

Blair QUARTERNOTE

VANDERBILT UNIVERSITY

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Blair on the Row
page 8



Dean Wait

Blair QUARTER NOTE VANDERBILT UNIVERSITY

On the cover: Bobby Taylor, associate professor of oboe, began his career as a faculty member at Blair in 1969, the same year he became principal oboist for the Nashville Symphony and began playing recording sessions for the music industry in Nashville. His first experience playing a session was in the old Quadrasonic Sound Studio, just a few blocks from Vanderbilt, where he played oboe in the bathroom of the old house-turned-studio. Here, he plays in the kitchen—The Sound Kitchen, that is, in Franklin, Tennessee.

See story p. 8. Photo by Peyton Hoge

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This issue of the QUARTER NOTE features the growing role the Blair School plays in the thriving music industry in Nashville. Many of you are already familiar with Jim Foglesong's popular class The Business of Music, which has attracted many Vanderbilt students and area citizens over the years. You may not know, however, that many Blair faculty members have been active as studio musicians on recordings of some of the industry's most acclaimed artists. (I remember being startled—and delighted—a few years ago when, channel-surfing on our television set at home, I saw Bobby Taylor in a Reba McEntire music video.) While the Blair School continues to feature classical music as the heart of its precollegiate and collegiate programs, we have expanded our offerings in several areas. From past issues of the QUARTER NOTE you already know of our classes and lessons in fiddling, dulcimer, and mandolin. Recently, as you will see in

this issue, we have added a class in songwriting. The Blair School is committed to sharing these and other courses with all those who are interested in the diverse and vital musical scene in our society.

Soon after you receive this issue, the new instructional wing just to the west of our current building will be completed, and we expect to move into our new studios, classrooms, and practice rooms during the summer. These new quarters will greatly enhance the learning environment for all our students, from preschool children through adults. The next issue will include a progress report and photos, and I look forward to sharing this exciting news with you.

Please know of my gratitude for your continuing interest in the Blair School of Music at Vanderbilt University, and of my best wishes for a pleasant and productive spring and summer.

Mark Wait

Spring Faculty Recitals and Ensemble Concerts

APRIL 13, 15

Vanderbilt Opera Theater

Gayle Shay, director

Steve and Judy Turner Recital Hall

8 PM, free

APRIL 18

Vanderbilt Symphonic

Choir Concert

Jane Warren, director

Cathedral of the Incarnation

2001 West End Avenue

7 PM, free

MAY 1

Nashville Youth Symphony

Carol Nies, conductor

Nashville Youth Repertory Orchestra

Sally McFadden, conductor

**Suzuki Reading Orchestra and
Suzuki Youth Strings**

Celeste Halbrook Tuten, director

Langford Auditorium

7:30 PM, free

COLLABORATIVE CONCERTO

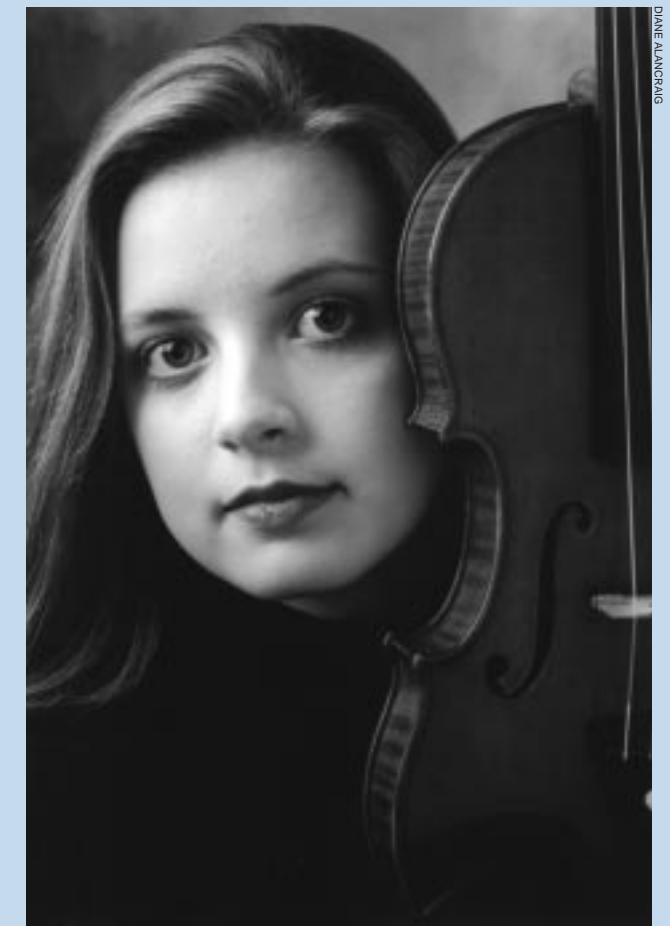
Eberle to Premier Kurek's Violin Concerto with Nashville Symphony

Associate Professor **Michael Kurek**, chair of the composition/theory department and precollege violinist **Kathryn Eberle** have collaborated on his new work entitled Concerto for Violin and Orchestra to be premiered by Eberle with the Nashville Symphony as part of the Symphony's Horizons Series. The concert will take place Sunday, April 16, at 7 PM in Nashville's War Memorial Auditorium.

Eberle, a student of **Cornelia Heard**, associate professor of violin, has won many prizes over the last few years. She formerly won the Symphony's student concerto competition and recently was one of 20 violinists chosen from over 120 applicants worldwide to compete in the Johannsen International Competition in Washington, DC, in March. The QUARTER NOTE will feature a conversation with the young virtuoso in the summer issue.

"This kind of collaboration illustrates the kind of family atmosphere we have here at Blair and the integrated nature of our program," says Kurek, who composed the piece for Eberle after hearing her play.

Also on the program, **Kenneth Schermerhorn**, adjunct professor of music, will conduct the Symphony in Strauss's elegy for string orchestra, *Metamorphosen*, and Haydn's Symphony no. 101, *The Clock*.



E. Gordon Gee Named Chancellor



E. Gordon Gee, president of Brown University, has been named seventh Chancellor of Vanderbilt University, effective August 1.

His unanimous election at a special February 7 meeting of the Vanderbilt Board of Trust came after a nine-month national search that began last April, when Chancellor Joe B. Wyatt announced his intention to retire in July after 18 years as Vanderbilt's chief executive.

"Gordon Gee is the ideal leader for

Vanderbilt University," said Board of Trust and KeyBoard Chairman Martha R. Ingram. "He embodies the values that are so important for a great university and for this University in particular: excellence in scholarship, a passionate concern for every individual, a commitment to partnership with the community and the courage to make difficult decisions. Equally important, Gordon has a great passion for our educational mission, and a keen sense of Vanderbilt's traditions."

Dean Wait Plays Ryman

Dean Mark Wait was the featured pianist at the opening concert of the Ryman Auditorium's Classical Series on January 20.

The Nashville Symphony opened the Ryman's "Music of the World" series with a tribute to composer Aaron Copland honoring the 100th anniversary of his birth. Dean Wait performed Copland's jazzy Piano Concerto, first played by Copland himself in 1927 with the Boston Symphony under Serge Koussevitzky.

The Symphony, led by Kenneth Schermerhorn, adjunct professor of music, performed a number of Copland classics: *Appalachian Spring*, "Hoe-down" from the *Rodeo* suite, *Fanfare for the Common Man*, and *Lincoln Portrait*, narrated by David Grapes, executive producing director of the Tennessee Repertory Theatre.

The two movement Piano Concerto, the last Copland work that openly embraced jazz, deserves to be better

known, said Wait. "If Copland had never written anything other than *Appalachian Spring* and the things popularly known, he would have been a

much lesser composer. What's striking is the breadth of his vision. That's what makes him the foremost American composer of the century."



Ticheli Conducts as BMI Composer-in-Residence

Frank Ticheli, associate professor of composition at the University of Southern California's Thornton School of Music and formerly composer-in-residence with the Pacific Symphony Orchestra, was Blair's third BMI Composer-in-Residence for the year.

Ticheli received his bachelor's degree in music composition from Southern Methodist University and earned his master's and doctoral degrees in composition from the University of Michigan, where he studied with William Albright, George Wilson, and Pulitzer Prize-winners Leslie Bassett and William Bolcom.



His orchestral works have been performed by many prominent

national and international symphony orchestras. Awards for his music include the prestigious Charles Ives Scholarship and Goddard Lieberston Fellowship, both from the American Academy and Institute of Arts and Letters, First Prize in the Texas Sesquicentennial Orchestral Composition Competition,

the Frances and William Schuman Fellowship, and the Ross Lee Finney Award.

His twelve compositions for wind ensemble and concert band have been performed widely throughout the world and have been awarded several prizes, including the 1989 Walter Beeler Prize and First Prize at the eleventh annual "Symposium for New Music" held in Virginia. Ticheli was recently commissioned by the students of Columbine High in Littleton, Colorado, to write a piece of music honoring and commemorating those affected by the shooting tragedy there.

Ticheli conducted the Vanderbilt Symphonic Wind Ensemble in *Vesuvius* while at Blair during a four-day residency that took place March 22 through 25. The program on March 22 also featured his works *There Will Be Rest*, performed by the Symphonic Choir, and *Postcard*, performed by the Vanderbilt Orchestra.

Faculty Honor Schweitzer

Nine Blair School of Music faculty members took part in the Albert Schweitzer Tribute Concert, Friday, January 14, at the historic Belcourt Theatre in Hillsboro Village.

The concert, a fundraiser for "Symposium 2000: World Peace Through Reverence for Life" to take place this fall at Vanderbilt, commemorated both the 125th anniversary of Schweitzer's birth and the 250th anniversary of Bach's death.

Featured performers included John Johns, associate professor and chair of the department of guitar, playing three movements from Bach's Cello Suite no. 1 as well as Johns' own transcription of Bach's Sonata in C Major for

Flute and Continuo with Jane Kirchner, associate dean and associate professor of flute; songs by Cole Porter and George and Ira Gershwin performed by Gayle Shay, assistant professor of voice, with Melissa Rose, assistant professor of piano; Enid Katahn, professor of piano, playing the first movement of Beethoven's Sonata, op. 57 (*Appassionata*); and David Schnaufer, adjunct associate professor of dulcimer, and Steve Seifert, adjunct instructor in dulcimer, performing Appalachian duos for lap dulcimer. Katahn also accompanied Jonathan Retzlaff, associate professor and chair of the department of voice, in a segment of songs by Fats Waller, Billy

Strayhorn, and Duke Ellington. The evening closed with Steve Hyman, M.D., a piano student of Marilyn Shields-Wiltsie, adjunct senior artist teacher of piano, playing Rachmaninoff's Prelude no. 4 in D Major and Chopin's Fantasie-Impromptu in C-Sharp Minor. To end the evening, Shields-Wiltsie performed the first movement of Grieg's Piano Concerto in A Minor with Hyman playing the orchestral part at the second piano.

Details of Symposium 2000, which will include the premiere of a specially commissioned work by Michael Rose, associate professor of composition, will be featured in an upcoming issue of the QUARTER NOTE.

Sigma Alpha Iota Chapter Installed

The women of Blair announce the recent installation of the Iota Phi chapter of Sigma Alpha Iota, a professional women's organization upholding the highest standards in music and providing encouragement and inspiration to female musicians everywhere.

Last spring, transfer students Donna Cottrell from the Delta Pi chapter at Austin Peay University and Kate Janssen from the Pi chapter at Drake University, started an interest group for students curious about SAI. On December 4, 18 students and Faculty Advisor Amy Jarman, adjunct assistant professor of music and assistant to the dean, were inducted into the fraternity in a formal initiation ceremony that took place in the Music Rehearsal Hall. In attendance were Shelby MacFarlane, SAI national vice-president of extension and fraternity development; Yvonne Glass-May, province officer; SAI alumnae; and SAI members from the Iota Beta chapter at Murray State University, the Delta Pi chapter at Austin Peay, and the Zeta Omicron chapter at David Lipscomb University.

Before becoming an SAI chapter, the group formed as the Blair Belles last March, putting on a musicale each

semester to showcase its members. Community service projects have included the Nashville Cares AIDS Walk, performing for patients at nursing homes, and a weekly faculty appreciation project. Fundraisers have included bake sales, a car wash, and t-shirt sales.

SAI was founded June 12, 1903 at the University of Michigan School of

Music. Iota Phi, originally the SAI chapter at Peabody College, became inactive at the time of the Peabody/Vanderbilt merger in 1979. Both Associate Dean Jane Kirchner and Library Director Shirley Watts were members of that group. We are thrilled to have the opportunity to resurrect this chapter at Vanderbilt.

—Kristin Nicole Cameron



Top row, left to right: Associate Dean Jane Kirchner, Brooke Willis, Kristin Cameron, Tina Lobenbofer, Lauren Denney, Kiley Swicegood, Rachel Black, Anne Warner, Kate Janssen. Middle row: Donna Cottrell, Julie Hunter, Jessica Moore, Colette Gagnon, Kelly Randall, Holland Phillips, Meredith Abbott, Yvonne Glass-May (province officer). Front row: Shelby MacFarlane (national vice-president of extension and fraternity development), Jennifer Peecher, Somerlie Aston, Amanda Martin, Adjunct Assistant Professor of Music Amy Jarman (faculty advisor), Jennifer Roemer, Heidi-Lauren Duke.

An art studio approach utilizing the discovery of found sounds and handmade instruments instructs students in the very basics of traditional musical composition and theory

BY BONNIE ARANT ERTELT

Which comes first, sound or music? The answer seems obvious, but in some ways, it is not unlike that old rhetorical question about the chicken and the egg.

In learning to compose music, however, the answer is more definitive. What comes first is learning about the underlying shape of a composition.

Michael Kurek, associate professor and chair of the composition/theory department, is uniquely qualified to use metaphors from the art world in teaching his composition and theory students. His mother is an artist, and he pursued coursework in art history during his undergraduate and graduate studies in music composition.



Andrew Westerhaus with his handmade instrument constructed of PVC pipe and other materials.

“Just as in an art studio there would be an examination of great paintings for the geometric shapes they contain,” explains Kurek, “in the same way, music contains large wedges that move toward a climax. In discussing plays, we talk about where the dramatic climax comes. Where is it for a piece like a Beethoven symphony? How close to the end does it come and is there a *dénouement* [final outcome or resolution] following it?”

“In my Introduction to Composition classes, I try to teach the control and flow of time and drama within music to students in an abstract way at first so that they understand the importance of shape within a composition. They have to understand that aspect before we can deal with melody and harmony and counter melody.”

The way Kurek teaches shape is to encourage students to write a score for any sound they find interesting in such a way that it looks like a graph or a pictogram rather than a musical score. These ‘found sounds’ can be anything from the entire class crunching carrots together to the sounds made by fan blades hitting different types and quantities of paper at different speeds.

“We do this assignment in a playful way that engages the students in the process of using interesting sounds,” says Kurek. “We cover shape first, then move to rhythm, then melody and so on until the semester culminates in a final project in which they compose any type or medium of music they want, and we have a performance.”

John “Chow” Seymour, now a sophomore composition major, chose to return to found sound to compose his final project, entitled *Concrète Live*. The title is a play on words as *concrète* pieces generally refer to recorded natural sounds that have been manipulated, such as rain drops slowed down on tape to resemble the sound of gongs. Seymour’s piece uses natural sounds in live performance and requires three musicians. The first musician plays four flower pots immersed in water; the second plays a ring of keys, a three-hole punch, and a disconnected computer keyboard; and the third plays three pieces of thick paper by rubbing two of the sheets together and rolling up the third sheet to be played in various configurations.

“I’ve always loved finding sounds and playing music on anything I could find,” says Seymour, who once planned a career in environmental science. His work volunteering in Vanderbilt’s greenhouses served as the catalyst for his final project.

“The idea came from washing flower pots in the big tub of water in the greenhouses. Just the natural motion of setting them down in the

water and picking them up would create all sorts of sounds. I decided to use different sizes of pots to create different pitches.

“The lower the pot is immersed in water,” he explains, “the higher the pitch. I also had one sound where you plug up the hole in the bottom and then immerse the whole thing so that air is trapped underneath, then you release the hole and it bubbles up really slowly. I ended up wearing rubber gloves so that I could put my thumb in the hole without cutting myself. Once I had a dozen sounds with the flower pots, I started trying different sound sources.”

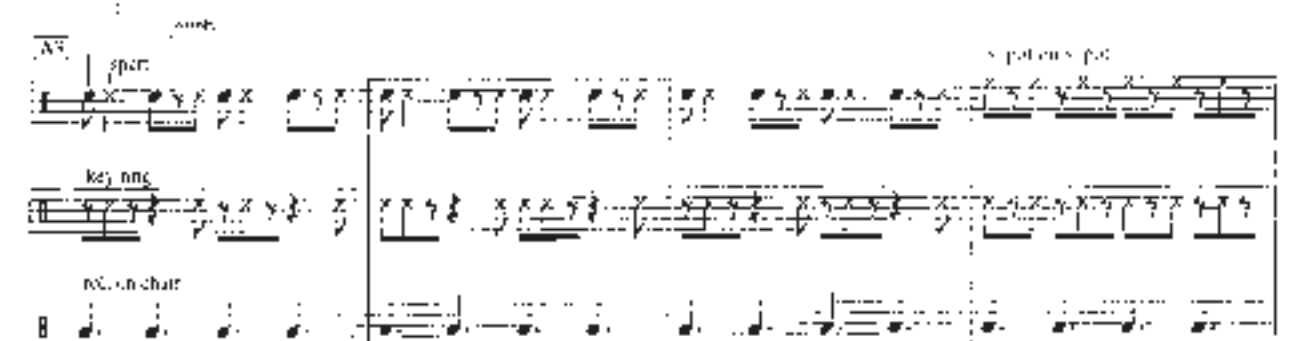
A percussionist who specializes in mallet percussion instruments like the marimba, Seymour sees the piece as part of a larger whole.

“It’s fairly slow and quiet,” he says. “Eventually I’d like to make a three-movement piece out of it, and this would be the middle movement.”

The exploration of new sounds is an element of contemporary music. “It’s quite analogous to ways of expanding the palette of colors,” says Kurek. “We explore new ways to mix colors, but it makes us appreciate our traditional instruments.”

“In the Theory V classes, we study 20th-century styles from a theory or technical aspect rather than an historical aspect. So, we talk about composers who experimented with a wider sonic palette, composers like John Cage or Harry Partch, a composer who built his own instruments to be microtonal, so that they had 43 pitches to the octave instead of just 12. I give the students the chance to relive these theories in actual practice by building their own instruments. Then they compare them with their experiences playing traditional instruments.”

The students learn a number of lessons from these exercises. “It gives them a greater appreciation of the physics of sound and how very difficult it is to construct a credible instrument,” says Kurek. “It also takes them out of their traditional environment just as improvisation does. It takes them out of their safety zone and challenges them, so that when they go back to that more traditional way of playing music, they can play it with the same sense of risk and excitement. In a sense it takes them back to square one and levels the playing field.”



Theory V student Stephanie Tepley with her handmade “banjo.”

Kurek stresses that these assignments are just one of many approaches utilized in the composition and theory classes.

“The students also learn to compose in a traditional way, but these classes are not unlike a studio art class. I teach hands-on exploration of one element of music at a time.”

There are many in Nashville who think there is little in common between the Blair School of Music and Music Row, between classical and country, between Blakemore Avenue and 16th Avenue.

Nothing could be farther from the truth.

As those at Blair and on the Row can attest, a great deal of inspiration, cooperation, and musical cross-pollination goes on between these two seemingly opposite worlds, and not just in recordings like *Appalachia Waltz* by Adjunct Associate Professor of Bass Edgar Meyer, former faculty member and Country Music Association instrumentalist of the year Mark O'Connor, and renowned cellist Yo Yo Ma.

This collegiality exists in recording studios and in classrooms, in the heads of songwriters and in the headphones of musicians, and it ends up taped and available for an enthusiastic audience to take home.

In this issue, the QUARTER NOTE talks with four faculty—Bobby Taylor, Ed Foote, Deanna Walker, and James Foglesong—who demonstrate daily that the road between Blakemore and 16th Avenue is both literally and figuratively a very short distance after all.

BY BONNIE ARANT ERTELT

The Reed Man

The music emanating from the speakers lilts into an ethereal sound, as you might expect from a song with the title “Gabriel’s Oboe.” It soars on the high parts, floats above the strings, and like a graceful, winged creature, it lands gently, a marvel of timing and control that lasts two minutes and fifteen seconds.

However, the physical evidence of this song is more jarring—a pile of used oboe reeds on Bobby Taylor’s desk in his Blair studio. He spent a month on the road at Christmas time—in auditoriums and arenas from Tupelo, Mississippi, to Seattle, Wash-



Bobby Taylor, associate professor of oboe, and Sam Levine, flute, play “Glory, Praise, and Honor” at The Sound Kitchen, a recording studio in Franklin, Tennessee. In this session, Taylor and his colleagues with the Nashville String Machine recorded choral octavo demos used to sell sheet music for church services.

ington—with members of the Nashville Symphony, playing this solo, among other songs, on Amy Grant’s holiday tour with contemporary Christian artists Michael W. Smith and Point of Grace. “Gabriel’s Oboe” is the only instrumental on Grant’s 1999 A&M Records release, *A Christmas to Remember*, which was recently certified gold.

“You’re only as good a player as your reed,” says Taylor, associate professor of oboe, whose 30th anniversary at Blair was celebrated in recital March 17 as part of the Blair Concert Series. “I spend about an hour on each reed to get it to the point where I can take it to a rehearsal to play, and then

I continue customizing the reed while I practice. The requirements for a reed are a little different for every situation. If I play with the [Nashville] Symphony at TPAC (Tennessee Performing Arts Center) in a huge space, I like to have a certain amount of power. On the Amy Grant tour, however, the mic was about six inches away. My requirements weren’t for power, they were for purity of tone.”

That purity of tone has made Taylor the first-call oboe player in town for 30 years, and during that time, he has worked in just about every recording studio in town and for every record label. His credits include work on albums from Alabama to Steve Wariner, from Wayne Newton to Jon Secada, from the Brooklyn Tabernacle Choir to Reba McEntire. He’s played on movie soundtracks like the recent animated feature *Prince of Egypt* and the Ken Burns documentary *American Revolution* for public television.

“There’s a lot of work in the Christian music field, too,” says Taylor, for whom a recent day included teaching at Blair, two symphony rehearsals, and a six-hour recording session. “They publish a lot of new material, new Christmas songs, new musicals that churches can perform. They record the music here then send out samples to sell their arrangements. Last night we recorded for a Christian theme park that presents big passion plays.”

Taylor’s entry into the recording industry was entirely accidental, but somewhat predictable for a good musician in Music City.

“I went to observe a recording session in 1969, the year I accepted both a position with the Symphony as their principal oboe player and a teaching position at Blair. I’d never seen a recording session, and Eberhard Ramm, a horn player who was teaching at Blair at the time, told me about it. It was in an old house at 18th and Grand called Quadrasonic Sound, just two blocks from where Blair used to be.

“I was standing in the control room, and the producers said, ‘So, you’re an



*Ed Foote, adjunct instructor of music, most recently played his custom-built, 18th-century, French model hurdy-gurdy on the Gram Parsons tribute CD *Return of the Grievous Angel*.*

oboe player, huh? That’s funny, on the flight from LA we were talking about how an oboe would sound good on this record. Why don’t you go get your oboe?”

“And that’s the first one I ever did, for a guy named Lonnie Mack. I sat in the bathroom of that old house-turned-studio and played my oboe into the microphone. Some people were playing in the kitchen and others were in the living room.”

Taylor went on to play for artists like Dolly Parton and even Elvis on his *From Elvis Presley Boulevard, Memphis, Tennessee* album released in 1976, a year before Presley’s death.

“One thing about the recording industry here,” says Taylor. “They’re always looking for something a little different.”

Country Goes Medieval

Ed Foote, adjunct instructor of music, can demonstrate the lengths to which the record companies here look for that different sound, different tone, different

approach. For 24 years he has tuned pianos for the Blair School while also maintaining grand pianos in many recording studios in town. In 1994, he noticed a case in Blair’s harpsichord room labeled ‘hurdy-gurdy.’

“It had been purchased in the 1960s for an early music curriculum at Peabody College, so after the merger, we ended up with it here,” says Foote. “It was dilapidated, unplayable.”

Foote first became interested in the hurdy-gurdy in 1975 when his piano technology instructor at the North Bennet Street School in Boston mentioned it as the earliest mechanical stringed musical instrument. First made for use in churches, the hurdy-gurdy’s emotive force, which could set listeners dancing, made it reviled as a folk instrument of Europe’s traveling lower class until the French court of the 1700s decided the folk arts were worthy of development. Its use, however, seemed to die out by the 20th century.

Foote was fascinated by his discovery in the harpsichord room and took it home to rehabilitate the instrument.

“Three weeks later,” he says, “I’m in the studio with Garth Brooks.

"I've been friends with Garth's producer, Allen Reynolds, since before he knew Garth," explains Foote. "I've tuned the pianos for Garth's recordings since his first record here. So, I was a familiar face. I dropped by with the Blair hurdy-gurdy, and Allen said, 'Let me hear it.' When he heard it, he said, 'That's just what we were looking for yesterday.'

"We did three takes and got the cuts for *Fresh Horses*. That was one of Garth's low sellers; I think it only sold four million records," deadpans Foote. "But that was the start of legitimacy for the hurdy-gurdy in Nashville."

Since that time, Foote has played both the Blair hurdy-gurdy, a 15th-century, gothic-styled instrument, and his own, which is custom-built and based on a later 18th-century French model, on no less than eight tracks in the last two years. His latest work was for the Gram Parsons tribute CD *Return of the Grievous Angel*, produced by Emmylou Harris, on which he plays solo on "In My Hour of Darkness."

Foote's arrival in Nashville in the mid-70s coincided with a change in the Nashville sound from guitar-based sessions to ones in which grand pianos were required in all serious studios. He had all the studios he could handle within six weeks of meeting legendary producer Harold Bradley at The Pickin' Parlor.

"Between the studios and working here at Blair, I've more or less covered both sides of the piano world," says Foote. "But I've learned more at Blair. I've gotten better by watching the Steinways wear out, seeing what works and what doesn't work. It's been a lab for me."

Direct Contact with the Creative Life

The students in Deanna Walker's Introduction to Songwriting course are a mixed lot: young and old, men and women, college students and working adults, experienced and inexperienced

writers. Some write melodies, others lyrics, and some have never written a song before. They gather on Monday nights for this weekly lab where they all work on one thing—finding their authentic voice in order to say what they truly want to express in song.

Walker, artist teacher of piano, is known as a classical composer. Her Trio for Flute, Saxophone, and Piano was performed recently at the semi-annual meeting of the World Saxophone Congress in Montreal. But she moved to Nashville a few years ago for the same

reason many others move here—to pursue songwriting as a craft.

"I love writing and learning about writing, and I have reason to believe that if I work at it, I can really learn that craft, just as I think everyone can."

To that end, Walker began teaching her Introduction to Songwriting course last fall with seven students enrolled. This spring, that number has grown to nearly 20, and the challenge of teaching such a diverse group has grown with it. She deals with that by concentrating on the fundamentals.

"Even when you're experienced," says Walker, "the fundamentals are important, and we all need to be reminded of that. Also, the thing about writing is that you're trying to find your authentic voice, and there's no point when you're not going to be doing that. It deepens, evolves, and changes over time, so wherever you are in the process, you keep going in that direction. For all of us, the important components of songwriting are the same.

"Just the act of talking and reading and thinking about writing, no matter what level you're at, stimulates all kinds of ideas and creativity. It makes the process of songwriting come alive. The mission of the class is to establish a safe, fun, relaxed space for people to explore their creativity."

Another way the process comes alive for these students is the presence of working songwriters who make guest appearances in the class. In this way, Walker draws on perhaps Nashville's greatest commodity—the consummate singer-songwriter, many of whom have won or been nominated for Grammy awards through the National Academy of Recording Arts and Sciences or for Country Music Association writing awards. Some of the hit songwriters who have visited the class are Mike Reid ("I Can't Make You Love Me" recorded by Bonnie Raitt), Jon Ims ("She's in Love with the Boy" recorded by Trisha Yearwood), Jana Stanfield ("If I Had Only Known" recorded by Reba McEntire), and Marcus Hummon ("Cowboy Take Me Away" and "Ready to Run" by the Dixie Chicks).

"I tell the songwriters that what I'm interested in is finding out where their head is in the actual process of writing. I love it when they bring examples of their own songs and talk in depth about them. I want to know what the options were in the process of writing a particular song, and why they settled on certain specific choices over all the other possibilities. How was the path to solving the puzzle in this song different from some other song? How's your writing different now than it was five years ago? How are you evolving and



James Foglesong, former head of Dot, ABC, and the Nashville divisions of MCA and Capitol Records, teaches the Business of Music class.

what marks that evolution? That's useful information."

Walker has been amazed and impressed by the generosity of the songwriting community.

"Craig Wiseman [who wrote Tim McGraw's hit "Where the Green Grass Grows"] stayed literally until midnight talking to everyone until they finished asking questions. Mike Reid lectured and said he'd like to come back, so he also held a critique session. The students were so excited about bringing a song that Mike Reid was going to listen to and talk about. I was amazed at how motivated they were.

"It's like drinking from this wonderful fountain," exclaims Walker. "Every Monday I wake up and I'm so excited that it's class night! Direct contact with anyone who is living this creative life—who genuinely lives it as these songwriters do—I don't think there's a way to measure how valuable that is. The energy passed around in that situation enlivens the whole process."

Industry Insider

If Deanna Walker's class focuses on the creative side of songwriting in Nashville, James Foglesong's class relates the business side of the music industry.

The former head of Dot, ABC, and the Nashville divisions of MCA and Capitol Records, Foglesong, adjunct professor of music business, now celebrates his ninth year teaching students the 'other' side of music.

"When I first submitted my proposal to teach this class to students," Foglesong explains, "I said that it would have been helpful if someone from the industry had come to the Eastman School of Music when I was a student and told us about career options other than performing, teaching, and composing.

"We are in Nashville, one of the three major music centers in the U.S. These students have resources available to them here that they wouldn't have in most other locations. The fact is that only a small percentage of graduates will make their livings as performers. I want them to know about producers, songwriters, music publishers, managers, booking agents, and how the system works. They can be attorneys, accountants, or marketing experts and be in the music business utilizing their love for music and their know-how."

Foglesong wanted to be a singer. A veteran of World War II, he attended Eastman thanks to the GI Bill of Rights to hone his talents as a tenor. After

graduating, he migrated to New York City to try his hand as a recital and oratorio singer or perhaps pursue a career on Broadway.

"I took a job at Columbia Records to help pay for voice lessons and rent, not having any intention of staying on there. This was in the early days of the LP in 1951. Columbia had vaults filled with 78 rpm recorded product on disk that had to be transferred to tape and then made into 33 1/3 long-playing records. They needed a musician who could read a score to make sure that all the splices were musically correct.

"I made most of my money as a singer doing back-up work in studios all over New York. It turned out to be a wonderful experience. I could observe the different techniques of engineers and producers. Later, when I had an opportunity to produce records, I enjoyed some success rather quickly. The time arrived when I had to make a decision: would it be the record business or my singing career? People laugh when I say I opted for the security of the record business."

Despite the vicissitudes of the recording industry, where music executives come and go with the prevailing

winds, he's still involved 49 years later, giving students an overview of the music industry from its historical underpinnings to current issues such as copyright and the impact of the Internet. This semester 80 people are taking his class, many of them undergraduates from Peabody and the College of Arts and Science.

"After studying the history of the business, often using industry leaders as guest speakers, we start with the creation of the song, the craft as well as the business. Then, we study the roles of the music publishers, performing rights organizations, and the administration of copyrights. The ensuing classes study the operation of a record company, personal and concert management, performing, contracts, touring, and the flow of money."

Interning is an option. "It is absolutely the best way to get a job in the music business," states Foglesong. "The last five people we hired at Capitol were all former interns."

Though he is no longer on the Row, he loves imparting what he learned in a half century of life in the music biz. "It's so rewarding to pass things on to young people," he says. "They're eager

to learn, so it's a great responsibility, but they keep me thinking, too.

"I feel so lucky to have spent my life in this business. That's another reason I enjoy teaching. I think it's really important for people to do something they enjoy. I stress to the students that it's not about the money. If you work hard at what you enjoy, the money will follow."



In Memoriam

Anne Foster Roberts, long-time patron and dedicated friend of the Blair School, died in December after a lengthy illness.

She and her husband, Kenneth L. Roberts, president and executive director of the Frist Foundation and president of the Frist Center for the Visual Arts, have been actively involved with the Blair School since before the school's merger with Vanderbilt University in 1981. In 1993 the couple established the Kenneth L. and Anne Foster Roberts Scholarship, a need-based scholarship awarded to a student pursuing the Bachelor of Music degree at Blair. Kenneth Roberts was a founding member of the KeyBoard, the school's advisory committee, and served as its chairman from 1993 to 1997.

Mrs. Roberts was a 1955 graduate of Vanderbilt, where she was a member of Kappa Alpha Theta sorority. She worked for the Tennessee Department of Welfare from 1951 to 1960 before becoming a full-time homemaker. A member of Westminster Presbyterian Church, she served on the boards of several civic organizations.

Through the generous contributions of family and friends, the Anne Foster Roberts Memorial has received more than \$15,000.



Block by Block

Work continues on the Phase I west wing addition to the Blair School, which will add 61,000 square feet of space. Groundbreaking for Phase II will take place in April. Staff and faculty look forward to moving into the Phase I addition later this summer.



DAVID GREENSPAN

Dinners, Reunion, and More!

The Blair Celebration Dinner, an evening hosted by Martha R. Ingram, chairman of the Blair KeyBoard, and Dean and Mrs. Mark Wait, is our annual fete honoring friends, faculty, and alumni of the Blair School of Music. This year's dinner will be Wednesday, April 5, at the Vanderbilt Stadium Club. Students and faculty will perform, demonstrating the great range of talent and versatility on hand at the Blair School. We also will recognize outstanding benefactors, awarding those who have been Patron Society members for five, 10, and 15 years.

Blair's First 10th Undergraduate Reunion will take place, Saturday, May 27. Come celebrate 10 years of Blair graduates during Reunion 2000 by attending the Intermezzo at 4:30 PM, followed by hard-hat tours of the new building. Plans are also underway for an alumni recital. Call (615) 322-7650 if you would be interested in sharing your talents. Bring your family and enjoy this big day with old friends and new.

Due to repeated scheduling conflicts, this year we will not present Faux Gras, our annual event to fund precollege scholarships. Not to worry; the Guild precollege scholarships are still funded, and we are considering a fundraiser later in the year.

We would like to thank Y.S. and Sung Chi for their hard work this year as chairs of the 1999-2000 Precollege Parents & Adult Students Campaign. And many thanks as well to all who participated! Your gifts give young people and adults the opportunity to cultivate their musical talents under the instruction of the Blair School's distinguished faculty. The number of parents and adult students who support this program is very encouraging. We look forward to even more participation in the coming year.

If anyone has questions or suggestions about performers or venues for the precollege scholarship fundraiser or would like more information on how to make gifts of time or money to Blair, please call the Development Office at 322-7650.



PEYTON HOGE



(left): Sam and Clare Loventbal and Judith Poindexter enjoy "A Musical Evening at the Opryland Hotel." (top) Cornelia Heard, Jean Heard, and Edgar Meyer make it a family affair at this annual event.

Blair Children's Chorus Summer Camp

On August 1, 2, and 3, Blair School of Music will welcome children to campus for a three-day music camp. From 9 AM until noon each day, participating children who will be rising to grades three through seven will sing in choir and take part in hands-on music activities led by the nationally recog-



nized faculty of the Blair Children's Chorus. A celebration of their music-making will take place in concert Thursday, August 4, at 7 PM in the Turner Recital Hall at the Blair School.

Leading the event will be Blair Children's Chorus faculty, including Artistic Director Pam Schneller. The goal of the camp is to offer area chil-

dren an opportunity to enjoy the fun of making music with others and to explore the world of choral music. The only cost to families is a \$5 registration fee per child. Each child will receive a Blair School of Music t-shirt. Registration began in February and will close April 15. A total of 100 children will be accepted.

For more information or to request applications, please call the program administrator, Susan Kirby, at 883-6479.

Students

PRECOLLEGE

Students in the **Suzuki Program** played a series of holiday concerts in December. Suzuki and seasonal favorites were performed by students of **Carol Smith, Anne Williams, Celeste Halbrook Tuten, Sara Johnson, and Katherine Mansouri** at the Mall at Green Hills on December 4. The **Suzuki Players** performed at Cheekwood (December 2) and First Baptist Church, Capitol Hill (December 5). The **Suzuki Reading Orchestra** and the **Youth String Orchestra** presented a holiday program at Bellevue Mall on December 11.

Sarah Bennett, student of **Cornelia Heard**, associate professor of violin, won the Outstanding Young Artist award at the Murfreesboro

Music Competition in February and will appear as soloist with the Middle Tennessee State University Orchestra on Monday, April 3, performing the first movement of Lalo's *Symphonie Espagnole*.

Sarah Chazen, student of **Cornelia Heard**, earned the grand prize in the concerto division of the Middle Tennessee Young Virtuosos classical music competition presented by the Nashville Symphony. For her interpretation of Tchaikovsky's Violin Concerto in D Major, she received \$1000, season tickets for the symphony season, and the opportunity to perform with the Symphony. **Eric Thomas Garcia**, student of **William Wiggins**, assistant professor and chair of the brass and percussion department, was first runner-up in the competition.

Philip Cynn and **Sam Quiggins**, students of **Anne Williams**, senior artist teacher of Suzuki cello, have both received an invitation to perform at the SAA National Conference in Cincinnati in May. They have also been selected to participate in the Suzuki Youth Orchestra of the Americas 2000—an honor bestowed to only ten cellists from the United States and Canada. They performed in an advanced master class at the University of Memphis with guest clinician Malissa Kraut in January.

Jena Lee and **Janet Lee**, students of **Celeste Halbrook Tuten**, artist teacher of Suzuki violin, have presented their Book I violin recitals. On December 2, several students (Books I-III) gave an "informant" at Harding Academy.

Haley Peterson, student of **Katherine Mansouri**, adjunct artist teacher of Suzuki violin, presented her Book I recital in September.

Molly Robertson, student of **Jane Kirchner**, associate dean and associate professor of flute, was the woodwinds winner of the Nashville Symphony/Curb Records Young Musicians Classical Competition, Concerto Division, held in November at Belmont University. She also was a finalist in the Middle Tennessee Young Virtuosos classical music competition, presented by the Symphony.

Violinist **Shannon Thomas**, student of **Cornelia Heard**, was chosen to participate in the New York String Seminar at Carnegie Hall in December. She won second prize in February at the La Grange Symphony competition in Georgia, receiving \$1,000 plus a recital appearance.

UNDERGRADUATE

Junior **Betty-Ashton Andrews**, student of **Marian Shaffer**, adjunct professor of harp, is featured in a community spotlight on Nashville Public Television for her work playing harp to patients in the critical care unit of Vanderbilt's Children's Hospital. She was also featured in an article on the *Wall Street Journal's* interactive website.

Somerlie Aston, junior oboe student of **Bobby Taylor**, associate professor of oboe, played *The Nutcracker* in December with the Huntsville Symphony.

Alumni

PRECOLLEGE

Anthony Williams, former student of **Peter Fyfe**, adjunct professor of organ and University organist, played an organ recital in the 1999 Carillon and Organ Recital Series at the Basilica of the National Shrine of the Immaculate Conception, Washington, DC. He is active in the Dillard University Humanities Cultural Exchange with the country of Belize in Central America.

Annie Wolaver, former student of **Cornelia Heard**, moved to Connecticut last summer, and recently was chosen as alternate winner in the Juilliard Precollege Concerto Competition. She performed Bruch's *Scottish Fantasy*. Annie is seated third chair in the first violin section of the Juilliard Preparatory Orchestra.

UNDERGRADUATE

Paul Gamber, '98, former student of **Sally Ahner**, adjunct assistant professor of voice, is at Emory University in

Atlanta working on a master of sacred music degree in choral conducting. He also serves as director of music at a church in Atlanta.

Amber Good, '97, former student of **Jane Kirchner**, associate professor of flute, is working on a master's degree in music history at the University of Cincinnati's College-Conservatory of Music. In the fall, she won several grants in support of a six-week research trip to Oxford, England. She is writing her thesis on Peggy Seeger, American folk singer and activist.

Katy Halama, '99, former student of **Jonathan Retzlaff**, associate professor and chair of the voice department, has been named marketing coordinator for North and South America by Naxos of America, Inc., a classical recording company headquartered in Nashville. She was promoted from a position as administrative assistant.

Andrea Henderson Molina, '91, former student of **Enid Katahn**, professor of piano, recently gave birth to a son. She and her husband, Moises Molina, teach at Western Illinois University in Macomb, Illinois.

Faculty

Gregory Barz, assistant professor of musicology (ethnomusicology), was elected secretary of the governing council for the Society for Ethnomusicology. He presented papers in the fall based on his recent field research in East Africa (see previous issue) at the annual meetings of the Society for Ethnomusicology, the American Anthropology Association, and the International Association for

the Study of Popular Music. This spring, he will present a paper at the International Center for African Music and Dance at the University of Michigan. He will also give a plenary address to the British Forum for Ethnomusicology.

Cynthia Cyrus, assistant professor of musicology, gave a preconcert lecture February 11 for the Folger Consort in Washington, DC, on the subject of Machaut and the *Remede de Fortune*. She will also present a paper on "Literacy, Orality, and Something In-Between" at the International Medieval Congress in Kalamazoo, Michigan, in May.



Peter Fyfe, adjunct professor of organ and University organist, assisted by **Marian Shaffer**, adjunct professor of harp, played an organ recital at Saint Matthew's Episcopal Church, Covington, Tennessee, in November in recognition of the 50th anniversary of the installation of the church's organ.

John Johns, associate professor and chair of the guitar department, was invited to perform in Paris and Nice, France, this spring. On March 26, he performed at the Nice Guitar Festival at the invitation of the Kautalus Association, sponsors of the Villa-Lobos Competition, and Ako Ito and Henri Dorigny,

professors of guitar at the Conservatoire National de Nice. He was the featured performer from the United States. He also taught a master class. He was invited to perform at a State Department function in Paris on March 27 for Ambassador Amy L. Bondurant of the Organisation for Economic Cooperation and Development and invited guests, among them ambassadors to the OECD from Ireland and India and film actress Olivia de Havilland. In April, he will be featured performer at the Snead State Community College Guitar Festival in Alabama, a two-day event involving a recital and master class.

Enid Katahn, professor of piano, had a busy schedule of recitals and master classes in February. She presented both at Northwest Missouri State University, Campbellsville University in Campbellsville, Kentucky, and at Marshall University in Huntington, West Virginia. Joining her at Marshall University was **Edward Foote**, adjunct instructor of music. The two demonstrated well-tempered tuning of the piano. In March, she played a recital for NAMTA with **Christian Teal**, professor of violin.

Melanie Lowe, assistant professor of music history and literature, read "Colliding Feminisms: Britney Spears, 'Tweens,' and the Politics of Reception" at Smith College in February. She now holds a secondary appointment to the program in American and Southern Studies at Vanderbilt.

Edgar Meyer, adjunct associate professor of bass, was featured during the live broadcast of the Grammy



Awards on February 23. His CD *Short Trip Home*, made in collaboration with classical violinist Joshua Bell and bluegrass virtuosos Mike Marshall and Sam Bush, was nominated for a Grammy in the best classical crossover album category. The quartet performed "Death by Triple Fiddle" on the show, for which Meyer added an arrangement for orchestra.

Pamela Schneller, senior lecturer in choral music and director of the children's choral program and the Vanderbilt concert choir, will be guest conductor of the Rutherford County Elementary Mass Choral Festival on April 28, leading over 200 children in a day of rehearsals and performance.

Marian Shaffer, adjunct professor of harp, performed *Tiento per Pablo* by Bernard Andres as soloist with the Kingsport Symphony Orchestra in February. Also in February, she performed for the Friends of Music concert series at Calvary Episcopal Church in Memphis with the Shaffer Harp Trio, comprised of Shaffer and her daughters Julia (18) and Mimi (15).

Carol Smith, senior artist teacher of violin and director of the Suzuki Program, was

continued

Mandolin Magic



On February 4, **Butch Baldassari**, adjunct associate professor of mandolin, and his Nashville Mandolin Ensemble colleagues **Gene Ford** on guitar (above right), and **John Hedgecoth** on mandocello, presented a varied program of works not normally associated with the mandolin, an instrument that is a mainstay of bluegrass and country bands. Ranging from melodies originally written by the legendary Irish harpist O'Carolan to jazzy, big band tunes by **Hoagy Carmichael** and **Duke Ellington** and **Beatles** hits from the sixties, the program also included some traditional bluegrass music by the father of bluegrass, **Bill Monroe**.

Dynamic Duo



DAVID CRENSHAW

Violist **Eva Stern** and pianist **Joel Schoenhals**, '94, performed a concert featuring composers as diverse as Mozart, Milhaud, and Rebecca Clarke at the Steve and Judy Turner Recital Hall on January 16.

The duo have been performing together since 1995, when they met at the Eastman School of Music. They have been featured on National Public Radio and were artists-in-residence at Banff Centre for the Arts in Banff, Alberta, Canada. They perform and teach master classes across the United States and currently live in Richmond, Virginia, where they are artist faculty duo at Longwood College.

Tutti *continued*

guest clinician at a Suzuki weekend workshop held in Houston, Texas, in November.

Celeste Halbrook Tuten, artist teacher of Suzuki violin, and **Anne Williams**, senior artist teacher of Suzuki cello, attended a Suzuki Workshop in Peachtree City, Georgia, in November.

Felix Wang, assistant professor of cello, performed Haydn's D Major Cello Concerto in November with the Oakville Chamber Orchestra in Toronto, Ontario, Canada. He has been invited to join the faculty of the Rocky Mountain Summer Conservatory in Steamboat Springs, Colorado. He has also been invited back to the faculty of the University of Michigan all-state sessions

at Interlochen this summer.

Joy Worland, adjunct artist teacher of horn, presented a master class and a solo performance at Northern Arizona University in Flagstaff, Arizona, in February.

Staff

Virginia Payne joins Blair as the new director of develop-

ment. Payne, who previously served Vanderbilt as director of the parents' campaign and director of hospital development, came on board last fall to cover for former director **Mary Pierce** while she was on maternity leave. Payne accepted the position permanently in February. Pierce resigned her position in January following the October birth of her daughter.

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