

Quarter Note

VANDERBILT UNIVERSITY



Chinese drums await the fall concert season at Blair
See pull-out, pages 10 & 11

Musicology scholars on a roll
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Cover photo by John Russell

The BLAIR QUARTER NOTE, the newsletter of the Blair School of Music, is published twice a year in cooperation with Development and Alumni Relations Communications for alumni, current students and other friends of the school.

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Undergraduate alumni news now appears in both *Vanderbilt Magazine's* class notes section and in The BLAIR QUARTER NOTE. Any news sent by undergraduate alumni is forwarded to *Vanderbilt Magazine*.

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Dean Mark Wait

Global Music Archive now “live” on the Internet

The Global Music Archive recently launched its first database, the Digital Collection of East African Recordings, consisting of over 2,000 discrete musical performances recorded by Centurio Balikoowa, a musician from Uganda. Co-curators, Holling Smith-Borne, director of the Wilson Music Library, and Gregory F. Barz, associate professor of musicology (ethnomusicology) at Blair, are pleased to provide free access to this digital library of field recordings from Uganda, completed after a peer-review process that included other archivists, librarians and curators from around the world. The sound recordings, which vary in length from five minutes to over an hour, can be streamed directly to a listener's computer using the RealPlayer application.

Smith-Borne visited Uganda for two weeks this summer to collaborate with Balikoowa, the chief recordist for the archive, while continuing to collect field recordings and witnessing the recording process first-hand.

“We traveled to rural parts of Uganda where musicians welcomed us and shared their music and dance. The recording session would start early in the morning with one ensemble, then the word would get passed on to other musicians in the community, and several ensembles would want us to record them. It was amazing how quickly the recording session became a community event. Most performances took place outdoors where children would gather around us to hear the music and then ‘take over’ the instruments once the adults had finished.”

During the visit, Smith-Borne met with faculty and administrators at Makerere University as well as the min-

ister of culture and the director of the National Theatre in Uganda in hopes of creating a partnership with Makerere University that would provide training for the project, so that the staff and faculty there can make local contributions



A local artist in Uganda listens to a recording of his music. Most artists there had never heard themselves on a recording, so time was spent allowing them to listen to their music.

to the archive without first sending the materials to Blair.

In late July, Steven Nordstrom, music cataloger for the Wilson Music Library and metadata specialist for the archive, gave a presentation to the International Association of Music Libraries in Naples, Italy, getting the word out to librarians and archivists worldwide that this is a model for collecting and providing access to indigenous music.

To learn more, go to www.globalmusicarchive.org.

Renaissance Department

The musicology department at Blair is a place where scholars flourish

It would seem that to be a musicologist, one must be a scholarly jack-of-all-trades, a proverbial “Renaissance” man or woman, for the discipline takes its direction from multiple viewpoints and employs multiple modes of inquiry. Sociology, art history, literary studies, aesthetics, psychology—not to mention musical performance—all inform what the Grove Music Dictionary defines as the “scholarly study of music.”

The Blair School is fortunate to have many “scholars of music” who are contributing to various specialties within the discipline. From how music informs AIDS education in east Africa to studies of how music was taught during medieval times, from the popular music of the barrios of Los Angeles to the complete works of Carl Philipp Emanuel Bach—Blair's musicologists are covering new territory and contributing to intellectual history at an astonishing rate through their scholarship and recordings.

Greg Barz, associate professor of musicology (ethnomusicology), is known for his studies of how music contributes to education and healing, particularly in regard to HIV/AIDS in Africa. His CD *Singing for Life: Songs of Hope, Healing and HIV/AIDS in Uganda*, released last year through Smithsonian Folkways, was nominated for a Grammy Award this winter in the Best Traditional World Music Album category. His most recently produced CD, *God in Music City*, accompanied a class offered through the transinstitutional Center for the Study of Religion and Culture. Recent publications include:



Music, Medicine, and Culture: Medical Ethnomusicology and Global Perspectives on Health and Healing, associate editor (B. Koen, editor) (NY: Oxford University Press, 2008); *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, 2nd Edition, co-editor with T. Cooley. (NY: Oxford University Press, 2008); and *Singing for Life: Music and HIV/AIDS in Uganda* (NY: Routledge, 2006).

Joy Calico, associate professor of musicology, has been awarded numerous grants and fellowships for her research focusing on music and politics in former Soviet-bloc countries, particularly the former German Democratic Republic. An NEH summer stipend helped support research for her most recently published book, *Brecht at the Opera*, released in August by the University of California (Berkeley) Press as volume

9 in the California Studies in Twentieth Century Music series. She also was the Anna-Maria Kellen Fellow at the American Academy in Berlin, in support of the Brecht book. Two external fellowships are supporting her current book project, *Musical Remigration: Schoenberg's 'Survivor from Warsaw' in Postwar Europe* (also for the University of California Press): an ACLS Frederick Burkhardt Residential Fellowship for which she will be a fellow at the Radcliffe Institute for Advanced Study at Harvard in 2009-10 and a Howard Fellowship from the George A. and Eliza Gardner Howard Foundation for summer research in 2008-09.

Dale Cockrell, professor of musicology, focuses on American musical idioms. He has written extensively on blackface minstrels and his book *Demons of Disorder: Early Blackface Minstrels and Their World* (Cambridge University Press, 1997) received the Hugh Holman Award for best book in Southern Studies for that year. His current work includes The Pa's Fiddle Project, which, in collaboration with Butch Baldassari, adjunct associate professor of mandolin, has produced two CDs—*Happy Land: Musical Tributes to Laura Ingalls Wilder* and *The Arkansas Traveler: Music from Little House on the Prairie*. He has published articles in academic journals, such as *The Bulletin for the Society for American Music* and *Theatre Annual*, and for reference works, such as the *Encyclopedia of New England Culture*, *The Harvard Dictionary of Music*, *The New Grove Dictionary of Music and Musicians* (second edition), and the *Encyclopedia of Country Music*.

Cynthia Cyrus, associate dean and associate professor of musicology, takes an approach to her scholarly work that combines musical, historical and gender studies. Her most recent work focuses on women as writers, scribes and teachers of musical literacy in medieval and renaissance Europe. Her book, *The Scribes for Women's Convents in Late Medieval Ger-*

many, forthcoming from University of Toronto Press, looks at the control women monastics had over their own intellectual life, identifying over 400 women scribes and 38 women's scriptoria. She has two other books coming in 2009 for which she is co-editor: *Reading and Writing the Pedagogy of the Past: Studies in Musical Learning in the Early Modern Era* (with Susan Weiss of Peabody Conservatory and Russell E. Murray of the University of Delaware, Indiana University Press) and *Music, Dance and Society: Medieval and Renaissance Studies in Memory of Ingrid G. Brainard* (with Ann Buckley of National University of Ireland—Maynooth, Medieval Institute Publications).

Douglas Lee, professor of musicology, *emeritus*, retired from teaching a number of years ago, but his research on 18th century and modern orchestral music has continued. Most specifically, his work has focused on Carl Philipp Emanuel Bach, the second son of J.S. Bach. Prof. Lee is one of several contributing editors to *Carl Philipp Emanuel Bach: The Complete Works*, published by The Packard Humanities Institute of Los Alto, Calif., in cooperation with the International Bach-Archiv, Leipzig; the Saechsische Akademie der Wissenschaften zu Leipzig and Harvard University. The work will comprise 114 volumes when completed for the 300th anniversary of C.P.E. Bach's birth in 2014. Prof. Lee has currently completed *Sei concerti per il cembalo concertato* (1772) (Series III, vol. 8, the first volume in the series, which came out in 2005), *Arrangement of Orchestral Works I* (Series I, vol. 10.1, 2007) and the upcoming *Keyboard Concertos in G and D, Wq. 44/5* (Series II, vol. 9.15, 2009).

Jim Lovensheimer, assistant professor of musicology, has worked in musical theatre as an actor, playwright, musical supervisor and director, and dramaturge, so it is no surprise that his scholarly research focuses on musical theatre as

well. He has had encyclopedia articles, chapters and reviews in *The Cambridge Companion to the Musical*, *The Encyclopedia of the Midwest* (forthcoming), *The Sondheim Review* and *The Kurt Weill Newsletter*, and he is currently writing *South Pacific: Paradise Rewritten* for Oxford University Press (2009). Prof. Lovensheimer is the 2008 winner of the Ellen Gregg Ingalls Award for Excellence in Classroom Teaching at Vanderbilt, one of only two faculty teaching awards given each year at Vanderbilt.

Melanie Lowe, associate professor of musicology and chair of Musicology and Ethnomusicology, has contributed articles and reviews to numerous journals and books, including the *Journal of Musicology*, *American Music*, *Popular Music and Society*, *Beethoven Forum*, *The Cambridge Companion to Haydn* (Cambridge University Press, 2004), and *Popular Music Scenes* (Vanderbilt University Press, 2003). Her book *Pleasure and Meaning in the Classical Symphony* was released last year by Indiana University Press. Prof. Lowe is a past winner of the Madison Sarratt Prize for Excellence in Undergraduate Teaching at Vanderbilt.

Helena Simonett, adjunct assistant professor of music literature and history, studies ceremonial music making and dancing among indigenous people of northwestern Mexico and also looks at indigenous cultural identity in contemporary Mexican society. She has published numerous journal articles and book chapters in publications such as *Popular Music Studies Reader*, *Transcultural Music Review*, and *Historia Temática de Sinaloa*, vols. 5 and 6. Her books include *Banda: Mexican Musical Life Across Borders* (Wesleyan University Press, 2001) and *En Sinaloa Nació: Historia de la Música de Banda* (Asociación de Gestores del Patrimonio Histórico y Cultural de Mazatlán, 2004). She recently edited *The Accordion on New Shores*, which is forthcoming.

So Simple, Yet So Complex

Blair precollege student Sarah Elizabeth Musgrave communicates through music with those for whom communication is a challenge

By Kami Rice

Precollege student and Myra Jackson Blair Scholar Sarah Elizabeth Musgrave was introduced to autism when her young cousin was diagnosed with the disorder. As a sophomore, Musgrave, who performs and records as "Sarah Elizabeth," held one of her first full-length dulcimer concerts to benefit the Autism Society of Middle Tennessee. Last year she began teaching dulcimer to a student with autism. So when Sandy Conatser, adjunct teaching artist for dulcimer, was approached last summer by VSA arts Tennessee about creating a dulcimer choir that would include students with autism, she immediately thought of Musgrave.

VSA secured funding and 10 dulcimers for instructional use, and Blair provided teaching and meeting space. In January, Musgrave began looking for students with autism in Sumner County, Tenn., who showed a natural affinity for the dulcimer or who had so much fun in group lessons that they wanted to continue spending more time with the instrument. A group of eight students emerged: four from Sumner County, three from Davidson County and the student with whom Musgrave was already working. These students have been receiving weekly private lessons.

Musgrave loves the versatility of the

instrument she's been studying since she was six. "It's like a blank palette, and I can do anything I want with it. The dulcimer has a level of simplicity that allows anyone to play it, yet it can also be really complex."

Musgrave's work with the dulcimer choir has served as her senior project at Merrol Hyde Magnet School in Hender-

G.R. Davis, will attend Belmont University on a Presidential Scholarship. The most prestigious scholarship Belmont offers, this award covers tuition, room and board, books and fees. Accepted into both the songwriting and honors programs, she will design her own major to incorporate performance, songwriting and music business into one degree.

Musgrave received the 2008 Award of Excellence in Leadership, a national award, from VSA arts, for teaching these students. She plans to continue their instruction throughout her college years. Conatser has been assisting Musgrave with the students' private lessons, and she, too, plans to continue teaching students with autism.

There's much instant gratification in working with the students says Musgrave. "It's been so neat to see the interactions, to get a hug, or for the first time to have a student respond vocally." She describes a student who was

not very verbal but who, when he strummed the dulcimer, broke into a big smile because he was so amazed that he could do it.

"I always knew music was a communication tool," notes Musgrave. "I see that it's not a cliché, that music touches and communicates with everyone."



From left, Seth Link, Connor Crenshaw, Kevin Pittman, Preston Vienneau, David Roberts, Houston Goodrich, Morgan Vice, Chris Blakeslee, and Sarah Elizabeth Musgrave. Musgrave presented each of the students with their own dulcimer at a ceremony at the Country Music Hall of Fame and Museum on May 3.

sonville, Tenn. She also organized a benefit concert held in March that raised enough funds to buy more dulcimers. As a result, the eight students currently in the program were given their own dulcimers at a ceremony in May.

This fall, Musgrave, student of the late David Schnauffer and current student of

Both Sides, Now

Lecturer Paul Deakin provides precollege students with a solid grounding in music theory through innovative teaching methods

By Bonnie Arant Ertelt

Music theory, according to Paul Deakin, the Blair School's purveyor of music theory to students in the precollege and adult program, is the flip side of practice. "It's the nuts and bolts of music, really," he says. And Deakin is a true champion of the discipline.

"Basically, I'll teach it to anyone who will stand still and listen."

Teach it he does, though the means and methods he employs may surprise his students at first.

Deakin, who has been at the Blair School since 2004, has taken a class that was once taught as a weekly classroom lecture and turned it into an interactive learning experience where students, who may come into the program at various levels of knowledge, are able to work at their own pace. In this learning environment, self-paced study is combined with one-on-one attention and occasional front-of-the-class lectures during any one of four 50-minute sessions held during the week, a format that makes scheduling easier for the students.

"It's proven to be very effective," says Deakin, "because each learner has his or her individual needs and challenges, and this method of instruction allows me to work one-on-one with them and address their issues specifically in terms and concepts they can understand—rather than addressing the students *en masse* from the front of the classroom, which is a more traditional approach."

Deakin, whose background includes



Deakin

The precollege music theory program uses the same textbook that Blair's college students use. Starting off with pitch, scales, intervals and chords, the students are prepared for four-part writing in the style of J.S. Bach by the end of the first semester. Depending on how long they elect to stay in the program, students continue on through more advanced harmony, moving into the Romantic Period and then on to contemporary musical practices such as graphic scores, electronic and 12-tone music.

Deakin, whose background includes

curriculum design, has taken the textbook and divided it into eight divisions. Study materials for each division include taped audio lectures and study guides that lead the students through the main concepts in the book and highlight certain features of the text. There are also extra tips, advice and insights that elaborate on some of the more challenging aspects of music theory.

"It's interactive," says Deakin about his approach to teaching the subject. "For the most part students work at their own pace, completing self-tests at the end of each chapter, checking their answers, and self-correcting if necessary. I'm always on hand to give extra assistance where it's needed, to check over their work, or to spot-test them on key terms and concepts. When students finish a chapter I'll give them a practice test and then a more formal test under exam conditions. This allows me to see whether they've really mastered the material. It also gives me an opportunity to address any issues before they move on. I will occasionally do small teaching segments and cover something in more traditional style if enough students are working on a particular topic. I've also experimented with rolling in composition projects at the end of each section so students have an opportunity to bring what they have learned out of the realm of the purely theoretical and into a concrete project.

"I'm delighted when a student comes to me and says, 'I was with my piano

teacher and I played this half-diminished seventh-chord and I recognized it!' Suddenly theory and practice, two worlds that have been artificially separated, have come together—that's what it's all about for me."

Deakin is emphatic in his belief that music theory is as important as performance and that both are indispensable to becoming a well-rounded musician.

"Virtuoso performance without an understanding of what's going on under the hood, so to speak, is one that is, arguably, lacking in some important

"Basically, I'll teach it to anyone who will stand still and listen."

aspects, and the reverse is also true," says Deakin. "That's what the program is about—raising theory to an appropriate level of importance, and making sure that when our precollege and adult students leave the program they do so as well-balanced musicians and can demonstrate proficiency and excellence in both theory and practice."

The Blair School's precollege music theory program teaches students from age 12 to adulthood. Students are tested upon entry to determine their level of knowledge and may enter the class at any time. Currently, 40 to 50 students are studying in this self-paced program, which can take up to eight semesters to complete. For more information on registering, contact Trisha Johns, registrar, precollege and adult students, at (615) 343-3825.

Marianne Ploger appointed director of musicianship at Blair

Marianne Ploger, newly appointed senior artist teacher of musicianship and director of the musicianship program, is a specialist in musical perception and communication, a teacher, author, composer and pianist. She most recently directed the Institute for Musical Perception through which she offered workshops and private sessions. She also has taught at the University of Michigan's top-ranked conducting program and is a sought-after clinician at workshops in the United States and Europe.

Ploger earned piano performance degrees from the St. Louis Conservatory of Music (B.M.) and at the University of Michigan (M.M.). Between degrees, she studied with Nadia Boulanger in Paris and through the American Conservatory at Fontainebleau.

At Blair, she will teach Advanced Ear Training and Sight Singing and oversee a curricular review of the musicianship program.



Ploger

Hauser and Maiello join faculty

Jared Hauser joined the Blair faculty as assistant professor of oboe in August. He has performed throughout North America and Europe appearing as soloist, chamber and orchestral musician. Appointed principal oboist of the Orlando Philharmonic Orchestra in 2002, he has been a featured soloist with the OPO and has also appeared as soloist with such diverse groups as Bella Baroque, the Bournemouth Symphonette at the Isle of Wight International Oboe Festival, the Hot Springs Music Festival Orchestra, and the Chamber Orchestra of Northern New York, among others.

Hauser received top prizes at the 2001 Isle of Wight International Oboe Competition (the only American prize winner in the competition's history) and the 2000 Detroit Symphony Orchestra Bradlin Competition. He was appointed to the faculty of the Lynn University Conservatory of Music in 2004 and also taught at the University of Central Florida in Orlando. Each summer he performs and instructs at the Hot Springs Music Festival in Arkansas and serves as a faculty member at the Interlochen Center for the Arts.

Hauser holds degrees from the University of Michigan, the Oberlin Conservatory and Rice University. His principal teachers include Robert Atherholt, Dan Stolper, James Caldwell, Alex Klein, Elizabeth Camus, Harry Sargous and Mark Dubois.

James V. Maiello joined the musicology department as senior lecturer in music history and literature at the Blair School.

Maiello was awarded the Ph.D. in musicology with an optional emphasis in medieval studies in 2007 from the University of California, Santa Barbara. He holds a master's degree in music history from Bowling Green State University and an undergraduate degree in music education from the State University of New York, Fredonia. His research is focused on liturgical music of the Middle Ages and Renaissance, specifically 12th-century plainchant in the Tuscan city of Pistoia.

He previously taught music at Stissing Mountain Middle School in Pine Plains, New York.



Hauser



Maiello

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AWARDS

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Jennifer Rachel Estrin (violin)

Andrew Joseph Braddock (viola)

Roberto Paolo Papi (viola)

Anne Louise Suda (cello)

David Rabin Prize for excellence

in musical performance:

Jennifer Rachel Estrin, violin

Presser Scholarship to a junior

excelling in both performance

and scholarship: Kathryn Tierney

Moreadith, composition/theory

Sue Brewer Award for excellence

in guitar or composition/theory:

Molly Anne Jewell, composition/theory

Margaret Branscomb Prize to the

freshman who best exemplifies the

spirit and standards of the Blair

School: Madeline Sarah Myers,

composition/ theory

Martin Williams Award for most

outstanding paper:

Lindsay Alexandra Cunningham, voice

Robin Nell Dickerson Award to

an outstanding voice major, for

excellence in performance and

scholarship: Suranjan Matthew Sen,

musical arts/voice

Delene Laubenheim McClure

Memorial Prize in Opera:

Preston Collier Orr, voice

L. Howard "Zeke" Nicar Award for

most outstanding woodwind or brass

student: Jamie Kellndorfer, flute

Music Teachers National Association

(MTNA) Student Achievement

Recognition Award: Stuart Chapman

Hill, musical arts/teacher education,

vocal-general

Elliott and Ailsa Newman Prize to

a clarinet student for excellence in

performance: Emily Morell Kubitskey,

musical arts/teacher education,

instrumental

Blair Composition Competition Prize:

Christopher Daniel Lyon, musical

arts/teacher education, instrumental

Richard C. Cooper Award for campus-

wide leadership in music: Benjamin

Paul May, composition/theory; and

Robert Patrick Tiedemann, musical

arts/ teacher education, instrumental

Confroy-Lijoi Award for excellence in

jazz performance: Kenneth Charles

Hildebrandt, percussion; and **Robert**

2008 Fall Concert Season

The Blair Fall Concert Series promises to be a season of superb music from a variety of faculty, student and acclaimed guest artists. Below is a brief listing of a few of the featured events and favorite concerts. For more information about these and more concerts, lectures, master classes and special programs, visit the Web site Calendar of Events at www.vanderbilt.edu/blair.

NEW FOR 2008-09

Music on Film

Sunday, January 18, 4 – 6:30 p.m., Steve and Judy Turner Recital Hall

A concert each semester featuring specially selected composers captured in action on a large screen format with 5.1 surround sound technology. Introductions and discussions by Vanderbilt University Orchestra conductor Robin Fountain. Presented free of charge and open to all. The first presentation was in September.

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BLAIR SIGNATURE SERIES

John Johns and His Lady Friends, Part Deux
Friday, September 26, 8:00 p.m., Ingram Hall

Guitarist John Johns performs with Carolyn Huebl, violin; Jane Kirchner, flute; and Kathryn Plummer, viola. Selections include works by Marais, Haydn, Paganini and Matiegka.

Craig Nies, Piano Series – The Complete 48 Preludes and Fugues: The Well-Tempered Clavier by Johann Sebastian Bach
Friday, October 10, 8 p.m., Ingram Hall

Pianist Nies continues with performance No. 4 begun in 2007 of an eight-concert series celebrating the famous works.

The Blair String Quartet

Friday, November 7, 8 p.m., Ingram Hall

With Christian Teal, violin; Cornelia Heard, violin; John Kochanowski, viola; Felix Wang, cello

Sponsored by Wilma Ward in memory of Anne Potter Wilson and David K. Wilson

Vanderbilt Opera Theatre and Vanderbilt University Orchestra present Kurt Weill's Street Scene

Friday, November 14, 8 p.m.

Saturday, November 15, 8 p.m.

Sunday, November 16, 2 p.m.

all shows in Ingram Hall

Fully-staged with orchestra; Gayle Shay, Stage Director; Robin Fountain, Music Director. Friday's performance features a pre-show talk by musicologist Joy Calico.

Sponsored by an anonymous friend of the Blair School

The Blair Brass Quintet

Monday, November 17, 8 p.m., Ingram Hall

With Allan Cox, trumpet; Pat Kunke, trumpet; Leslie Norton, horn; Lawrence Borden, trombone; Gilbert Long, tuba

BLAIR PRESENTS SERIES

Christian Teal – Complete Sonatas and Partitas for Solo Violin by J.S. Bach

Friday, September 19, 7:30 p.m.,

Christ Church Cathedral, Nashville

This second in a series of two very special concerts is the completion of Christian Teal's virtuoso performance cycle for the "Sacred Space for the City Arts" series co-sponsored by Blair School and Christ Church Cathedral. THIS IS A TICKET EVENT.

To purchase tickets, contact www.christcoathedral.org or call 615-255-7729.

Three Times Slow – Plus the Blair String Quartet

Saturday, October 4, 8 p.m.,

Steve and Judy Turner Recital Hall

Guest Artist Robert Mann, composer, founder and first violist with the Juilliard String Quartet, joins the Blair String Quartet for an evening of his music and the music of Mozart.

100 years of Elliott Carter

Tuesday, November 18, 8 p.m.,

Steve and Judy Turner Recital Hall

Blair proudly presents a concert celebrating the 100th birthday of Elliott Carter, in an all-Carter program that will also include excerpts from films by Frank Sheffer. This extraordinary guest artist concert features some of the finest performers in contemporary music: flutist Tara O'Connor, clarinetist Charles Neidich, violinist Rolf Schulte, cellist Fred Sherry and pianist Steve Gosling.

BLAIR NIGHTCAP SERIES

This popular series returns with offerings of informal talks by favorite faculty musicologists, followed by one-hour concerts by faculty performers, plus coffee and dessert treats. New this year an earlier performance time!

All Nightcap Events are sponsored by Nissan North America Inc.

Monday evenings:

7 p.m., Coffee and Dessert in Turner Lobby

8 p.m., Lecture

8:30 p.m., Performance in Steve and Judy Turner Recital Hall

October 13 – Kathryn Plummer, viola, and Mark Wait, piano, perform two rarely heard gems of the repertoire: Mendelssohn's Sonata for Viola and Piano in C Minor and Rochberg's Sonata for Viola and Piano. Michael Alex Rose leads the pre-concert talk.

November 10 – Winds at Play allows the Blair Woodwind Quintet solo spots away from their colleagues. Cynthia Estill, Jane Kirchner and Cassandra Lee present sonatas for bassoon, flute and clarinet, and the Blair School is pleased to introduce its newest faculty member, oboist Jared Hauser. Collaborative pianists include Charlene Harb, Jama Reagan and Melissa Rose present composers Saint-Saens, Eter, Muczynski and Poulenc in music woodwinds play for their own pleasure and yours! Jim Lovensheimer leads the pre-concert talk.

Vanderbilt Music Académie Inaugerated in France

A new interdisciplinary music and French residency offered jointly by the Blair School and the Vanderbilt-in-France program took flight this summer. Located in Aix-en-Provence, the new venture, called the Vanderbilt Music Académie, is centered around the weeks of the Festival d'Aix (June 25 through July 12) and included a variety of master classes with open rehearsals and a concert performance at the end of each week. According to Thomas Verrier, artistic director of the program and associate professor and director of wind studies at Blair, "the goal is to empower students to experience music from the inside out, nurturing the creativity and inspiration of each participant's 'inner artist' alongside the skill development of his or her 'performer shell.' Our focus is on developing each, all the while strengthening the bond between them."

The Vanderbilt Music Académie was offered along with other summer programs in conjunction with the Vanderbilt-in-France Center in Aix-en-Provence. In addition to the musical experiences, participants were offered French classes, organized excursions and activities to explore the natural beauty of Provence.

The Blair School sent a string quartet and a woodwind quintet to Aix-en-Provence for the inaugural residency. The string quartet included: Ben Hart, first violin; Esther McMahon, second violin; Dean Whiteside, viola; and Gareth Briscoe, cello. The woodwind quintet included: Jamie Kellndorfer, flute; Brittany Croley, oboe; Lauren Henry, clarinet; Daniel Ibarra-Scurr, bassoon; and Devri DePriest, horn. Along with Prof. Verrier as artistic director, Maité Monchal, director of Vanderbilt-in-France since 2003, served as executive director of the académie.



Aix-en-Provence

Dominique Thormann Joins KeyBoard

Dominique Thormann, senior vice president of administration and finance for Nissan North America, Inc., has joined the Blair KeyBoard. Thormann joined Nissan Motor Co., Ltd., in Tokyo in 1999 as deputy general manager. Before coming to Nashville, he was senior vice president of administration and finance for Nissan Europe.

Prior to joining Nissan, he worked for Renault in South Africa and The Chase Man-



Thormann

hattan Bank for 10 years, working in New York, Rome, Milan and Paris.

Thormann holds a bachelor's degree in international relations from Johns Hopkins University in Baltimore, Md., and a master's degree in international relations from the Hopkins' School of Advanced International Studies in Washington, DC. He and his wife Françoise, who is an anesthesiologist, have three children.

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STUDENTS

PLEASE NOTE: CLASS NOTES
APPEAR ONLY IN THE PRINTED
VERSION OF THIS PUBLICATION.



Master Class with guest violinist Kathleen Winkler, right, of Rice University included Blair students Ben Hart & Michelle Godbee.



Jim Foglesong, adjunct professor of music business, threw out the first pitch at the Vanderbilt vs. Kentucky baseball game on April 27.



Dame Evelyn Glennie, Grammy-winning percussionist, gave a percussion master class during the spring semester. She was in town to perform Corigliano's *Conjurer: Concerto for Percussion Soloist and Strings* with the Nashville Symphony. Here she works with senior Chrissy Smith.



The Commodore Steel Drum Band, directed by Mat Britain, performed in Ingram Hall at the Blair School of Music in April.

STEVE GREEN



This year's Appalachian Celebration focused on the *Pa's Fiddle* project, a program that draws on traditional music mentioned in Laura Ingalls Wilder's *Little House* books. The project is led by Dale Cockrell, professor of musicology and American studies, and Butch Baldassari, adjunct associate professor of mandolin.

JENNY MANDRELL

FACULTY

In January and February, the **Blakemore Trio** presented concerts at the North Carolina School of the Arts Watson Hall Series, the Lenoir Rhyne College Concert Series in Hickory, N.C., the University of Tennessee in Knoxville, and they closed their tour with a concert at the Blair School. The program included the American premiere of *Trio, Op.44* by Alfonso Montecino, who attended the concert in Nashville.

Gregory Barz, associate professor of musicology (ethnomusicology), produced a CD for Lime Pulp Records (Nashville) titled *God in Music City: Sounds of Religion in Nashville*. The second edition of his co-edited volume of essays, *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology* will be published by Oxford University Press this fall.

Mat Britain, adjunct instructor of music, can be heard playing steel drums and percussion on superstar Kenny Chesney's latest release, *Just Who I Am; Poets and Pirates*. The album was number one on the Billboard Country Albums chart for a number of weeks, and the Calypso inspired song "Shiftwork" reached number 2 on the Billboard Country Singles chart. This is his fourth multi-platinum recording with Chesney, adding an island flair to hits such as "When The Sun Goes Down," "Guitars and Tiki Bars," and "Key Lime Pie."

Joy Calico, associate professor of musicology, received two major fellowships for her monograph project *Musical Remigration: Schoenberg's 'Survivor From Warsaw' in Postwar Europe*. She will use a Howard Fellowship to fund archive research in Warsaw, Oslo, Prague, Paris and Vienna in summers 2008 and 2009. Thanks to an ACLS Burkhardt Residential Fellowship for Newly Tenured Scholars, she will be in residence at the Radcliffe Institute for

Allan Cox, professor of trumpet, and **Lawrence Borden**, associate professor of trombone, performed with Sonus Brass on the First Presbyterian Church of Columbia, Tenn., Concert Series in early March. Last summer Sonus finished recording its second CD, *Naked Thunder*, which is expected to be released prior to a featured performance by Sonus on the Second International Brass Chamber Music Festival in October, 2008, at the University of

Louisville. Cox spent a week in mid-March at the University of Maine, where he performed a solo recital and two solo performances with the University of Maine Singers that included the world premiere of Bess Wisemann's *On Time* for flute, trumpet, piano and choir. He performed this and other works with the Maine Singers during a May tour to Sicily and Italy. In June, he attended the International Trumpet Guild Conference in Banff, Alberta, Canada.

Amy Dorfman, associate professor of piano, joined **Edgar Meyer**, adjunct associate professor of bass, in recitals at the Oberlin School of Music, the Southern Theater in Columbus, Ohio, at Florida State University College of Music in Tallahassee, and at the College of St. Benedict Fine Arts Series in Minnesota.

Jen Gunderman, senior lecturer in music history and literature, performed regularly this

spring, including several shows with **Peter Cooper**, senior lecturer in music history and literature, in Washington, D.C., opening for Nanci Griffith. Guest lecturers in her History of Rock Music class this semester included rockabilly legend W.S. "Fluke" Holland, Johnny Cash's only drummer and the man who played on Carl Perkins' "Blue Suede Shoes" and the Sun Records "Million



Renowned trombonist Wycliffe Gordon joined the Nashville Jazz Orchestra during the spring semester for a concert in Ingram Hall. He also presented a master class prior to the concert.

STEVE GREEN

Advanced Study at Harvard University in academic year 2009-10, during which time she will devote her time to writing the book. This spring she published an article in *Opera Quarterly* and a book review in *Modern Drama*. She also presented papers at national meetings of the American Historical Association and the Modern Languages Association.

Dollar Quartet" recording session, which featured Elvis Presley, Jerry Lee Lewis, Carl Perkins and Johnny Cash.

Charlene Harb, senior lecturer in music theory, performed as pianist for the Classical Singer National Conference in New York in May. She will also perform as principal keyboardist with the Graz Festival Orchestra in Austria, where she also serves as coordinator of the piano faculty.

Carolyn Huebl, assistant professor of violin, in addition to her performances with the Blakemore Trio, gave the world premiere of Lowell Liebermann's Trio for Violin, Horn and Piano at the Blair School in April, along with Dean **Mark**

voice, appeared in a June concert at the Vancouver (Canada) International Song Institute performing Link's composition, *Groundswell*. This piece for soprano, speaker and computer generated accompaniment features the texts of poet and Vanderbilt English professor Mark Jarman.

Jim Lovensheimer, assistant professor of musicology, was named the 2008 Winner of the Ellen Gregg Ingalls Award for Excellence in Classroom Teaching at Vanderbilt.

Bradley Mansell, adjunct artist teacher of cello, served as a judge for the Young Texas Artists Competition in Conroe, Texas, in March.

served as guest conductor for the Rome Festival Orchestra concert series in July and August.

Joe Rea Phillips, senior artist teacher of guitar, was a guest performer at the Tennessee Educators Association Convention as he appeared in a concert with the Tennessee All-State Women's Chorale in Turner Hall of the Schermerhorn Symphony Center in April.

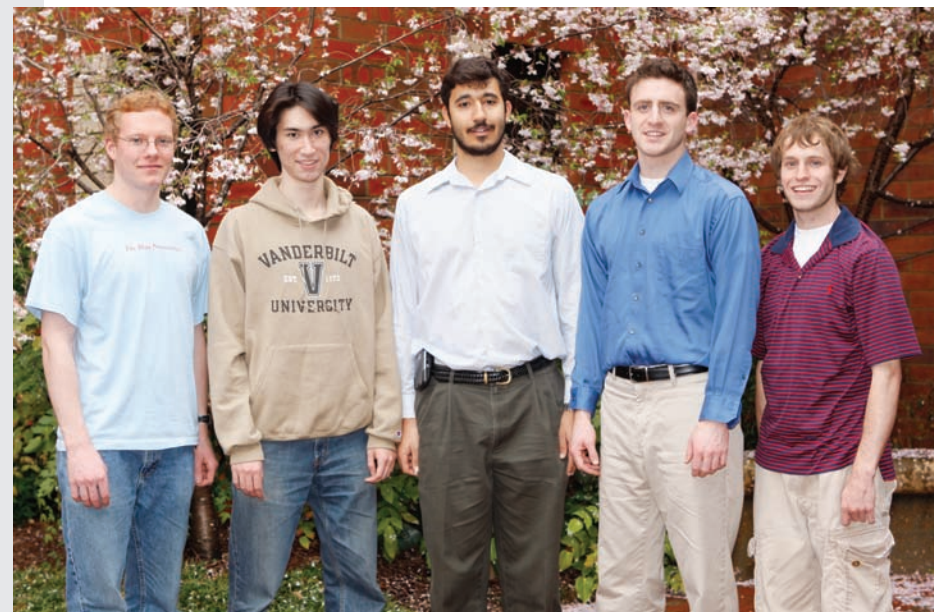
Michael Slayton, assistant professor of music theory, had his piece *Sonate "Droyßig"* premiered in March at the Historic "Castle Droyßig" in Droyßig, Germany, by Ulrich Urban, distinguished professor of piano, at the Leipzig Conservatory. In June his work *Le Soir Tombe* was performed in Tours, France. In October the premiere performance of *Sechs Miniaturen für Gitarre und Klavier* will be performed in the Schumann Haus in Leipzig, Germany, by the German duo Soundways.

Deanna Walker, adjunct artist teacher of piano, had her song, "She'll Believe You" recorded by Kenny Rogers for his upcoming greatest hits collection. Her song cycle for soprano and piano, *Love Poems from God* (text from Islamic saint Rabia of Basra), was performed at the UNK New Music Festival (a juried festival) at Kearney, Neb., in April.

Felix Wang, associate professor of cello, performed in several venues in addition to his duties in the Blair String Quartet and Blakemore Trio. In March he performed at the Governor's Mansion in Little Rock with pianist Victor Asuncion, from the University of Memphis, and Dale Bartrop, principal second violinist of the St. Paul Chamber Orchestra. In April he performed at the University of Louisville, playing in the premier of Aaron Jay Kernis' *Ballad for 8 Cellos*. Performers included Paul York, professor of cello at Louisville, and Keith Robinson, cellist of the Miami Quartet. The piece was recorded the next day for release on Centaur Records. He also performed as principal cellist of the Iris Chamber Orchestra in Memphis, and with the Nashville Ballet Emergence series.

Joshua McGuire, lecturer in aural studies, presented guitar recitals at Georgia College & State University and on the Sundays at Johns Concert Series (Charleston, S.C.) in February. In March, he read his paper, "Backwards & Forwards: Re-reading and Hearing Form in Late Villa-Lobos" at the Experiencing Villa-Lobos International Festival at Virginia Commonwealth University.

Carol Nies, adjunct senior artist teacher of conducting, conducted performances of Puccini's *La Boheme* and Mozart's *Die Zauberflöte* at the Rome Opera Festival in July in Italy. She also



Student showcase winners at Blair this spring were (from left) Ben Hart, Dean Whiteside, Daniel Ibarra-Scurr, Benet Braun and Steve Riddle.

Wait, piano, and **Leslie Norton**, horn. This summer she returned to the faculty of the Intermountain Suzuki Institute in Utah. She has also been appointed to the faculty of the Brevard Music Center as principal second violin.

Karen Ann Krieger, associate professor of piano and piano pedagogy, performed *Rhapsody in Blue* in March with the Huntsville Youth Orchestra. It was conducted by **Joseph Lee**, BMus'98.

Stan Link, associate professor of the philosophy and analysis of music, and **Gayle Shay**, associate professor of

Wilma Ward, longtime supporter of the Blair School, dies

Wilma Tribble Ward, long a friend and generous supporter of the Blair School, died at her home in Nashville, July 23, 2008. A native of Bedford County, she had resided in Nashville since 1942 and worked as executive assistant to David K. Wilson for 49 years until her retirement in 2003. She provided scholarships for eight students who completed their degrees at Blair. They refer to her fondly as "Grandmother Ward." In honor of her gifts to Blair, a courtyard was dedicated to her in 2003, and her portrait, painted by Anne Street and donated by David K. Wilson, hangs near the entry to the courtyard. A memorial service was held at the Blair School on Sunday, July 27,

2008, in Turner Recital Hall. A reception followed in the Ingram Lobby. Scholarship recipient Joseph Sifferd, BMus'99, Law'02, sang, and Betty-Ashton Mayo, BMus'01, also a scholarship recipient, played the harp. Colin Jones, BMus'02, another scholarship recipient, attended.

Scholarship recipient Lauren Denney Wright, BMus'00, wrote to say, "I was deeply saddened by the news [of Mrs. Ward's death]. I know that Mrs. Ward knew how much I loved her and appreciated everything she did for me."

Mrs. Ward's body was donated to Vanderbilt Medical School. Memorial contributions may be made to Blair School of Music, 2400 Blakemore Avenue, Nashville, TN 37212.



Ward

Taylor, Harb Retire



Bobby Taylor (left) enjoys his April retirement reception with Zaak Mostov, Leo Lichtman and Britt Coley. Taylor had been at the Blair School since 1969.



Charlene Harb (middle) at her retirement reception with Jessie Noble (left) and Sara Beutter Manus.

What Will Your Legacy Be?

Vanderbilt's Planned Giving professionals can help you create a lasting legacy of support for the Blair School of Music. You can support Blair in a tax-effective manner through various types of planned gifts, including:

- A bequest
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- Naming Blair as beneficiary of your IRA or life insurance policy
- A gift of real estate

If you'd like to join with fellow alumni and friends of Vanderbilt in creating a planned gift, please contact Katie Jackson in Vanderbilt's Office of Planned Giving at 615/343-3858 or 888/758-1999 or katie.jackson@vanderbilt.edu.

Liebermann horn trio given world premiere at the Blair School

The evening of April 14 saw the world premiere of a new work for horn trio by American composer Lowell Liebermann written expressly for Leslie Norton, assistant professor of horn.

Along with Carolyn Huebl on violin and Dean Mark Wait on piano, the piece was performed in the Steve and Judy Turner Recital Hall, the first commissioned piece presented as part of The Blair Commissions, New Music for the 21st Century, made possible by support from the Blair Dean's Office and funded by a gift from the James Stephen Turner Family Foundation.

Composer Liebermann has seen his works performed internationally by orchestras such as the Metropolitan Opera Orchestra, the St. Louis Symphony, the Cincinnati Orchestra and the Baltimore Symphony among others. Artists who have performed his works include James Galway, Mstislav Rostropovich, James Levine, Leonard Slatkin, Kenneth Schermerhorn and Joshua Bell. His Second Piano Concerto was premiered by the National Symphony with Stephen Hough, and his Flute Concerto was commissioned by James Galway and premiered by him with the St. Louis Symphony and Leonard Slatkin.



From left, Leslie Norton, Dean Mark Wait and Carlyn Huebl premiered Lowell Liebermann's Trio for Horn, Violin and Piano, composed for Norton, in April at the Blair School.



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