



*Saturday, September 30, 2000
8:15 p.m.*

*THE WALTER & EMILIE SPIVEY FOUNDATION
AND
CLAYTON COLLEGE & STATE UNIVERSITY LYCEUM*

PRESENT

THE ATLANTA BAROQUE ORCHESTRA

THE ATLANTA BAROQUE ORCHESTRA

Lyle Nordstrom, director

Saturday, September 30, 2000
8:15 p.m.

“Minuet”

With Baroque Dancers
Paige Whitley-Bauguess and Thomas Baird

From *Le Bourgeois Gentilhomme*

Ouverture

Chaconne des Scaramouches, Trivelins et Arlequins

Jean-Baptiste Lully
(1632-1687)

Entrée d'Apollon [entrée grave] (*Le Triomphe de l'Amour*, 1681)

Passacaille pour une femme (*Armide*, 1686)

Jean-Baptiste Lully

Brandenburg Concerto No. 3 in G Major, BWV 1048

[Allegro]

Adagio (cadenza)

Allegro

Johann Sebastian Bach
(1685-1750)

Karen Clarke, Valerie Prebys, Shawn Pagliarini – *violins*
Scott McCormick, Melissa Brewer, Gesa Kordes – *violas*
Joanna Blendulf, Eckhart Richter, Martha Bishop – *violoncelli*
Melanie Punter – *bass*
Daniel Pyle – *harpsichord*
Lyle Nordstrom – *theorbo*

“A Pastoral Suite”

Entrée pour un homme et une femme (*Thésée*, 1675)

Pastoral performed by a Gentleman [louré/hornpipe]

Entrée pour un Berger et une Bergère (*Sémélé*, 1709)

Menuet performed by Mrs. Santlow

L'Allemande

Jean-Baptiste Lully
James Paisible (d. 1721)
Marin Marais (1656-1728)
Anonymous (Realized by Hugh Murphy)
André Campra (1660-1744)

Intermission

Brandenburg Concerto No. 6 in B-flat Major, BWV 1051

[Allegro]

Adagio ma non tanto

Allegro

Johann Sebastian Bach

Melissa Brewer, Scott McCormick – *violas*
Joanna Blendulf – *violoncello*
Martha Bishop, Patricia Adams Nordstrom – *violas da gamba*
Daniel Pyle – *harpsichord*

Ballét des Fleurs from *Les Indes Galantes*

1er Air pour les Fleurs: Gai

2me Air pour les Fleurs: Gracieux

Gavotte en rondeau: Gai

Orage

Air pour Borée: Très vite

Air pour Borée: Vite

2me Air pour Zéphire (Pas trop lent)

Air pour les Fleurs (reprise)

Gavotte

Jean-Philippe Rameau
(1683-1764)

(Choreography by Thomas Baird & Paige Whitley-Bauguess, 1994)

The Atlanta Baroque Orchestra
Lyle Nordstrom – *Artistic Director*

Baroque Violins

Karen Clarke – *concertmistress*
Gesa Kordes
Irene Chung
Valerie Prebys – *principal*
Ute Marks
Shawn Pagliarini

Baroque Violas

Melissa Brewer – *principal*
Scott McCormick

Baroque Violoncello

Joanna Blendulf – *principal*
Eckhart Richter
Martha Bishop (viola da gamba)

Bass

Melanie Punter

Baroque Oboe

George Riordan

Baroque Bassoon

Keith Collins

Baroque Flutes

Catherine Bull
Janice Joyce

Theorbo/Baroque Guitar

Lyle Nordstrom

The Atlanta Baroque Orchestra was founded by a group of musicians who felt the need for a permanent professional historical-instrument orchestra in the Southeast. At the dawn of the twenty-first century, concert audiences around the world now expect to hear the special colors of historical instruments in performances of the glorious concerti, suites, cantatas, oratorios and passions of the seventeenth and eighteenth centuries. Atlantans can now have that live experience as well. The unique transparent sheen of “early” instruments, coupled with their capability of a delightful variety of articulations, allows voices and instruments to blend into a unified, yet clear, sound that is very difficult to achieve with “modern” instruments.

Since its founding a little over two and one-half years ago, the ABO has already given nearly twenty performances on its own series and in conjunction with several other choirs and organization. It has been applauded for its freshness and verve, and for its delightful, convincing performances of a wide range of earlier works. As the only orchestra of its type below the Mason-Dixon line, the ABO is now beginning to be in demand not only in Georgia, but also all of the neighboring states.

The Orchestra received initial generous support from the Atlanta Early Music Alliance and a variety of individuals, and has also depended on donations of time and money from the musicians themselves. Recently, the ABO has received its own independent 501(c)3 status, and can now accept direct tax-deductible donations. Contributions such as these are not only greatly appreciated, they are central to the survival of a venture such as this. If you would like to support the ABO and its future programming, please send checks payable to “The Atlanta Baroque Orchestra,” 303 Augusta, Atlanta, GA 30315. As the orchestra is still in its developmental stages, there is also a great opportunity for friends of the arts in the community to serve on the new Atlanta Baroque Orchestra board. If you are interested in serving on the board or otherwise helping further, please contact Lyle Nordstrom or Catherine Bull after the concert, or call Lyle Nordstrom at 940-382-4439.

Lyle Nordstrom, the Artistic Director and theorbo player for the ABO, is the former Music Department head of Clayton College & State University in Morrow, Georgia and the current Director of Early Music Activities at the University of North Texas. He is founder and co-director, with Paul O’Dette, of The Musicians of Swanee Alley, the well-known Elizabethan music ensemble that toured the world for twenty years with recordings on the Harmonia Mundi, Virgin Classics and Focus labels. His arrangements of music for that ensemble were used in the MGM movie, *Rob Roy*. A multifaceted performer, he has performed recorder concerti with several orchestras and has taught lute at the Indiana University Early Music Institute and Oberlin Conservatory as well as Oakland University and Clayton College & State University. He also has many years of experience as a choral and opera conductor. He has been named this year’s recipient of the Thomas Binkley award, a national award given each year by Early Music America for outstanding work in early music at the Collegiate level.

Baroque dancer and historian **Paige Whitley-Bauguess** performs nationally and internationally as a soloist and with artistic collaborator Thomas Baird. Their performances have been described as elegant, graceful, magical, and brilliant. Ms. Whitley-Bauguess’ work has been recognized most recently through an North Carolina Arts Council Choreographer’s Fellowship for the creation of Introduction to Baroque Dance–Dance Types, a two-volume educational video, as well as acceptance onto the Council’s Touring Artist Roster.

Whitley-Bauguess has danced as a guest artist with The Little Orchestra Society, Chatham Baroque, the Berkshire Bach Festival, Pacific Baroque Orchestra (Vancouver) and Apollo's Banquet (NY), and appeared regularly with Capriole in Williamsburg, Va., and the Baroque Music Festival in Saratoga, N.Y. Her festival appearances include the N.C. Dance Festival, Rutgers University SummerFest, Sapporo Early Music Festival, Lincoln Center's Mostly Mozart Festival, N.C. Bach Festival, Boston Early Music Festival, and the Nakamichi Baroque Music Festival.

As a master teacher, she is on the faculty of The East Coast Baroque Dance Workshop at Rutgers and has given master classes and lectures at the Hong Kong Academy for Performing Arts, the Stanford Baroque Dance Workshop, Duke University, Old Dominion University, UNC-Chapel Hill, NC School of the Arts, Ohio State University, University of British Columbia, University of Lethbridge, University of Miami, the NC Museum of Art, and the NC Center for the Advancement of Teaching. She has published articles in the *Dance Notation Journal*, the *International Dictionary of Ballet*, a study on *Dance in Eighteenth-Century New Bern*, and most recently, *Dance Music of the French Baroque*, a series of music scores to accompany 18th-century notated dances.

Thomas Baird has been active as a performer, reconstructor, choreographer and teacher of baroque dance for the past fifteen years. He is founder and co-director of Apollo's Banquet, an ensemble of dancers and musicians that specializes in presenting outstanding choreographies of the early 18th-century in concert. Mr. Baird tours nationally and internationally, appearing at Lincoln Center's Mostly Mozart Festival, the Boston Early Music Festival, the Nakamichi Baroque Music Festival, Internationale Frankfurter Tage für Alte Music Feste, the Carmel and Eugene, Oregon Bach Festivals, and the Smithsonian Institute. He has appeared as a guest artist with La Belle Danse of Toronto, Les Idées Heureuses of Montréal, the Pacific Baroque Orchestra of Vancouver, the Berkshire Bach Society, the New York Consort of Viols, the American Classical Orchestra, Musica Viva of New York, The Little Orchestra Society and Chatham Baroque. For six years he was associated with the New York Baroque Dance Company as a soloist, ballet master, choreographer and dance reconstructor.

He has taught master classes in baroque dance at the Juilliard School, the Manhattan School of Music, the Hartt School of Music, the Hartford Ballet, Wesleyan University, Miami University's School of Music, the University of Lethbridge (Alberta), the University of British Columbia and in Sapporo and Tokyo. Thomas is proud to be the first baroque dance teacher to have taught in Alaska, under the auspices of the Anchorage Opera Guild and Alaska Dance Theatre. He has presented his lecture-demonstrations "The Art of Dance Explained: Dance Treatises From the 15th- to the 18th-Centuries" at Princeton University, and "The Characters of the Dance" at Bruno Walter Auditorium (Lincoln Center). He has taught ballet at Sarah Lawrence College, Dance Circle Studio, the Lawrence A. Wien Center in New York, and the Martha Graham Center for Contemporary Dance. Mr. Baird has taught historical dance at the Actor's Movement Studio (New York), Mason Gross School of the Arts (Rutgers University), SUNY Albany, and was on the faculty of the Summer Intensive Workshop at the New York School of Classical Dance for two years. For five years he taught advanced male theatrical technique and dance notation at the Stanford University Baroque Dance Workshop.

Karen Clarke has performed as soloist and chamber and orchestral musician throughout the continent, having held positions and recorded with such groups as the Baltimore Symphony Orchestra, Smithsonian Chamber Orchestra, and the Apollo Ensemble. As a member of the Rogeri Trio, Ms. Clarke performed in 21 states and served as a residency at Yale University. Currently Professor of Violin at the Florida State University School of Music, Ms. Clarke also serves as concertmaster of the Tallahassee Symphony Orchestra and performs with Baroque Southeast.

Valerie Prebys (Baroque violin), a native of Indiana, has performed with the Apollo Ensemble (NY), Baroque Southeast (Tallahassee), Apollo's Fire (Cleveland), the Philadelphia Classical Symphony, the Indianapolis Baroque Orchestra, Dayton Bach Society, and at the Boston Early Music Festival. She is a graduate of the New England Conservatory of Music where she studied with James Buswell, and recently received her MM in Baroque violin from the Early Music Institute at Indiana University where she worked with Stanley Ritchie. She is currently the recipient of a University Fellowship for doctoral studies at Florida State University where she studies with Karen Clarke.

Joanna Blendulf, baroque cellist, has received degrees from the Cleveland Institute of Music and Indiana University, studying with Stanley Ritchie, Tsuyoshi Tsutsumi, and Alan Harris. She was awarded a Performer's Certificate for outstanding performance on baroque cello from Indiana University in 1998. Spending much time in transit, she currently performs with the New York Collegium, Apollo's Fire (Cleveland), the Portland, Indianapolis and Atlanta Baroque Orchestras, Musica Angelica (Los Angeles) and Camerata Pacifica Baroque (Santa Barbara). She is also a member of the chamber groups Bimbeta, Mirable and Florilegia, all based in the San Francisco Bay Area where Ms. Blendulf resides. Joanna's summer engagements have included appearances at the Boston, Berkeley and Bloomington Early Music Festivals as well as the Carmel Bach Festival. Ms. Blendulf was named honorable mention in this year's Dorian / Early Music America competition for her recording of the Jean Zewalt Tremier cello sonatas.

Melissa Brewer began her professional studies in violin & viola at the University of Miami, studying with George Zazofsky & Victor Stern and with David Becker at the University of Wisconsin Madison. She has performed with groups as diverse as the Florida Philharmonic, Miami Chamber Orchestra, West Palm Beach Opera Company, the Tallahassee Symphony Orchestra and the Jackson Symphony Orchestra. The breadth of her repertoire stretches from symphonic to chamber, opera to popular, and she has performed with artists as varied as Perlman and Sinatra. On period instruments, she has performed with Florida State University Baroque Ensemble, Baroque Southeast, the Apollo Ensemble, and most recently, the Atlanta Baroque Orchestra. She plays on a 1760 Locky Hill viola.

Violist **Scott McCormick**, originally from Canada completed Masters and Doctoral coursework through the Early Music Institute at Indiana University where his main teachers were Stanley Ritchie and Alan Deveritch. More recently, he has specialized in viola d'amore under the guidance of Tom Georgi of Tafelmusik. Their newly formed ensemble, Many Strings Attached, performed a live CBC broadcast from the National Arts Gallery in Ottawa last September. Scott was the viola d'amore soloist with Paul O'Dette on Vivaldi's *Concerto for lute and viola d'amore* on last January's concert on the ABO season. Scott has served on the faculty of the University of Alabama.

The Atlanta Baroque Orchestra would like to thank the following persons and organizations for their financial support and help in making the coming season possible:

Larry Thorpe and Barbara Williams
George Riordan and Karen Clarke
Lyle and Pat Nordstrom
Daniel Pyle and Catherine Bull
Eulalie Bull
Daniel Baba
Janice Joyce
The Clayton College Department of Music and Lyceum
Milnar S. Ball
Anonymous

The ABO would also like to acknowledge the several thousand dollars worth of rehearsal time that has been graciously given to the orchestra by its members. These concerts could not be given without their enthusiasm and support.

Upcoming concerts (call 770.537.0744 for ticket information):

Nov. 11. 8:15 p.m. *St. John Passion*. Emory University, Glen Memorial Church. Featuring the Emory Concert Choir, directed by Eric Nelson, Julianne Baird, Joel Frederiksen, Alan Bennett and others. Admission \$10.

January 19. 8:15 p.m. *Bach's Violin*. Spivey Hall, Clayton College and State University. Featuring Stanley Ritchie, Letitia Berlin, Frances Blaker on Bach's *Brandenburg Concerto # 4* and Stanley Ritchie and Karen Clarke on *Concerto for Two violins in d minor*. Admission \$20

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Clayton College & State University is a distinctive four-year public university within the University System of Georgia with an enrollment of approximately 5,000 students. Our mission is to provide superior, timely, career-oriented studies that prepare our graduates to succeed in the world of work in the 21st century. We are dedicated to improving the quality of life for the people and communities of Atlanta's Southern Crescent region. Spivey Hall is an embodiment of that dedication.

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PROGRAM NOTES

Lully and the Development of Baroque Dance

Jean-Baptiste Lully was the composer traditionally credited with creating a distinct French Baroque style, as opposed to the Italian style — which was the original Baroque style. Ironically, Lully was himself Italian, born in Florence, but his musical education was French. He went to Paris as a young teenager into the household of the Chevalier de Guise. In Paris, he studied composition, dance, and various instruments: violin, guitar, organ, and harpsichord. Dance was a quintessential part of all his music, even the sacred choral music, present by implication in the rhythm and shape even if not through the explicit presence of dancers. Between 1664 and 1670 he collaborated with the other “Baptiste,” the playwright Molière, on a series of comédie-ballets, ending with *Le Bourgeois Gentilhomme* in 1670. Because of the high favor in which Lully was held by Louis XIV, he was able to make the musical side of the production predominant, so that one contemporary described it as a “ballet composed of six entrées accompanied by a comedy.” Perhaps it is no coincidence that his partnership with Molière came to an end soon after.

Louis XIV of France established the Académie Royale de Danse in 1661. Pierre Beauchamps, director of the Académie and dancing master to the king, began work on a method for inscribing dances, but it was another dancing master, Raoul-Auger Feuillet, who actually published a system of dance notation in 1700, *Chorégraphie*. Several hundred theatrical and ballroom dances from the 18th Century survive in this system of dance notation. Except for *Ballet des Fleurs*, which they have choreographed in 18th-century style, Ms. Whitley-Bauguess and Mr. Baird have reconstructed dances for today’s program from these original sources.

Ballroom dancing was taken very seriously in the court of Louis XIV. At a formal ball, courtiers presented the steps and figures of a minuet one couple at a time while the court observed. The simple steps used in the ballroom served as the basis for more difficult and elaborate steps used in the theatre. Multiple turns on one leg (pirouettes), beating both legs together in the air (batterie), and “waving” the legs and feet (pas tortillées) are all characteristics of the theatrical style of dance and define Baroque dance as the precursor of Classical Ballet.

The *Entrée d’Apolon* is one of the finest examples of a virtuosic, theatrical dance in the noble style for a male dancer. Louis XIV was known for portraying Apollo, god of the sun, in numerous court entertainments, thereby acquiring the sobriquet, “the sun king.” This duple-meter dance type, entrée grave, is written in the grand style of the French Overture. It was choreographed by Feuillet (1700) with two dance steps per measure as opposed to the usual one step per measure. The mask in 18th-century theatrical dancing was used to obscure the familiar aspect of the dancer, allowing the audience as well as the performer to focus on the movement quality of a particular character being portrayed.

The full title of the *Passacaille*, published in 1713, indicates that it was danced by the celebrated Paris Opéra danseuse, Subligny, who appeared on the English stage during a tour to London sometime between 1700 and 1702 (*Mlle. Subligny en Angleterre de l’opéra d’Armide*). The passacaille is the longest of Baroque dance types, and in this case, one of the most demanding dances in the solo female repertoire, requiring stamina, technical prowess, and a range of movement qualities.

A Pastoral Suite pays homage to the bucolic scenes populated by shepherds and shepherdesses in many theatrical entertainments of the period. French dancing masters and musicians were regularly imported to England and other European countries during the 17th and 18th centuries. “The Pastoral performed by a Gentleman and Menuet performd” by Mrs. Santlow were published in *A New Collection of Dances* (ca. 1725) by Anthony L’Abbé, a French dancing master working in England. This publication contains notated theatrical solos and duets performed by English and French dance stars of the London stage. The music for the *Pastoral* is by James Paisible, another Frenchman in England, and is written in two parts: loured, a distinctively French dance type, and hornpipe, particular to England. The Menuet, performed by the famous English dancer and actress Hester Santlow, is comprised of numerous theatrical variations on the basic, 6-count, social menuet step. The three duets in this suite are by Louis-Guillaume Pécour, perhaps the premier Parisian dancing master.

Jean-Phillipe Rameau’s first opera-ballet, *Les Indes Galantes*, premiered in August of 1735. Consisting of five unrelated entrées, a different plot unfolds in each exotic locale: the palace of Hébé, Turkey, Peru, Persia, and the forests of North America. As the original dances were not preserved in notation, the dances have been choreographed in 18th-century style. The finale of the Persian entrée, *Ballet des Fleurs*, depicts “the fate of flowers in a garden.” La Rose, queen of the flowers, presides over her fragrant domain. Her peacefulness is interrupted by a storm bringing Borée, the North Wind, who blows her furiously about. His final whirlwind overwhelms La Rose. She is then revived by Zéphire, the warm, gentle breeze. The premier cast included Marie Sallé as La Rose, Monsieur Javillier as Borée and Monsieur David Dumoulin as Zéphire. This choreography was premiered in Williamsburg, Virginia in November, 1994.

Bach & the "Brandenburg" Concerti

In 1721, Johann Sebastian Bach sent a beautifully written-out score of six concerti grossi to the Margrave of Brandenburg. (Brandenburg is a suburb of Berlin, and this Margrave was the uncle of the king of Prussia, and great-uncle to the future King Frederick the Great, for whom C. P. E. Bach worked for many years.) Bach had visited Berlin in 1719 to pick up a new harpsichord for the court of Anhalt-Cöthen where he was employed, and apparently met and played for the Margrave then. The dedication on the 1721 manuscript, addressed to the Margrave, mentions that he had asked for Bach to send some examples of his work. However, Bach did not compose six new concerti during the two-year interval: rather, he revised and expanded six existing pieces. Some came from as recently as 1719 — the 5th *Concerto* with its solo harpsichord part was composed to celebrate the arrival of the above-mentioned new harpsichord; but the original music for the 3rd *Concerto* apparently dates back about 10 years to Bach's time as Court Organist for the Duke of Weimar.

The reason that Bach went to the trouble of selecting, revising, and copying the six concerti is not known for sure. It was not a commission, and he received no fee for the music. More likely he intended it as an implicit job-application. Outwardly Bach's six years at the ducal court of Anhalt-Cöthen were happy and rewarding; but his first wife had just died there, and he was a devout, orthodox Lutheran working at a Calvinist court, where he could not advance his lifelong ambition of creating a "well-regulated church music," and had adolescent sons for whom he wanted a good (Lutheran) university education. However, the Margrave did not take the bait, and Bach had to wait until 1723 to move to the city of Leipzig.

Most of Bach's contemporaries, when they published a set of six or twelve concerti, assembled a group with similar, or even identical, instrumentation; but Bach's set of six for Brandenburg have the widest diversity of colors of any Baroque music. The 1st and 2nd have unique mixtures of brass, winds, and strings; the 5th combines a flute and a violin with — for the first time ever — a solo-part for the harpsichord; the 4th mixes solo violin with a subsidiary solo-group of two recorders. The 3rd and the 6th, on the other hand, use only strings, which seems on the surface more traditional. Looking deeper reveals highly original ways of combining string instruments. The standard complement was in four or five parts: two violins, one or two violas, and bass (consisting of cello and bass). The 3rd Brandenburg has instead three groups of three — three violins, three violas, and three cellos — supported by a bass section of bass and harpsichord, which allows a dizzying array of combinations. Each one of the nine soloists can play alone, or all three within a section can play together in unison, or each section can present a full three-voice harmony within itself and in dialogue with the other sections. The 6th is even more unorthodox. There are no violins at all; the solo instruments are the two violas with the cello, with a bass and keyboard, and two violas-da-gamba to fill out the texture.

The 3rd concerto employs an extreme economy of thematic resources, in contrast to the richness of tonal resources. The first movement is derived entirely from a single theme which is heard in unison at the very beginning. After this theme is developed in various instrumental combinations, when it returns in its original key it is joined by another theme of very simple triadic outline. The second movement consists merely of two chords: presumably one of the two leaders of the ensemble (the first violinist or the harpsichordist) were expected to improvise something which would then end with those two chords from the orchestra. The final movement is a whirling gigue, based — like the opening movement — on a single theme.

The 6th concerto exercises almost as strict an economy. At the very first, the two violas play a very close canon (one playing precisely the same melody as the other, except one 8th-note later) over static harmonies. This section forms the "ritornello" for the movement, the recurring refrain which binds the form together. The intervening solo-sections, for the two violas and cello without the viols or the basses, use new melodies which are nevertheless based on the ritornello. This concerto does have a proper slow movement, which is a rapturous duet for the violas, with an elaborate bass line in the cello supported by the bass and harpsichord outlining the rich harmonies. The two viols, which were silent in the slow movement, rejoin in the final one: as in so many of Bach's concerti and sonatas, this is a lively but intricate gigue.

SPIVEY HALL

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