her lilting melodies go. "It's amazing to see kids light up just from one stroke of the harp," says Andrews. She tailors her repertoire, filled with Disney songs, popular radio hits, show tunes, and classical pieces,

to her particular clientele.

The therapy is subtle yet powerful. Besides being aesthetically pleasing, harp music appears to have physiological effects, which explains why Andrews is in such high demand. When she plays, babies stop crying, heart beats and respiratory rates stabilize, and in the case of cancer patients, the increased relaxation brought on by the tones of the harp help the chemotherapy needles go in more easily.

"It changes the whole atmosphere," says Andrews. "If things are crazy and hectic, when I start playing it puts everybody in a quieter mood." Initially, having a live harp performance in the midst of all the hospital hustle and bustle was a bit of a hard sell. "I think they were nervous at first," says Andrews, "thinking it was going to be one more noise and add to the commotion. But it's done the opposite."

There are currently no music therapy courses offered at Blair or the Medical Center, so like Clara Lau, Andrews will eventually need to look elsewhere for advanced training and degrees in this innovative field. In the meantime, she credits her Blair schooling for helping expand her knowledge of music theory, develop her classical repertoire, and enhance her ear training. This last skill comes in especially handy when a member of her hospital audience jokingly requests the perennial favorite, "Freebird," by Lynyrd Skynyrd.

"Now I can play it!" Andrews exclaims.

Two Paths Converge

When the stress of medical school gets to be too much, Mona Parsottam Patel, '99, creates her own space for music. She stops everything and retreats to her clarinet at her apartment or drives to her parent's house in Brentwood to play their piano. In the midst of arduous course requirements at Vanderbilt Medical School, where she has just completed her first year, she explains, "We're in the books all the time. It makes me really appreciate Blair, when homework was playing in the practice rooms, rather than studying for ten hours straight."

Patel was exposed to music at an early age by friends of her parents who introduced her to the harmonium, a little-known Indian instrument. Later Patel sojourned to India where she delved further into the harmonium and studied the tabla as well. This deepened her appreciation for music, which eventually led her to apply to Blair for her undergraduate degree.

As much as Patel grew to love music, performing in front of audiences has never been her cup of tea. "I can't play the piano for other people," says Patel. "It's really personal for me. I love to listen to music and play music, but I do it because of the way it makes me feel." Knowing in advance that she did not want to be a performer, she set her sights on a medical career. Patel was accepted to Vanderbilt Medical School as a sophomore at Blair, taking advantage of the school's highly selective early admission program for outstanding students.

Patel received guidance and emotional support from her

music professors, in particular Cassandra Lee, assistant professor of clarinet. "They allowed me to love music but move on to another career," remembers Patel. "In many instances, they even helped me with class conflicts when science courses needed to be scheduled."

Even though Patel did not choose a music career, she believes her education at Blair was invaluable. She is convinced that her music training will make her a better doctor, when she is settled, as she hopes to be, in private pediatrics practice. Her love of music, she fully believes, contributes to her compassion for other people.

"The music made me a different person," says Patel. "I feel that I have a broader background than a lot of people going to med school. Being a doctor is not just knowing the facts, but being able to relate them to people," she explains. "To understand how the patient is feeling—and in a way, to feel what the patient is feeling."



Mona Patel, BMus '99

Trail Blazer

Joan Neel Lee, '91, the first Blair graduate to study medicine, currently is too busy to think about the road not taken. When she's not immersed in completing the requirements of her final year of internal medicine residency at Baptist Hospital in Nashville, she's focused on rearing two young children, aged two and one half years and nine months old.

Lee has always loved music, but was fairly certain she was not going to make a career of it. "I always had planned on going for one of the advanced degrees," says Lee, "but I wasn't sure whether it would be medicine, law or business." She received a scholarship to attend Blair and knew that the School's heavily academic program would provide an excel-

lent foundation for any field she decided to pursue.

While studying flute and composition at Blair, music became even more vital to her. Upon graduation, she found herself faced with the hardest decision of her life. The 1991 Founder's Medalist attracted the attention of a law school and a graduate music program. She credits all of her Blair professors, but especially Michael Kurek, associate professor of composition and chair of the composition/theory department, for encouraging her to follow her



Joan Neel Lee, BMus '91

heart, which continued to lead her toward the medical field and further education at the University of Tennessee College of Medicine and Vanderbilt Medical School, where she received her M.D. in 1998.

Lee hopes her children will develop a love for music, just as she did as a child, hearing her grandmother give music lessons in the neighborhood. They have two great role models to move them along that path: Dad plays guitar and is a music professor at Columbia Community College, and Mom still pulls out her flute when she's inspired and time permits. The two team up occasionally to perform at weddings and other receptions.

"I look forward to the day when my load lightens up a bit," Lee says. "Then maybe I can once again devote more time to music."

Joint B.Mus./M.Ed. Program Makes Best of Three Worlds

As the joint five-year teacher education program begins its third year of existence, enrollment continues at a steady pace. Last year 17 students were enrolled in the program, which culminates in two degrees at the end of five years: the Blair bachelor of music in musical arts degree and the master of education degree from Vanderbilt's Peabody College. This fall, six more students will be enrolled in this unique curriculum, taking a mix of core music courses such as music theory, ear training, and sight-singing; as well as courses in music literature and performance; liberal arts; education; and practica that allow observation in schools and hands-on teaching experiences.

"We want five to 10 students every year in each class," says Dwayne Sagen, assistant dean for admissions and coordinator of the M.Ed. program, "with a maximum of 60 at any one time. We're definitely on track for that."

The program trains students to teach in public and private schools as K-12 general music teachers or to be band, choral, or orchestra directors.

"These students are required to perform a senior recital, which is different from what is required in our musical arts program," explains Sagen, "so they have to be excellent performers. They also must be interested in young

"They'll be getting the best jobs out there," says Sagen, "because schools want people with Peabody and Blair degrees. Plus, they'll have their master's, and some of the better schools nowadays require that you have a master's degree."

Students are required to take four practica prior to student teaching during their last semester. Placements occur at all levels from prekindergarten in Blair's own Suzuki program to the University band.

"I try every semester to give them a different kind of experience," Sagen says, "so that when they are finished they will have observed everything from someone beginning in violin, voice, or band, through high school and even some collegiate experience. They will have seen all levels and are better prepared to decide what

they want in a job.

"We feel we took the best of three worlds—the music core, music performance, and education—to create this program. It's really unique. There aren't many, if any, programs like this that combine music and education over a five year period and award bachelor's and master's degrees."

people and teaching, and have the personal skills to interact well with people."

The National Association of Schools of Music (NASM) accredits the program. Students who complete the rigorous five years of coursework can receive licensure to teach in Tennessee and any other state.



Charles Charleton, left, works with precollegiate student Joey Capparella and Sue Hartley, director of the Young Singers of Blair. A rising sophomore, Charleton plans a career as a choral conductor.

Michael Alec Rose's *Paths of Peace* to be Symposium 2000 Grand Finale

Symposium 2000, two weeks celebrating the 125th anniversary of Albert Schweitzer's birth and the 250th anniversary of J.S. Bach's death, will take place September 30 through October 15, culminating in the world premiere of *Paths of Peace* by Associate Professor of Composition Michael Alec Rose.

The Symposium, cosponsored by seven Vanderbilt schools, including the Blair School, will feature guest speakers, an art exhibit, numerous concerts, and the play *A Walk in the Woods* presented by Actors Bridge Theatre Company. Nobel Peace Prize winners José Ramos-Horta, human rights diplomat, and Els Mathieu, M.D., of the group Doctors Without Borders, are among the speakers.

Blair will host a lecture and concert featuring Christoph Wolff, professor of music and dean of Harvard's Graduate School of Arts and Sciences, Bobby Taylor, associate professor of oboe, and Polly Brecht, adjunct instructor in harpsichord, on October 10, 7 PM, in the Steve and Judy Turner Recital Hall. Their program is entitled "In Search of Johann Sebastian Bach's Human Face: The Everyday Life of the Leipzig Thomascantor." Other musical offerings will include concerts by the Voices of Bahá, the Nashville Chamber Orchestra, The Village Cultural Arts Center, the Hiroshima Boys Choir, and Symposium Executive Director Thurston Moore's own multimedia musical dramatization of the words

of Schweitzer and the music of Bach, in addition to the world premiere of Rose's Symphony no. 1, *Paths of Peace*, by the Nashville Symphony. The premiere of this work under the direction of Dr. Jordan Tang will come shortly after the Symphony's appearance at Carnegie Hall.

Paths of Peace is a work for large orchestra in five movements, featuring soprano and baritone soloists, and children from



Michael Alec Rose, associate professor of composition

Blair's advanced Suzuki program. The music travels along many paths, always searching and struggling for possibilities of peace and reconciliation, even when most vulnerable, embattled, or internally at odds.

Michael Alec Rose, who has been at Blair since 1986, received the Victor Herbert/ASCAP (American Society of Composers and Publishers) award in 1985 and has received fourteen consecutive annual ASCAP awards since 1985.

For updated information about the Symposium, access the Web site at spaceformusic.com/symposium2000.



Students Showcase Talent

Thirteen bachelor of music students selected through competitive auditions in February proved their performance mettle in Blair's sixth annual Student Showcase held March 24 in the Steve and Judy Turner Recital Hall.

Diversity in musical selections ranged from Gershwin's Preludes, arranged for violin and piano, to a percussion piece by the contemporary composer Keiko Abe.

Featured performers were freshman violinist Liana Austin, junior percussionist Evan Barr, junior cellist Sarah Boronow, freshman violinist Jonathan Chu, senior soprano Evan Dozier-Stefanuk, sophomore saxophonist Chris Genovese, freshman guitarist Josh McGuire, freshman saxophonist Andy Oberhausen, freshman saxophonist Jack Rutledge, junior violinist Sara Schultz, junior saxophonist Jeff Sheehan, sophomore pianist Curtis Sydnor, and junior violinist Stephanie Tepley.

Sweet Sounds at the Mansion

The second annual Grand Old Dulcimer Day took place Sunday, May 21, at Two Rivers Mansion in Nashville, a joint production of Metro Parks and the Grand Old Dulcimer Club. Special performances included those by David Schnauffer, adjunct associate professor of dulcimer; Steve Seifert, adjunct instructor in dulcimer, and the Nashville Dulcimer Quartet, comprised of Schnauffer's former students at Blair. Also featured was 1999 National Dulcimer Champion Lee Rowe and Blair precollege students Sarah Musgrave and Mia Wait.

Dozens of performers and several hundred spectators listened and lounged on the lawn or park benches during the free festival. Workshops were given for inexperienced and advanced players, and dulcimer "doctor" David Blom, a Fairview instrument maker, was on hand to help those whose dulcimers needed a tuneup.

The word "dulcimer" is derived from a combination of Latin and Greek words meaning "sweet sound." The instrument originated in Persia and was brought to Europe by Cru-

saders returning from the Holy Land. In the late 1600s, their perfection by German musicians led to the invention of the piano. Most Americans, if they are familiar with the instrument at all, know the laptop version as a folk instrument of the

Appalachian mountains.

The Grand Old Dulcimer Club meets the third Sunday of each month at Priest Lake Presbyterian Church from 2 to 5 P.M. For more information, call (615) 832-1945.



David Schnauffer and Sarah Musgrave play at Grand Old Dulcimer Day

"New Horizons" for Budding Musicians



Children ages four to six will be introduced to music this fall in a "New Horizons" class taught by Jama Reagan, adjunct artist teacher of piano, based on teaching concepts which utilize a child's own natural instrument, the voice. Through the use of solfège, movement, ear training, and art, children experience important steps toward musical literacy, while learning through both visual and aural methods about orchestral instruments and the music and lives of major composers. The class will meet weekly for fifty minutes in groups of 10 to 14 students. For more information, please contact the Blair School at (615) 322-7651.

DID YOU KNOW...

More than 160 concerts featuring outstanding faculty artists, guests, and students are presented annually at the Blair School.

In a typical year, Blair faculty perform in 1,100-plus concerts in over half the United States and 20 foreign countries. This doesn't include performances of the Nashville Symphony, of which 15 faculty and alumni are members.

TUTTI

Students

The Regional Kentucky/Tennessee NATS Student Auditions were held in April at Union University in Jackson, Tennessee. Blair had 11 winners in the competition: **Kathryn Janssen**, first place, Advanced Women; **Todd Patrick**, first place, intermediate Men; **Amy Forburger**, (see related story, p.4), first place, Senior Women; **Kiley Swicegood**, second place, Senior Women; **Robin Greenly**, third place, Junior Women; **Drake Dantzer**, third place, Sophomore Men; **Lillian Askew**, first place, Freshmen Women; **Dannette Villarreal**, second place, Freshmen Women; **Jonathan Raviv**, second place, Freshmen Men; **Joshua Edwards**, third place, Freshmen Men; **Katherine Pylant**, second place, High School Women.

They are students of **Jonathan Retzlaff**, associate professor of voice and chair of the voice department; **Gayle Shay**, assistant professor of voice and director of the Vanderbilt Opera Theatre; **Amy Jarman**, adjunct assistant professor of voice; or **Tracy Prentice**, adjunct assistant professor of voice.

PRECOLLEGE

The **Blair Children's Chorus Concert Choir**, under the direction of **Pamela Schneller**, senior lecturer in choral music, joined the Nashville Symphony Orchestra and Chorus in performances of *Carmina Burana* on April 7 and 8 at the Tennessee Performing Arts Center. In June, they, embarked on an eight day tour of the Midwest, performing in Des Moines, Iowa, Omaha, Nebraska, and Saint Louis, Missouri.



In March, **John Johns**, associate professor and chair of the guitar department, performed at a State Department function in Paris at the invitation of Ambassador **Amy L. Bonduant** (left). Film actress **Olivia de Havilland** (center), who is best known for playing *Melanie Wilkes* in the 1939 film *Gone With the Wind*, was a guest at the event.

The **Blair Suzuki Players**, directed by **Carol Smith**, senior artist teacher of violin and director of the Suzuki program, and **Anne Williams**, senior artist teacher of Suzuki violin and cello, and accompanied by **Celeste Halbrook Tuten**, artist teacher of Suzuki violin, performed in Memphis in April in an exchange concert with the University of Memphis Suzuki Performing Group. The Memphis group will present a concert at Blair in October.

Several students of **G.R. Davis**, adjunct assistant professor of tuba, won honors in Mid-State and All-State Band this year. **John Hreha** was awarded first chair in tuba in the Tennessee All-State Band in April. John becomes the sixth Blair student to win that honor in seven years. In February, **John Garth** won first chair tuba in the Tennessee Mid-State Seventh and Eighth Grade Band. **Scott Kriebel** played tuba in the Tennessee Mid-State Junior High School Second Band, and **Aaron McNutt** played tuba in the Tennessee Mid-State High School First Band.

Henry Bradford, Jr., student of **Ellen Menking**, adjunct artist teacher of oboe, was awarded first chair in oboe in the North Alabama All-District Band. He also won the concerto competition and performed the first movement of Haydn's C Major Concerto for Oboe with the Oakwood College Symphony Orchestra in Huntsville in March. He performed in the Alabama All-State Band in April on the campus of Auburn University.

Philip Davidson, student of **Frank Kirchner**, adjunct associate professor of saxophone, was selected for the Tri-Lakes Honors Band and the Mid-State Band. He also attended this summer's Tennessee Governor's School for the Arts.

George Meyer, student of **Carol Smith**, played "1B," written by **Edgar Meyer**, adjunct associate professor of bass and George's dad, at the Grand Ole Opry, accompanied by world-renowned cellist **Yo Yo Ma**. George's mother is **Cornelia Heard**, associate professor of violin.

UNDERGRADUATE

The **Blair Student Saxophone Quartet**, consisting of **Chris Genovese** on soprano sax, **Andy Oberhausen** on alto sax, **Jeff Sheehan** on tenor sax, and **Jack Rutledge** on baritone sax, performed for an auditions weekend dinner given for prospective University students and their parents in January. They also presented two school concerts in Scottsville, Kentucky, as part of the Turner Project. The Quartet is under the direction of **Frank Kirchner**.

Several students of **Bobby Taylor**, associate professor of oboe, had plans for further study this summer. **Somerlie Aston** studied at the Aspen Summer Music Festival, while **Kristin Cameron** attended an oboe workshop in southern France. **Robert Boxie**, **Becky Fry**, and **Abby Robinson** attended the John Mack Oboe Camp in North Carolina.

Rising sophomore **Danna Buchanon**, student of **Bill Wiggins**, assistant professor of percussion and chair of the brass and percussion department, attended Eastern Music Festival this summer.

Stephanie Tepley, a junior and student of **Christian Teal**, professor of violin, was awarded a Repertory Training Program Fellowship for study at the Brevard Music Center in Brevard, North Carolina, during the Brevard Summer Music Festival.

Christopher Walters, working with **Carl Smith**, senior lecturer of music composition and theory, participated in the Vanderbilt Undergraduate Summer Research Program. As part of his project, he attended the Berkshire Choral Festival in Sheffield, Massachusetts, in late July.

ADULT

The newly formed **Vanderbilt Community Chorus**, under the direction of **Pamela Schneller**, gave its first performance on May 18 in the Steve and Judy Turner Recital Hall. The choir, comprised of Vanderbilt faculty, staff, and alumni, performed works by Handel, Allegri, Vaughan Williams, and Copland. Soprano **Amy Jarman**, adjunct assistant professor of voice, was guest soloist.

Alumni

PRECOLLEGE

Susanna Perry Gilmore, former student of **Christian Teal**, was named concertmaster of the Memphis Symphony Orchestra last December. She had served as acting concertmaster for the last two seasons. She will premiere a work for violin and piano by **Michael Alec Rose**, associate professor of composition, at the "Artists Ascending" series in Memphis in November with **Craig Nies**, associate professor of piano and co-chair of the keyboard department. When not working as a classical violinist, Gilmore plays Irish fiddle with her husband in the band Planet Reel.

Lawson White, former student of **Bill Wiggins**, played at Blair's Steve and Judy Turner Recital Hall in May as a member of Traces, an acoustic/electronic percussion duo with Jason Treuting. The two met while students at the Eastman School of Music. They premiered original electronic music as well as improvisational pieces.

UNDERGRADUATE

Virginia Dellenbaugh, '98, former student of **Amy Jarman**, received a Fulbright

grant that allows her to continue to live in Vienna, Austria, where she studies with soprano Donna Robin and coach accompanist David Lutz. In July, she participated in qualifying rounds for the international opera and operetta competition held at the Vienna Kammeroper.

Julie Hunter, '00, former student of **Bobby Taylor**, received a fellowship to pursue graduate studies in ethnomusicology at Brown University.

Olivia Carter Mather, BS'96, music minor and former student of **Cynthia Cyrus**, assistant professor of musicology, finished a double

major in musicology and arts criticism at the Claremont Graduate School and has been accepted to the PhD program in musicology at UCLA with a full stipend.

MA in musicology and arts criticism at the Claremont Graduate School and has been accepted to the PhD program in musicology at UCLA with a full stipend.

mer student of **Sally Ahner**, adjunct assistant professor of voice, has accepted a position with the President's Committee on the Arts and Humanities. Created to encourage private sector support and increase public appreciation of the value of the arts and the humanities, the committee is comprised of leading citizens with an interest in and commitment to the arts and humanities and also includes the heads of federal agencies with cultural programs, such as the National Endowments for the Arts and the Humanities, the Institute of Museum and Library Sciences, the Department of Education, the Smithsonian



Reunion brings together classmates from far away: Here Bzur Haun, '93, Olivia Carter Mather, '96, and Jason Mather, '95, all of whom now reside in California, catch up with each other.

Institution, the Library of Congress, the National Gallery of Art, and the John F. Kennedy Center for the Performing Arts.

Sarah Randel, BS'98, a former music as a second major student of **Amy Jarman**, left the Lyric Opera of Chicago last spring to become artistic coordinator of the Ravinia Festival. She takes care of programming, booking, artist services, and "all sorts of

Georgianna Paul, '94, for-

logistics." She writes, "It's great because I get to be a part of so many different musical activities." She is also singing with a church on the North Shore of Chicago.

Faculty

Butch Baldassari, adjunct associate professor of mandolin, was featured in a concert in April with the Wichita Falls, Texas, Symphony Orchestra. He conducted the Nashville Mandolin Ensemble along with **Robin Fountain**, associate professor of conducting and director of the Vanderbilt Orchestra.

Gregory Barz, assistant professor of musicology (ethnomusicology), was the keynote speaker at a conference of the British Forum for Ethnomusicology. He also presented his research at a conference sponsored by the U.S. Secretariat of the International Centre for African Music and Dance at the University of Michigan. He will travel to Ghana (West Africa) this summer for field research and to purchase instruments for Blair's new African Performing Ensemble.

Cynthia Cyrus, assistant professor of musicology, published an article, "Obsessed with Death in Freiburg," in *Sewanee Mediaeval Studies*. She received a Newberry Library Consortium Fund grant for work on women's libraries of the 14th and 15th centuries and a Pontifical Institute of Mediaeval Study (PIMS) travel grant for research on women's monastic libraries.

Robin Fountain, associate professor of conducting and director of the Vanderbilt Orchestra, was featured in a concert in April with the Wichita Falls, Texas, Sym-

Willpower

What do you think of when you hear the word "willpower?" Dieting, budgeting, breaking a bad habit? How about the power you have to help the Blair School of Music through your will? It's true—putting the Blair School in your will gives you the power to help protect and prepare for its future.

Bequests can be made by designating a specific amount or a stated percentage of your estate. Since most bequests go into endowment, it is a way to create a lasting gift to the School that truly makes a difference. Bequests are not "out-of-pocket" gifts, so they take less willpower than you may think. And, the amount designated is not subject to estate tax.

For more information on bequests or other planned gifts, or if you already have the Blair School in your will, please call either the Blair Development Office at 615/322-7650 or the Office of Planned Giving at 615/343-3113.

phony Orchestra. Fountain guest conducted the Nashville Mandolin Ensemble with NME leader **Butch Baldassari**. Fountain also conducted the Opole (Poland) Philharmonic in a concert that included the Polish premiere of Associate Professor **Michael Alec Rose's** *Overture of the Open Road* last fall. In February and March, Fountain appeared with the Pittsburgh New Music Ensemble.

Stan Link, assistant professor of the philosophy and analysis of music, presented "Noise as Memory, Memory as Noise: Aesthetic Models

and Metaphors for Computer Music" at the "Singing the Body Electric" conference on music, multimedia, and digital culture at SUNY Stony Brook in March.

Melanie Lowe, assistant professor of music history and literature, will read two papers in the fall in Toronto: one at the American Musicological Society's annual meeting entitled "Mediating Music: Film and Television as Systems of Musical Meaning" and "Claiming Amadeus: Hollywood's Appropriation and Resignification of Mozart" at the meeting of the Society for American Music.

Jonathan Retzlaff, associate professor of voice and chair of the voice department, was featured in concert with **Enid Katahn**, professor of piano, in January as part of Blair's Concert Series. He currently serves as chair of the faculty board of advisors to the Vanderbilt Honor Council.

Michael Alec Rose, associate professor of composition, has had his proposal to compose a piano concerto during leave next year fully funded by the University Central Research Scholar Grant Program. This provides additional direct support for the professional recording of the work by the Moravian Philharmonic Orchestra in Olamouc, Czech Republic, in March 2001. Part of a program called Recording Fest, the recording will be sponsored by Symphonic Workshops, an organization that connects North American composers

with European orchestras.

Carl Smith, senior lecturer in music composition and theory, presented a multimedia program of music, art, and poetry at the Candler School of Theology of Emory University entitled "The Christian Myth in the Art of the Western World." The following day he spoke to a colloquium of master of sacred music students on the process of understanding and setting to music mystical texts of the Christian tradition.

Deanna Walker, artist teacher of piano, traveled last fall to the University of Massachusetts at Dartmouth to give a workshop on "Teaching Young Pianists to Explore and Create." Her composition, *Postlude for Two Pianos*, was performed in June at the Tennessee Music Teachers Association state convention.



Deanna Walker, right, welcomed Grammy-winning recording artist **Kathy Mattea** to her *Introduction to Songwriting Course in April*. *Mattea* spoke about her own songwriting process in general, and in relation to the two songs she cowrote on her new CD, *The Innocent Years*.

BLAIR CELEBRATES!

In April, the Blair School celebrated the diversity and depth of its faculty, students, and benefactors. This year's Celebration Dinner, which took place at the Stadium Club, featured Blair Founder's Medalist Amy Forburger (see p. 4), violinist Kathryn Eberle, who played the first movement of Associate Professor Michael Kurek's Violin Concerto prior to the work's official premiere with the Nashville Symphony a week later (see p. 5), the Blair Saxophone Quartet (Chris Genovese, Andy Oberhausen, Jeff Sheehan, and Jack Rutledge), and precollege cellist Michael DeBruyn. Benefactors were also honored for their generous support in donating both time and money for the good work Blair accomplishes in Vanderbilt's name for the community.

The Blair Intermezzo on May 27 celebrated the first 10 year reunion for the School and drew more alumni than any previous Blair reunion. Here's to 10 *times* 10 more years of student, faculty, and community talent at Blair!



PREYTON HOGE



PREYTON HOGE

A) Celebration Dinner revelers Natilee Duning, Dick Eskind, Frank Sutherland, and Jane Eskind.

B) Kathryn Eberle demonstrates her virtuosity on the violin playing the first movement of Associate Professor Michael Kurek's Violin Concerto with pianist Amy Dorfman, assistant professor of piano. Eberle premiered the work on April 16th with the Nashville Symphony.



PREYTON HOGE

C) Suzanne and Art Victorine inspect a scale model of Blair's building additions prior to the start of April's Celebration Dinner. D) A tour of the nearly completed Phase I addition to the Blair School was a highlight of Intermezzo.

E) Dean Wait visits with the Schissler clan: Bob, Sarah, '99, and Barbara of Louisville, Kentucky.



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