

Blair QUARTERNOTE

VANDERBILT UNIVERSITY

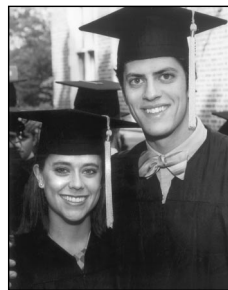
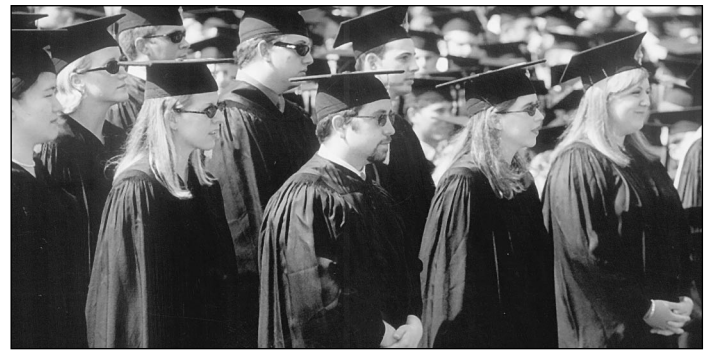
Volume 26, Number 1, Summer 2001

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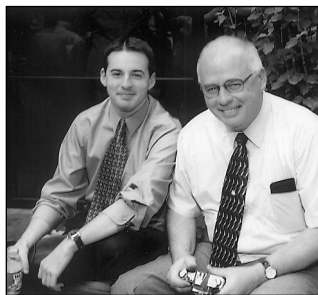


Above: Stephanie Tepley and Peter Winterburn
Left: Founder's Medalist Tina Lobenhofer and Dean Mark Wait

ALL PHOTOS BY WOODY KNIGHT EXCEPT WHERE NOTED



Above: Blair graduates stand to have their degrees confirmed.
Left: Four friends: Nicole Swink, Betty-Abton Andrews, Carmen Pastorek, and Sarah Boronow



At Friday morning's breakfast: Above: Susan and Maribeth Schroeder and their family. Left: Brian Fogarty and his dad.



Blair QUARTER NOTE VANDERBILT UNIVERSITY

Cover by Amy Blackman; photo by Neil Brake

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2001 Blair School of Music Honors and Awards

Commencement Honors

Student Marshals
Holland Phillips
Bethany Jenkins

Banner Bearer
Jeff Sheehan

Founder's Medal
Tina Lobenhofer

Alma Mater Vocalist
Brooke Willis

Awards

SAI College Honor Award
Somerville Aston

SAI Scholastic Award
Tina Lobenhofer

Rob Roy Purdy Award
Al Stith

Benjamin E. Mays Award for Academic Excellence
Charles Charleton

Alpha Lambda Delta Senior Certificates
Barbara Chen
Kim Crawford
Robin Greenly
Bethany Jenkins
Tina Lobenhofer
Brooke Willis
Mary Helen Young

MTNA Student Recognition Award
Tina Lobenhofer

Martin Williams Award
Susannah Osmond

L. Howard "Zeke" Nicar Award
Somerville Aston
Evan Barr

Robin Nell Dickerson Award
Drake Dantzler

Delene Laubenheim McClure Memorial Prize
Josh Edwards

Jean Keller Heard Prize The Clementine Quartet
Jonathan Chu
Liana Austin
Sara Schultz
Sarah Boronow

Elliot and Alisa Newman Prize
Somerville Aston

Sue Brewer Award
Brian Fogarty

David Rabin Prize
Tina Lobenhofer

S.S. and I.M.F. Marsden Award in Musical Scholarship
Tina Lobenhofer

Margaret Branscomb Prize
Shannon Thomas

Presser Award
Kristin Cameron

WINNING COMBINATIONS

Blair School students win national competitions in chamber music and voice

The Blair School has many reasons to be proud of its faculty and students, but competitions provide a platform for others in the music arena to hear the quality of Blair's programs of instruction.

This was abundantly evident in late March, as Blair's own Clementine String Quartet and Kathryn Janssen, '99, won national competitions in chamber music and voice at the Music Teachers National Association (MTNA) Convention, held March 24-28, in Washington, D.C.

The Clementine String Quartet won first prize in the Collegiate Chamber Music Performance competition. The members—sophomores Jonathan Chu and Liana Austin, violins; senior Sarah Schultz, viola; and senior Sarah Boronow, cello—are coached by Blair String Quartet vi-

olist John Kochanowski, associate professor of viola. Violinists Chu and Austin study with Christian Teal, professor of violin, and Cornelia Heard, associate professor of violin, respectively. Schultz is a student of Christian Teal and John Kochanowski, and Boronow studies with Felix Wang, assistant professor of cello.

Kathryn Janssen, soprano, won first prize in the Collegiate Artists Vocal Performance competition. Janssen studies with Jonathan Retzlaff, associate professor of voice and chair of the voice department. She received the Blair School Founder's Medal for first honors in her class upon graduation in 1999.

Holland Phillips, a December 2000 graduate and student of Cornelia Heard, won second prize in the MTNA String Performance competition.

All of the prize winners were recipients of cash awards in addition to receiving national recognition for their achievements. Prior to the national competition, all of these students were winners of the Southern Regional MTNA competitions held in Montgomery, Alabama, in January. The regional winners also included Caitlin Andrews, precollegiate student of Jonathan Retzlaff, who won a position as alternate in the high school voice competition, and Arthur Kim, precollegiate student of Cornelia Heard, who won an honorable mention in the junior high strings competition.



Kathryn Janssen, right, was the winner of the Music Teachers National Association Collegiate Artist Voice Competition, held March 26, 2001 in Washington, D.C. Brian Chung, left, chair of the MTNA FOUNDATION Board of Trustees, presented the award, sponsored by the MTNA FOUNDATION.

In November, Blair's national winners competed in the Tennessee Music Teachers Association Competitions held at Belmont University in Nashville, winning their divisions there as well. They were joined by fellow Blair School students who won in the following categories: collegiate piano, Tina Lobenhofer, student of Craig Nies, associate professor of piano; collegiate string alternate, Susan Schroeder (violin), student of Christian Teal; collegiate voice alternate, Evan Dozier-Stefanuk, '00, student of Jonathan Retzlaff and Amy Jarman, adjunct assistant professor of voice; high school strings, Sarah Bennett (violin), student of Cornelia Heard; high school voice, Caitlin Andrews; junior high strings, Arthur Kim; elementary winner in student composition, Bryan English, student of Deanna Walker, adjunct artist teacher of piano, for his composition "Walking through a Haunted House;" and junior high winner in student composition, John Lee, student of Elizabeth Cormier, senior artist teacher of piano, for his composition "Ski Vacation."

We congratulate all of these winners—state-wide, regional, and national—for the honors they bestow on the Blair School of Music.



The Clementine String Quartet, pictured from left, Jonathan Chu, violin; Liana Austin, violin; Sarah Boronow, cello; and Sara Schultz, viola; won the recent Music Teachers National Association Collegiate Chamber Music Performance Competition. Brian Chung, right, chair of the MTNA FOUNDATION Board of Trustees, presented the award, sponsored by the Allen I. McHose Scholarship Fund.

A CONVERSATION WITH MIKE REID



Mike Reid is one of the most successful and respected songwriters working today, with 17 number one hits and 30 songs that have charted in the top 10. His songs have been recorded by artists such as Willie Nelson, Ronnie Milsap, The Judds, Anita Baker, and Bonnie Raitt. He also writes chamber music, opera, and musical theatre. Last October, the musical *The Ballad of Little Jo*, for which he composed the music with lyricist Sarah Schlesinger, had its world premiere on Broadway by Chicago's Steppenwolf Theatre Company to rave reviews. John Lahr, writing in *The New Yorker*, said of the production: "*The Ballad of Little Jo* turns out to be the real thing—the best piece of musical storytelling I've seen in a decade. It is a show that probes the complexity of the heart with song, melodious and literate song, a show that evokes an American place and time and moral outlook, and is, finally, neither a stroll down memory lane nor a smug exercise in through-sung palaver but, instead, a compelling drama. . . . [Reid] has a genuine gift for distinctive melody. The score has a refreshing, muscular grace and passion, and Sarah Schlesinger's subtle lyrics sit perfectly on Reid's notes. . . . It's my hunch that Reid, Schlesinger, and [director Tina] Landau are among the elite corps of the next generation's musical innovators."

Reid, former defensive tackle for the Cincinnati Bengals, two-time Grammy winner, and member of the Blair KeyBoard, talked with Deanna Walker, fellow songwriter and adjunct artist teacher of piano at Blair, last November as a featured artist in the Blair School's Conversation Series.

Regarding reviews:

The only thing that you'll ever be able to control over any kind of creative idea that you want to bring into the external world is intent—what is it that you intend to do? That sounds simple enough, but I was well into my 40s before I understood what I intended to do as a writer, as a maker of music. Writing is an enormously self-

centered experience, but the closer you get to writing what you mean, you seem less exposed to thoughtless, casual, put-downs or comments that someone doesn't like what you did. You're betrayed by your own dishonesty. That's the thing that wounds you more than the comments that someone else makes.

About his career in professional football:

I'm not a person to feel regret at all, but one of the happiest days of my life was when my son announced to me at the age of 15 that he wasn't going to



play football. I was thrilled. He asked me why. Because you're 15, I said, you live in a football-insane culture, your father played and played successfully and people know that, and you know yourself so well that you know it's not for you. I told him I wish I could have known myself that well at 15. I sometimes feel musically that I'm always behind, that I'm always trying to catch up. But the older I get, the more I think that is OK and sort of normal. I

do find now that in certain kinds of pieces that I am interested in writing, that in terms of technique, it would have been better if I'd gotten it when I was younger. So, I'm having to learn things at middle age that I might have learned when I was younger.

On the difference between song writing and composing:

There's a difference between writing a song and composing. Writing a song, essentially you just sit around and make it up. Often songwriters write within the parameters of their voice and their hands, the chords they know.

You write within what you can articulate and play. With the other forms, however, you work differently. For example, I did a setting of a Wallace Stevens poem for piano, trio, and soprano called "Thirteen Ways of Looking at a Blackbird." You have to know the poetry, the words have to live very deeply within you. Once you understand how those words make you feel, then you come back, roll up your sleeves and find the notes. You know when the music is right.

This will sound hokey, but I love the phrase, "fellow traveler." It's sort of one mountain, and we're all headed over the same mountain, but nobody is taking the same path. I suppose this comes to bear in my writing, too. I love the idea of coming into a space like this and telling stories. When I went to Steppenwolf and I saw

the madness of putting *Little Jo* together, I asked someone, why do we do this? And he answered, "We do this to remind ourselves of how deeply we can feel." Everyday life can be tedious, but you have to keep going. We listen to music and poetry to remind us of how deeply we can feel about things. You don't have to write to do this—you can do it by building a deck on the

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MOVING BEYOND BOUNDARIES



Daniel Bernard Roumain, BMus'93

BY JULIA HELGASON

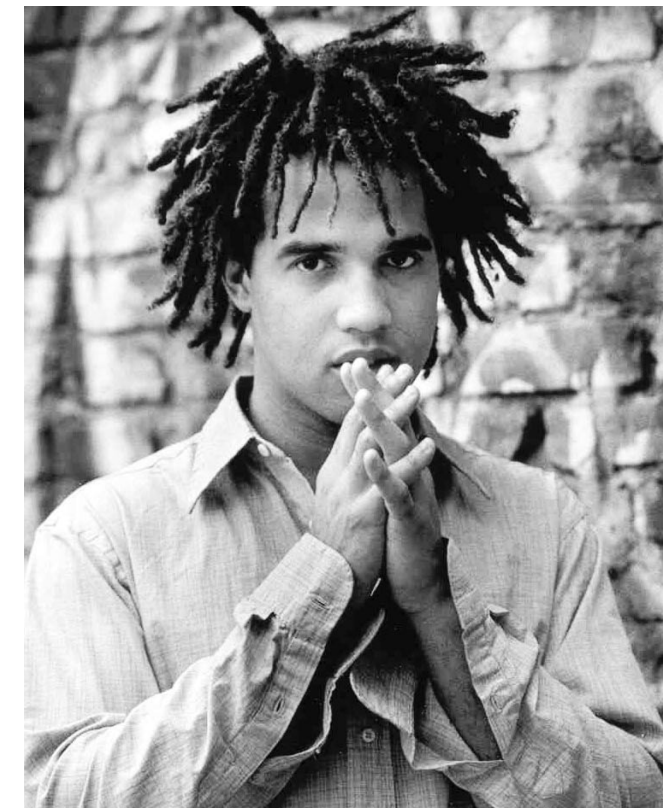
Riotous cheering exploded as the final notes of *Harlem Essay for Orchestra and Digital Audio Tape* echoed through Carnegie Hall last January. The works of composer Daniel Bernard Roumain have been performed many times since, but the Carnegie Hall ovation is the one that rings in his ears. The *New York Times* has published favorable reviews since, but the one burned into Roumain's brain is the one that praised *Harlem Essay's* "sophistication, invention, and wry wit."

The work, commissioned and performed by the American Composers Orchestra, is like no other. Roumain crossed cultural, ethnic, and stylistic boundaries to make his own sound. He drew from his classical education, from contemporary American hip hop, and from the cacophony of Harlem street life.

"I love to walk through New York City neighborhoods and listen to the

way people talk—the timbre of their voices," says Roumain. *Harlem Essay* uses lyrics, spoken not sung, recorded on digital tape and played back with the orchestra. The words come from the people of Harlem.

The Carnegie Hall premiere prompted critics' predictions that Roumain might be one of the first new and relevant artists of the 21st Century. In New York, legendary dancer/choreographer Bill T. Jones already has recognized Roumain's star quality. The young composer has written numerous scores for Jones and has performed with the dancer on stage. And Roumain's latest composition, *Epilogue/1965*, is a setting of the Malcolm X Eulogy by Ossie Davis. He says his mission is to present and document significant contributions of black men and women. "All my works are concerned and consumed with the documentation of African American culture."



Daniel Roumain also plays guitar and sings in his own funk band. The violin has remained Roumain's primary instrument, but he is accomplished on the viola, bass, drums, flute, and piano, too. Check out his website at www.dbrmusic.com for more news and information on his latest activities.

In addition to his work as a composer, Roumain currently is staff musician and accompanist at the Juilliard School, while chairing the music composition/theory department at the Harlem School of the Arts, where he is also artist-in-residence.

Born in Florida of Haitian parents, his greatest musical influence came from the artist once known as Prince. "I bought every album he ever made and played them over and over."

The young prodigy impressed Michael Kurek, associate professor of composition and chair of the Blair School's composition/theory department. "Daniel was amazing to watch. He was like a sponge soaking it all up—talented, prolific, brimming with ideas and energy."

Roumain says Vanderbilt changed him. "I remember standing in the open window of my room in Tolman Hall looking out at the campus—the contours of the lush green lawn, the majesty of the clock tower at Kirkland Hall. The physical beauty of it gave me goose bumps." But the campus itself was not what made the lasting impression. "I arrived as a well-trained musician and did not know much about anything else," he says, "I had never studied Shakespeare or philosophy. It was an exciting time.

"I came to Vanderbilt as an angry young man and left with a little more maturity and a strong sense of responsibility."

Kurek referred the young composer to his own alma mater, the University of Michigan, where Roumain earned his master's and doctorate in music, and picked up numerous awards along the way. He moved to New York City in 1998 and finished his dissertation in a third floor walkup in Harlem.

"New York is stimulating, invigorating, inspiring," says Roumain. "The themes of the people resonate loudly, boldly, and with the pride of place and purpose. In Harlem I found something more than an occasion for a new orchestral work. I found something beyond a home, my history, or my adopted heritage. I found my humanity."

Vanderbilt Opera Theatre, under the direction of Gayle Shay, assistant professor of voice, and the Vanderbilt University Orchestra co-conducted by Robin Fountain, associate professor of conducting, and David Childs, assistant professor of choral studies, presented Mozart's *The Magic Flute*, March 23 and 24 in the Steve and Judy Turner Recital Hall. The production modernized the setting, transporting the story into the 1960s. Below, from left, Brook Willis, Heidi Lauren Duke, and Lillian Askew portray the Three Ladies in Act I. At right, they present the magic flute to Tamino, played by Drake Dantzer.



Melanie Lowe, assistant professor of music literature and history and assistant professor of American and Southern studies, received the Madison Sarratt Prize for Excellence in Undergraduate

Teaching during Vanderbilt's first Spring Faculty Assembly on April 16. Lowe's work ranges from the exploration of Renaissance music to the study of how young girls relate to musical icons such as Britney Spears. The Sarratt Prize, among the highest honors that a Vanderbilt faculty member can receive, carries with it an engraved pewter cup and a cash award of \$2,500. In addition, names of all the winners of the Prize are mounted on a permanent plaque in the Sarratt Student Center.



Coll'Arco, a touring group of 12 string instrumentalists from Norrköping, Sweden, ranging in age from 12 to 17, presented a concert in the Turner Recital Hall on February 17. The group plays everything from Bartok to modern music, from Swedish folk music to Finnish tango. During their stay in Nashville, they were hosted by families of students in Blair's Suzuki program.

Beth Nielsen Chapman, hit songwriter, recording artist, and Grammy nominee, discussed the magic of songwriting, the sources of her inspiration, and the focus of her new album during "A Conversation with Beth Nielsen Chapman" on April 24 in Turner Recital Hall. She has written hits for country artists Trisha Yearwood, Willie Nelson, and Lorrie Morgan, and has had songs recorded by jazz artist Ute Lemper and Grammy winner Bonnie Raitt. Her own albums have charted in the top 10 in the adult contemporary category.



The United States Airmen of Note Jazz Band performed a free concert at Vanderbilt's Stadium Club on April 11, hosted by the Vanderbilt University Jazz Band. The Airmen of Note is the premier jazz ensemble of the United States Air Force and one of today's few touring big bands.



Steven Stucky, widely recognized as one of the leading American composers of his generation, visited the Blair School as BMI Composer-in-Residence this spring. His music is praised for its beauty of sound, imaginative use of color and clarity of large-scale form, and for its ability to communicate powerfully with a broad concert-going public without sacrificing complexity, artistic integrity, or technical finesse. Among his most often heard compositions are the chamber works *Sappho Fragments* (1982) and *Boston Fancies* (1985), and the orchestral works *Dreamwaltzes* (1986), *Concerto for Orchestra* (1987), and *Son et Lumière* (1988).



Blair's Enid Katahn and Edward Foote are on a mission to change the way the world listens to piano music

They make an unlikely pair of crusaders, this elegant, soft-spoken concert pianist and the piano technician in the blue coveralls with “Precision Piano Works” embroidered on the front. On the subject of well temperament, however, Enid Katahn, professor of piano, emerita, and Ed Foote, adjunct instructor of music, form a united front. Well temperament, in this case, does not mean a well-meaning, pleasing personality; it has to do with the rather arcane subject of piano tuning. Well temperament comes about from a system of tuning that allows for varying widths of intervals between the tones making up the 12 notes in an octave, so that the chords as they are played sound deep, rich, and complex. That is the simple definition, and, as it is, it doesn't seem like much to base a crusade on, but to Katahn and Foote it means the difference between piano playing that has little character or color and having, as Katahn puts it, “a palette of tonality at your fingertips.” “One analogy I've used is that music is a language,” says Foote. “We're not changing the words, we're trying to restore the original accent.”

BY BONNIE ARANT ERTELT

To go on a crusade implies that one is bucking the prevailing attitude. In terms of piano tuning, what Katahn and Foote are crusading against is the prevalence of a type of tuning called equal temperament, in which all the intervals between the 12 notes in an octave are tuned exactly the same. Equal temperament was not wide ranging before the 20th century, but at the turn of that century, it became the prevalent method of tuning. Because it is scientifically based, some have come to believe that it is a better tuning than those used in the past.

“I have nothing against equal temperament,” says Foote. “It's a real moneymaker for me as a professional tuner. It solves a lot of problems where the aesthetic is not the main requirement. It's convenient—let's tune this piano where everybody can play it. But it doesn't offer tonality. It allows you to suggest tonality intellectually, by your modulations and where you've been when you get to the key, but when you get there, you're still dealing with the same color, the same harmonic quality.”

This brings up the question: what exactly IS color when you're talking about chords and harmony? According to the *New Grove Dictionary of Music & Musicians*, 2nd edition, one of the first uses of the term came in the early 14th century when Marchetto da Padova (Lucidarium) used it to refer to the beauty of the chromatic genus. Prosdocimus de Beldemandis mentions in his counterpoint treatise of 1412 that *musica ficta* had been invented ‘solely on account of the colouring of some consonance;’ and Ugolino of Orvieto writing in the mid-15th century on monochords discussed the division of the whole tone into unequal parts ‘with which we perfect the imperfect [intervals] and colour them.’ This last reference is directly related to what tuners from about 1700 until 1900 were doing in well temperament—perfecting the tonality of the chords so that they were emotionally affecting.

Kyle Gann, assistant professor of music at Bard College and a proponent of well temperament, has written that 19th century musicians even used to discuss which colors the different keys represented, going so far as to argue whether E-flat major was gold or D major red. In 1910 Russian composer Alexander Scriabin, a purported

synesthete (a person for whom two or more sensations commingle), tried to meld music and color in his *Prometheus* symphony and was dismissed for his attempts. But tonal color, as Katahn and Foote describe it, has to do with consonance (a harmonious sounding together of two or more notes) and dissonance (a roughness or tonal tension), two attributes that stem from the vibration of the strings in relation to their tuning intervals. When they discuss the subject, the two practically finish each other's thoughts, they are so much of one mind on the subject.

“C Major, in almost all tunings, is the purest key,” says Katahn. “When you listen to the chord in C Major, you don't hear any dissonance or wavering of pitch at all. It's like a

barbershop quartet that really homes in on a chord and it's beautiful. It just rings.

“In one of the well temperaments,” continues Katahn, “if I play C-sharp minor, for instance, that C-sharp chord is very dissonant, with almost a vibrato effect.”

“That vibrato effect,” explains Foote, “is beating. It is impossible to divide an octave into 12 notes and escape it. With three contiguous major third chords, in order to make an octave, you have to widen and stretch these notes, because if I straighten them back to a pure sound, the third one won't make an octave [see the sidebar for a mathematical explanation of why this occurs].”

Foote uses this analogy: “It's as though you have 12 sticks to fit inside a circle, and the sticks are perfect in their length, but they're all a little too long for the circle. If you shorten all the sticks just a little bit, they'll all fit into the circle. That's what equal temperament would look like. But if you leave some of the sticks original length, and shorten others, then you have a plan of varying lengths.

“The well temperaments did this with the thirds. You have 12 notes in an octave and they're tuned so that different keys have different amounts of beating or vibration, because beating provides what is known in the music we're concerned with as color or key character. That is why some keys sound different from others. In equal temperament, all the chords have the same beating.”

That sameness of key character provided by equal amounts of beating is important for music written by composers who had this in mind starting around 1900. Debussy and Ravel, for instance, composed pieces which depend on this pantonality and abstract harmony. So, for 20th century composers, equal temperament is appropriate.

“There are certain pieces by Debussy, for example,” says Katahn, “where he's moving with such rapidity, that a well temperament is wasted, and a lot of Rachmaninoff simply does not translate in a well temperament. It just sounds out of tune.”

“But Beethoven and Bach and others of that era used keys for particular reasons,” continues Foote. “Enid has said that other pianists have wondered why the composers chose the keys that they did. When you start looking at the difference that well temperament makes, their key choices start to make sense, because at the heart of that perspective is the increase

Music is a language. We're not changing the words, we're trying to restore the original accent.



A Crash Course in Piano Temperament



According to acousticians and professional piano technicians, the core of piano tuning has to do with the frequency rate of vibrations by the strings on the piano. For instance, in a pure major third chord, the two strings vibrate at a frequency ratio of 5 to 4.

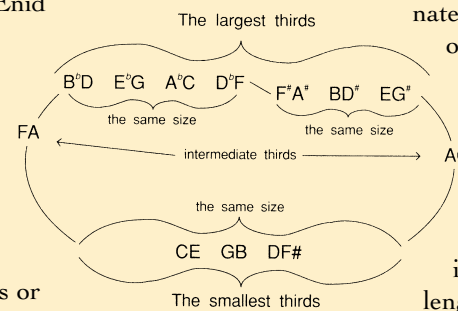
Here's where the math comes in. An octave is divided into 12 notes. The size of a pure 5:4 major third is 386.3 cents, a cent being one 1200th of an octave. Within an octave, there are three contiguous major thirds—C to E, E to G-sharp, and G-sharp to C. If you do the math, it becomes obvious that 3 x 386.3 cents equals 1158.9. In other words, the numbers don't add up. You can't get to 1200 from here, so how do you tune what doesn't fit in the first place?

In the liner notes to *Six Degrees of Tonality*, Ed Foote and Enid Katahn's second CD of piano music played in different historical tunings (released in April), Foote flatly states,

"The piano is an untunable instrument. With only 12 notes within an octave, the combinations or intervals of the notes cannot all be perfectly 'in tune' at once. Tuning a note to perfect one interval will spoil others that use that same note, thus, compromises or tempering are used to create the maximum number of usable intervals. These compromises result in a temperament, or, in other words, an octave's worth of pitches that produce harmony according to one or another set of principles."

In historical tunings, or those prior to the 20th century, these "octave's worth of pitches" were accomplished in various ways. **Meantone** tuning, which appeared in Europe around the late 15th century, used a type of tuning in which only two out of each set of three major thirds within an octave could be in tune or usable. This was because one tone in every three contiguous thirds would be mid-way (thus the use of *mean*) between the other two, producing two intervals of the same size and one "wolf" or tone that is so completely dissonant as to be unusable.

During the heyday of classical keyboard music from 1700 to 1900, when Bach, Beethoven, Mozart, Brahms, and Schubert were composing, **well temperaments** were the norm. "In this kind of tuning, keys tuned as sharps can also be used as flats, and keys tuned as flats can also be used as sharps," according to Owen Jorgensen in his book *Tuning the Historical Temperaments by Ear*. In other words, all the intervals were tempered so that all of them could be used and none would be so dissonant as to be perceived as 'out-of-tune.' This is also true of **equal temperament**, a kind of tuning in which all the intervals are exactly the same size. But in tempering them all to



the same size, tonality is eliminated, so there is no key-coloring or what is termed "character" of the keys. Well temperament works in direct opposition to this, allowing harmonic color change through modulation, or intervals of varying lengths, though all are usable. As Jorgensen explains, only when the tones are not equally spaced can there be different effects in the various tonalities.

Johann Philipp Kirnberger's well temperament, diagrammed above, was introduced in 1801, and was exceptionally easy to tune because only one tone needed to be altered while tempering.

Not only are we trying to promote a piano tuning style, we're trying to wake people up and ask them to start listening.

and decrease in musical tension by moving from keys that are very dissonant to very consonant keys. It's psychologically provable that the more highly tempered the interval is, the more it will stimulate the listener. If you look at Beethoven's music, and to some extent, that of all his peers, you find that there is a plan to the rising and falling of musical tension in their music that this temperament actually enhances."

Katahn agrees. "If you play Beethoven's *Moonlight* sonata on an equal tempered instrument, it's not a 'yo ho ho and let's have some fun' kind of piece. There's a certain emotional range that this piece is going to take even if you play it on a ukelele. But in a well temperament, it is intensified and dramatized in such a way that you cannot compare it. It's so much deeper, so much richer, so much more color-changing, so much more gripping. Why would anyone write in C-sharp minor?" she asks rhetorically. "It's very inconvenient. C minor is a lot easier to write in."

"Because C minor," answers Foote, as if on cue, "doesn't have the tonal resources that C-sharp minor has. And this brings us to the crux of it—this music was written to be emotionally affecting. Beethoven was not trying to prove scientific principles with this, he was trying to command the audience emotionally."

all of this sounds logical enough. Shouldn't today's listeners and certainly those pianists who provide interpretations of this music be easily swayed by Katahn's and Foote's arguments? Through their presentations in a number of states to Steinway Society members, music students, and even to the national convention of piano technicians, Katahn and Foote are introducing listeners, players, and tuners to a different approach. This approach only became available in the last decade after Owen Jorgensen at Michigan State University published *Tuning*, in which he supplied the correction figures for each well temperament so that they could be converted from a standard equal temperament. However, the pair from the Blair School sometimes find themselves on the edge of controversy regarding this relatively new subject.

"People can be quite conservative about this," says Katahn. "A lot of pianists can be

intimidated. When a piano technician talks about beats and how they can hear 12 beats per second—I'm sorry, I can't hear that. And I think a lot of pianists think, oh well, fine, I'm not going to fuss with it; it couldn't make that much difference.

"But what I *am* able to hear has made an enormous difference to me, and I think that other pianists, little by little, when they realize there's no test here, will start to listen. We're not telling them they're wrong; we're just telling them that they're missing something, that they're not getting the full range of emotion out of this music that *could* be felt or transmitted to others."

Because of Ed Foote, Beegie Adair, adjunct lecturer in jazz improvisation, uses a Victorian tuning on the piano she plays weekly at Lowe's Vanderbilt Plaza. "It has a warm tone, a rich sound, and in a way, it sounds like an older piano, mellower and fuller. It's like if you reheat a recipe and add more spices. It's richer. This particular tuning also smoothed out a lot of the imperfections in the piano, too.

"I haven't tried it with a string bass and drums," says Adair, "but I'd like to see how it would work, especially on ballads and things that are harmonically more advanced."

What started as an academic query for Ed Foote has led him and Enid Katahn to bring Blair to the cutting edge of something inherently old, and yet suddenly new and jarring to the world of piano music. Their aim is to get this music out to the world through their presentations and even further afield through their compact discs—*Beethoven in the Temperaments*, which was released in 1997 through Gasparo Records, and their most recent Gasparo release, *Six Degrees of Tonality*, which was released this April. New York's *Village Voice* has sent someone to write an article about them and their work, and they have plans to continue making recordings using historical tunings.

"All the great recordings of the great masters have been done on 20th century tuning," says Foote. "But there's more. What we're crusading on is that the world just doesn't listen to this music in a way that gives it the full benefit. Not only are we trying to promote a piano tuning style, we're trying to wake people up and ask them to start listening."

We're just telling other pianists that they're missing something, that they're not getting the full range of emotion.



Students

PRECOLLEGE

Jagger Cook, Steve Garoh, Scott Kriebel, and Kyle Newland, all precollegiate tuba students of **G.R. Davis**, adjunct assistant professor of tuba, were selected for the Tennessee Mid-State Band in January at Middle Tennessee State University. All four students play first chair in their respective school bands.

Under the direction of **Celeste Halbrook Tuten**, artist teacher of Suzuki violin, a select group of Book 2-3 Suzuki violin students (plus two Pre-Twinklers), presented a program as part of the Fine Arts Festival at St. Joseph School in October. The **Suzuki Reading Orchestra** and the Youth Strings Orchestra presented a winter concert at Bellevue Mall in December. The **Youth Strings Orchestra** entertained residents at Carestone in Brentwood, also in December.

John Armstrong, student of **Allan Cox**, professor of trumpet, received the March 2001 International Trumpet Guild Young Artist Award. He will be featured in the March issue of the *ITG Journal*. Last spring John won first place in the Middle Tennessee Young Artist's Competition held at Blair. He was selected to attend the Sunflower Chamber Music Festival in Topeka, Kansas, last June. He also attended the Boston University Tanglewood Institute on a full scholarship and performed in the Young Artist Orchestra—one of only four trumpet students selected nationally. This fall he won the Nashville Youth Symphony Concerto competition playing the *Jolivet Concertino*, and he has been

invited to perform on the National Public Radio show, *From the Top*. He plays with the Huntsville, Alabama, Symphony Orchestra, subs with the Nashville Symphony, and has toured with the Amy Grant Christmas Show the past three years. In addition to studying with Cox, he also studies with his father, Gary Armstrong, of the Nashville Symphony.



Anna Baik, student of **Karen Ann Krieger**, assistant professor of piano, performed Gershwin's Concerto in F with the Nashville Symphony in February, after winning the Curb Music/NSO competition.

Patrick Hurt, student of **Karen Ann Krieger**, and a junior at University School of Nashville, was the Grand Prize winner of the Clavierfest at Middle Tennessee State University, for which he received an award of \$500.

UNDERGRADUATE

P.L.A.Y. (Performing and Learning Actively with Youth), a performing arts based community service

organization, had an exciting 2000-2001 school year, living up to the standards of its mission statement to "...eliminate the existing education deficiencies for Nashville area children through interaction with the performing arts, thereby providing an integral element of their personal and educational development." Among the highlights of the year were a developing association with the Martha O'Bryan Center, an African drumming performance at Stratton Elementary, and a trip to the Tennessee Performing Arts Center for the Nashville Symphony's Halloween Children's Concert.

Somerlie Aston, '01, **Jenny Bernard**, '03, and **Robert Boxie**, '02, students of **Bobby Taylor**, associate professor of oboe, will attend an oboe festival in France this summer. This 17-day event includes a week in Paris and a week in Toulon. Participants will visit a famous oboe factory and attend master classes and workshops given by some of the world's most famous oboists. Taylor will teach master classes and attempt to solve some of the mysteries of the cane grown in the Toulon region from which oboe reeds are made. Bernard and Boxie plan to use their fluency in French to help with the administration of the festival.

Students of **Cornelia Heard**, associate professor of violin, and **Christian Teal**, professor of violin, traveled to Memphis in January to play in master classes for renowned teachers Roland and Almita Vemos. **Holland Phillips**, '00, **Shannon Thomas**, '04, precollegiate students **David Mansouri**, **Christopher Cynn** (all students of Heard), and

Jonathan Chu, '03 (student of **Teal**), all enjoyed working with the Vemos', who are on the faculties of both the Oberlin Conservatory in Cleveland, Ohio, and Northwestern University in Evanston, Illinois.

Robert Boxie, '02, student of **Bobby Taylor**, was awarded the Accolade award at the Annual Kudos Awards Ceremony during Parents' Weekend. This award was established in 1987 to acknowledge the intent and effort of the Accolade—a formal dance to raise funds for minority scholarships. The \$5000 award is presented to a rising minority senior in recognition of academic achievement and participation in extracurricular activities that contribute to the diversification of the Vanderbilt student body.

Jonathan Chu, '03, student of **Christian Teal**, was a winner in the Vanderbilt Orchestra Concerto Competition in February and performed Tchaikovsky's Violin Concerto (First Movement) with the orchestra in April at Langford Auditorium.

Jinnie Kim, '03, student of **Karen Ann Krieger**, was a winner in the Vanderbilt Orchestra Competition and will perform with them next fall.

Alumni

PRECOLLEGE

Annie Wolaver, former student of **Cornelia Heard**, is concertmaster of the Julliard Precollege Orchestra. She presented a recital at Blair on April 28 in Turner Recital Hall.

UNDERGRADUATE
Nancy Elizabeth Austin, '95, former student of **Bill Wiggins**, assistant professor of percussion, married Steven Hugh Patterson October 7, 2000, at the Greek Orthodox Church of the Annunciation in Memphis, Tennessee.

Julie Williams Ditzel, '90, former student of **Jane Kirchner**, associate dean and associate professor of flute, won the first job she pursued out of college and is still there—as flute/piccolo in the United States Military Academy Band based at West Point, New York. As a member of the band, she travels throughout the eastern United States playing a concert schedule of over 150 performances annually. She also plays in the Academy Woodwind Quintet, teaches flute at Dutchess County Community College, maintains a full private studio, plays in three local chamber orchestras, gigs in Manhattan, and plays in a flute/harp duo known as *Elegant Occasions*.

Alexandra "Alex" MacKay, '97, former student of **Cornelia Heard**, joined the Nashville office of the law firm of Stites & Harbison PLLC through its merger with Farris, Warfield & Kanaday PLC earlier in the year. She is a member of the firm's intellectual property and technology service group where her practice focuses on trademark and copyright matters for both tech and nontech businesses.

Joel Schoenhals, '94, former student of **Enid Katahn**, professor of piano, emerita, and **Criag Nies**, associate professor of piano, has accepted a position as assistant professor of piano at Eastern Michigan University. He and his wife, violist Eva Stern, moved to Ypsilanti in June. Schoenhals is currently assistant professor of piano at Longwood College in Virginia.

Kevin Simmonds, '94, former student of former Blair faculty members Kenneth Lee and Paul Rowe, lives in Tono,

Japan, where he has been the assistant language supervisor and music consultant for the Tono City Board of Education since last August. In May, he joined soprano Valerie Johnson (instructor of voice at Bennett College) and Paul Wells (director of the Center for Popular Music) to present a recital at the combined annual conference of the Center for Black Music Research and the Society for American Music in Port-of-Spain, Trinidad. The recital, entitled "Not About God: The Secularity of Black Creole Folksongs" featured his arrangements for soprano, piano, and banjo.

Faculty

Gregory Barz, assistant professor of musicology (ethnomusicology), recently published a volume of essays titled *Mashindano! Competitive Performance in East Africa*. In the spring, he was the invited speaker at the University of

Tennessee-Chattanooga graduate ethnomusicology forum, delivering a paper titled "Ethnomusicology and Fieldwork: Conflicting Histories?"

Lawrence Borden, associate professor of trombone, appeared as a member of a professional trombone octet at the Kentucky Music Educators Association in February. The group, Slide Music Research and the Society for American Music in Port-of-Spain, Trinidad. The recital, entitled "Not About God: The Secularity of Black Creole Folksongs" featured his arrangements for soprano, piano, and banjo.

Dale Cockrell, professor of musicology, was a featured scholar in the documentary "Stephen Foster," as part of the PBS series *The American Experience*. The show was broadcast in April.

John Johns, associate professor of guitar, presented recitals in February and



Craig Nies, associate professor of piano, completed the ambitious endeavor he began earlier this season by playing the 15 Preludes of Rachmaninoff's Opus 32, which included the famous Prelude in C-sharp Minor, Opus 3, No. 2. The program also included a new work, Spinoza's Rainbow, by **Michael Alec Rose**, associate professor of composition, that Nies premiered last June at the Music Teachers National Association (MTNA) convention, and two etudes by the resident composer for the Chicago Symphony, **Augusta Read Thomas**. In March, he recorded a new piano concerto by **Michael Alec Rose** in the Czech Republic.

March at the University of the South, Sewanee, Tennessee; Mary Washington College, Fredericksburg, Virginia; and Bluefield College, Bluefield, Virginia.

Karen Ann Krieger, assistant professor of piano, spoke at the MTNA national convention in Washington, D.C., in March. Her topic was "Get a Teaching Makeover with Technology." Her new book, *Learn from the Legends: Blues Keyboard*, published by Alfred, was voted best new print music folio by *Music Retailer Magazine*. The honor was announced in January at the National Music Merchants Convention in Los Angeles. She also performed with the Nashville Chamber Orchestra this spring on both piano and accordion.



Vanderbilt alums in New York City, primarily former students of Michael Kurek, who attended or performed at his concert in March at the Harlem School for the Arts included from left, Georgia Stitt, Kurek, Kathryn Eberle, Baxter Clement, Irena Vodenska, Bill Britelle, Kiley Swicegood, Amy Forburger, Allison Harvey, Daniel Roumain.

Michael Kurek, associate professor of composition, has been commissioned by the Pacific Symphony Orchestra of Orange County, California, to write a new orchestral work. The one-movement composition, entitled "That Which Remains Unspoken" will receive its premiere by the PSO on October 24 and 25, 2001. The concert will be broadcast statewide by California Public Radio on the 25th. His Concerto for Violin and Orchestra and his song, "Late Fall, Late Light" were performed in March in a concert at the Harlem School of the Arts, where he served as guest composer.

Joe Rea Phillips, senior artist teacher of guitar and assistant to the dean, presented a concert at the Dyersburg State Community College in Dyersburg, Tennessee, as half of the Lassiter and Phillips Guitar Duo. The

concert was sponsored jointly by Dyersburg State Community College and the Tennessee Arts Commission.

Melissa Rose, assistant professor of piano, performed in chamber concerts at the University of Chicago and the University of Wisconsin-Whitewater. The world premiere of J. Mark Scearce's *Magritte Variations* for baritone, clarinet, viola, and piano was a feature of the concerts. In November, she collaborated with Denise Baker, violinist, at the Renaissance Center in Dickson, Tennessee, and with **Jonathan Retzlaff**, associate professor of voice, at the University of North Alabama.

Dwayne Sagen, assistant dean of admissions and adjunct professor of music, adjudicated bands at the Inauguration of President Bush in Washington, D.C., in

January. He also gave clinics to concert bands performing at the Inaugural Band Festival. He guest conducted the Honor Band in Cullman, Alabama, and adjudicated bands in concert festivals in Alabama; Saint Louis, Missouri; Gatlinburg, Tennessee; and Louisville, Kentucky.

Celeste Halbrook Tuten, artist teacher of Suzuki violin, was an accompanist for the Middle Tennessee Suzuki Association Fall Workshop, held last November.

Deanna Walker, adjunct artist teacher of piano, gave a workshop to the Kansas City Music Teachers Association in March entitled "Teaching Pianists to Explore and Create." She was featured during Alfred Publishing Company's "Meet the Composer" sessions at the 2001 MTNA National Convention held in Washington, D.C., also in March.

Staff

Dennis Clark became the new director of the Anne Potter Wilson Music Library in March. He previously served as music



librarian at Samford University in Birmingham, Alabama, where he also received his undergraduate degree in voice. His master of library and information studies degree was granted from the University of Alabama. Currently, he is a doctoral student in higher education administration at Peabody College. He is married to Elizabeth Clark, a pianist and harpsichordist, and they have a two-year-old son, Harrison.

Debra Creasman, director of public relations at Blair since 1989 and a 27-year employee of the University, left in late June to pursue a new career in nursing.



She plans to return to Vanderbilt Hospital upon completion of her studies. Her current interest lies in oncology nursing.

Blair Concert Series — Fall 2001

Monday, September 10	Guitarist John Johns and Friends
Friday, September 14	Beethoven String Sonata Series
Friday, September 21	Dorfman/Katahn Duo
Friday, October 12	Blair Woodwind Quintet
Friday, October 26	Blair String Quartet
Monday, November 26	<i>Appalachian Spring</i> by Aaron Copland, conducted by Robin Fountain, and works by the BMI composer-in-residence Cindy McTee
Friday, December 7	Holiday Concert

All concerts begin at 8 pm in the Steve and Judy Turner Recital Hall
For ticket information, please call 322-7651.

A Conversation With Mike Reid

continued from page 4

back of your house, by learning to tune your carburetor. It's just taking the journey to the deeper experience of yourself, the most honest experience of yourself that you can. And maybe that's what knowing when the music is right is, as much as you can know at any one time.

Regarding success:

Who knows what success is? I think as a writer, the most you can offer up at any one time is essentially the ashes of the flame. You know how you hear long distance runners talk about getting in the zone? I've never experienced that as an athlete. But I have been in the zone in writing, especially in the instrumental pieces in chamber music or the opera or *Little Jo*. You cannot wait until you feel as though you're prepared. You have to begin to

begin. I suppose it's coming as close to that intent as you can. As a writer, you're constantly trying to shorten the distance between two points, and sometimes these points can be very far apart. One point is what you can imagine that you can create and this point over here might be what you're actually capable of writing. I know of no other way to shorten the distance between those two points but to write all the time. You can walk a little more comfortably in your skin when you have the sense that your imagination is not encumbered by bad technique.

I've never been 'hot' in Nashville. My life has been one of a plodding, steady writer. You measure the course of a creative life—a songwriting life, a record-making life, a book-writing life, the life of a poet—over the course of 30 or 40 years, not five intensely successful years.

Board of Trust approves ambitious fund-raising campaign

Last fall the Board of Trust voted to launch a comprehensive fund-raising campaign for Vanderbilt, with a "test goal" of \$1 billion.

Nashville trustee Monroe J. Carell Jr., BE'59, chairman of Central Parking System, chairs the campaign, which is expected to kick off officially in the spring of 2002. It is now in its "silent phase," in which the University will raise enough money to determine whether the \$1 billion goal is feasible.

This campaign is the most ambitious in the University's history. Vanderbilt's last comprehensive campaign, the Campaign for Vanderbilt that ended in 1995, brought in \$560 million in gifts, pledges, and planned bequests.

Please mark your calendars
for the Open House for

The Blair School's New Performance Hall

Sunday, November 11
1 to 5 p.m.

F E A T U R I N G

Ongoing musical performances • Student-led tours • Children's activities

**Help us celebrate this historic event
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BlairQUARTERNOTE
Blair School of Music

DAVID CRENSHAW



The Blair School welcomed two new emerita to the faculty ranks as Enid Katabn, professor of piano, and Elizabeth Cormier, senior artist teacher of piano and coordinator of group piano and the Certificate Program, celebrated their retirement on May 8.

DAVID CRENSHAW



Joanne Hayes and Caroline Webb enjoy the reception before the Blair Holiday Concert last December.

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