



SPIVEY HALL
TENTH ANNIVERSARY

Friday, January 19, 2000
8:15 p.m.

2001

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

PRESENT

THE ATLANTA BAROQUE ORCHESTRA

WALTER & EMILIE SPIVEY

Spivey Hall is a testament to the vision of Walter Boone Spivey and Emilie Parmalee Spivey. Clayton College & State University, the community and music-lovers around the world are richer for their great gifts.

Among the most progressive developers and leading citizens of Clayton County, Dr. and Mrs. Walter B. Spivey played an active role in the cultural and social life of the South Atlanta community for decades. Married in 1941, Dr. and Mrs. Spivey organized the Jonesboro Development Company in 1947 to develop a residential tract, Lake Jodeco. The Spiveys then purchased over 1,800 acres north of the original tract and began plans for a larger development, Lake Spivey. Work on this segment, including a 500-acre lake, began in 1957. These two developments were the realization of the Spiveys' commitment to create one of the South's finest residential areas.

The fruits of the Spiveys' business success were brought home with the construction of Spivey Hall and the creation of The Walter & Emilie Spivey Foundation. This endowment supports Spivey Hall's widely acclaimed programs, as well as Music Department scholarships. Though neither Walter nor Emilie lived to see the completion of Spivey Hall, they would no doubt be proud of its architectural beauty, its superior acoustics, and the long line of great musicians whose artistry has thrilled the metro area for the past ten years and brought the hall an international reputation.

Throughout Spivey Hall's Tenth Anniversary Celebration Season and beyond, we will reflect with appreciation on the innumerable benefits that we, the community, have received from the vision and kindness of Walter & Emilie Spivey.

CLAYTON COLLEGE & STATE UNIVERSITY

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.

“Bach’s Violin”

Performed by
The Atlanta Baroque Orchestra
Lyle Nordstrom, Director

Friday, January 19, 2000
8:15 p.m.

Program

Concerto in D minor for two violins (BWV 1043)

Vivace

Largo ma non tanto

Allegro

Johann Sebastian Bach
(1685-1750)

Stanley Ritchie, Valerie Prebys-Arsenault – *Violins*

Concerto XII, “Propetia Sydera” (*Auserlesene Instrumental-Music*, 1698)

Sonata (Grave – Allegro)

Aria (Largo)

Gavotta (Alla breve è presto)

Grave

Ciaccona (Un poco grave)

Borea (Allegro)

Georg Muffat
(1653-1704)

Solos:

Gesa Kordes, Valerie Prebys-Arsenault – *Baroque Violins*

Brent Wissick – *Baroque Violoncello*

George Riordan, Susan Brashier – *Baroque Oboes*

Keith Collins – *Baroque Bassoon*

Letitia Berlin, Frances Blaker – *Recorders*

Intermission

Ciaccona

Tarquinio Merulo
(ca. 1595 - 1665)

Letitia Berlin, Frances Blaker – *Recorders*

Brent Wissick – *Baroque Violoncello*

Lyle Nordstrom – *Theorbo*

Concerto in G for violin and two recorders (Brandenburg Concerto #4 BWV1049)

Allegro

Andante

Presto

Johann Sebastian Bach

Stanley Ritchie – *Baroque Violin*
Letitia Berlin, Frances Blaker – *Recorders*

Finis

The Atlanta Baroque Orchestra
Lyle Nordstrom – *Artistic Director*

Violins:

Gesa Kordes –concertmistress
Jennifer Dalmas
Irene Chung
Valerie Prebys-Arsenault–principal
Ute Marks

Baroque Violas

Melissa Brewer–principal
Scott McCormick

Baroque Violoncello

Brent Wissick–principal
Eckhart Richter

Bass

Melanie Punter

Baroque Oboe

George Riordan
Susan Brashier

Baroque Bassoon

Keith Collins

Harpsichord

Daniel Pyle

Theorbo

Lyle Nordstrom

The Performers

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 17th and 18th 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. If you are interested in serving on the ABO board or otherwise helping, please contact Lyle Nordstrom or Catherine Bull after the concert, or call Lyle Nordstrom at 940-382-4439.

Stanley Ritchie is a faculty member at Indiana University, reflecting his position as one of the world’s leading exponents of Baroque and Classical violin. He has specialized in early violin following a career as associate concertmaster of the Metropolitan Opera Company and first violinist of the Philadelphia Quartet. He is a founding member of the Aston Magna Academy, Duo Geminiani, and Three Parts Upon A Ground, and has collaborated with many early music specialists including Malcolm Bilson, Anner Bylsma, Christopher Hogwood and Roger Norrington, recording with the Harmonia Mundi, Focus, Nonesuch, and L’Oiseau Lyre labels.

Lyle Nordstrom, the Artistic Director and theorbo player for the ABO is former Music Department head of Clayton College & State University in Morrow, Georgia and currently 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 Swanne 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 & Clayton College and 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.

Valerie Prebys Arsenault performs with Apollo's Fire (Cleveland), Baroque Southeast, the Apollo Ensemble (NY), the Tallahassee Symphony Orchestra, and has recorded for Dorian and Centaur Records. She is currently the recipient of a University Fellowship for doctoral studies at Florida State University where she studies with Karen Clarke. She is a graduate of the New England Conservatory of Music in Boston where she studied with James Buswell, and the Early Music Institute at Indiana University where she studied with Stanley Ritchie.

Letitia Berlin teaches recorder and coaches ensembles in the Bay Area and in the Southeastern United States and at workshops around the country. In addition to Tibia, she performs with the Sirena Recorder Quartet (now Farallon recorder quartet), as a soloist and with Yatán Atán, a new music/Sephardic group. She can be heard on the Pre-Disc Continuo and on the recently released New Albion recording of Sephardic love songs in modern settings with Yatán Atán. She received a M.A. in early music performance practices from Case Western Reserve University, and a B.M. from the University of North Carolina at Greensboro. Ms. Berlin has performed with the Carmel Bach Festival and with the Atlanta Baroque Orchestra. She is a co-founder of the East Bay's junior recorder society.

Frances Blaker received her Music Pedagogical and Performance degrees from the Royal Danish Conservatory of Music in Copenhagen where she studied with Eva Legêne. She has also studied with Marion Verbruggen in the Netherlands. Ms. Blaker has performed as a soloist and with various ensembles in the United States, Denmark, England and The Netherlands, including Blaker Bande, Farallon Recorder Quartet, Arcangeli Baroque Strings and the Atlanta Baroque Orchestra. She teaches at workshops throughout the United States, and is a co-director for both Amherst Early Music and the SFEMS Medieval and Renaissance workshop. Ms. Blaker is the author of *The Recorder Player's Companion*.

PROGRAM NOTES

Of Bach's twenty-four surviving concerti, only nine come down to us in their original form: the six *Brandenburg Concerti*, and the three for violin. The others exist only as arrangements in which the solo-instruments (usually violins, but possibly also including oboe) were replaced by harpsichords. These keyboard versions were made during the 1730's, when Bach was the music-director for the Collegium Musicum concerts held in Zimmermann's Coffee House in Leipzig. In their original versions, the great majority of the concerti were composed between 1714 and 1722, when Bach was employed in Weimar and then in Anhalt-Cöthen. The *Brandenburg Concerti* come down to us in a particularly elaborate copy that Bach sent to the Margrave of Brandenburg in 1721 (perhaps in hopes of becoming his Capellmeister).

Our primary source-material for the others, including the two solo-violin concerti and the one for two violins, dates from the 1730's, prepared (and revised?) by Bach and his sons and pupils for the Collegium concerts. The *Concerto in D minor for Two Violins* follows the three-movement, fast-slow-fast pattern that Bach used in virtually all his concerti, and which he learned from his study of Vivaldi's concerti in 1714 and 1715. Bach departed from this pattern only twice, in the *1st* and *3rd Brandenburg Concerti*. Nevertheless, the *1st* has the three-movement sequence at its core, with a *Menuet* and *Trios* appended; and the *3rd* is actually in three movements, even though the central movement was reduced to a progression of two chords.

In the middle and closing movements of the *D-Minor Double-Concerto*, the two solo violins engage in dialogue with each other, while the orchestra provides little more than harmonic and - in the last movement - rhythmic support. Only at the very end of the last movement does the orchestra take a more integral role in the musical activity. However, in the opening movement the relationships between the soloists and the orchestra are more intricate. Not only is there a dialogue between the two solo violins, but there is concurrently another dialogue between the pair of soloists and the orchestra. This second dialogue is made all the more interesting by the fact that the melodic material played by the soloists is all based on a descending scale, whereas the orchestral music is based on an ascending scale, which is heard at the very beginning of the movement and throughout.

The *Fourth Brandenburg Concerto* is altogether more complex. There are three bodies of sound: the orchestra of strings and continuo, a solo violin, and two alto recorders. The recorders sometimes function as part of the orchestra, and at other times as a solo-ensemble with or without the solo violin. Bach further blurs the traditional distinction between orchestral ritornello and solo passages by giving the opening of the first-movement ritornello to the solo group and assigning a merely supportive role to the orchestra. He also departs from traditional procedure in the second movement, but in a different manner. In the Italian concerti which Bach took as his models, the central slow movement is generally an aria or cantilena for the soloist with the orchestral accompaniment very much in the background. In this concerto the orchestra is involved in extensive interplay with the recorders and the solo violin. The final movement is a tour-de-force, both for the violin-soloist and especially for the composer. In it are combined some of Bach's most virtuosic writing for the solo violin with a most demanding compositional device, a five-voice fugue.

Georg Muffat (1653-1704) was a German composer of Scottish descent who worked and studied both in Paris and Rome, where he was there influenced by Lully's mid-17th century ballet works, and later in the century, by Corelli's masterful new chamber and orchestral forms, including the concerto grosso. He evidently saw himself as an "importer" of styles, saying: "Upon my return from France, I was the first one to introduce the Lullian ballet style in Germany, so was I the first to bring this hitherto unknown harmony [e.g. Corellian style] to Germany." In a dedication to his *Florilegium*, he says: "The notes, the strings, the dear sweet music tones give me my tasks in life, and here I mingle the French style with the German and Italian styles, foment no war, but perhaps exemplify in my music the harmony and dear peace desired by these peoples."

His concerto grosso *Propetia Sydera (Lucky Stars)*, is deservedly one of Muffat's most famous pieces. A wonderful combination of French, German and Italian styles, this concerto has several French dance movements such as the Gavotte and Bouree, but also an extensive ciaccona in the Italian style. Muffat was quite free with the potential orchestrations of these concerti. In the preface he stated that "If you have a larger number of musicians at your disposal, you can employ more instruments [and] if there are some among your musicians who can play the French oboe or shawm melodiously and with proper moderation, they you can make admirable use of these and a good bassoonist." We have chosen to take Muffat's suggestions and orchestrated these pieces in a lively manner.

Tarquinio Merula was an important figure in the early history of the sonata. Serving as an organist in Cremona and Bergamo, he was exposed to some of the fine emerging violin playing in Italy in the early 17th century. His early instrumental works still have Renaissance canzona roots, but his later instrumental works display the new styles more idiomatic to the violin. This ciaccona is based on a repeated bass melody and harmony (similar to the *Ciaccona* of Muffat) that was popular for many instrumental and vocal pieces by many composers of the time. The rhythmic excitement and virtuosity are hallmarks of this *stile concitato*.

Daniel Pyle & Lyle Nordstrom

Coming Soon To Spivey Hall

Trio Fontenay

Sunday, March 4, 2001

3:00 p.m. / \$25

The Trio-in-Residence at Paris' Théâtre Chatelet, Trio Fontenay has spent 20 years honing its technical excellence and emotional expressiveness to their current razor-sharp edge. The addition of new cellist Jens Peter Maintz in 1998 has only deepened the Trio's sound, which *The New York Times* said expresses "a remarkable unanimity of sound and purpose." At Spivey, Trio Fontenay performs Beethoven's *Piano Trio in G Major*, Bernstein's *Piano Trio* and Rachmaninoff's *Trio Elégiaque in D Minor*.

Hopkinson Smith, lute

Friday, March 9, 2001

8:15 p.m. / \$20

An authority on early plucked instruments, lutist Hopkinson Smith is also a key figure in Early Music, thanks to co-founding of Hesperion XX with Jordi Savall. Since the early '80s, Smith has focused on solo music for early plucked instruments, including several important Bach projects. He has Renaissance fantasies, variations and dances of the vihuela and lute repertoires, early baroque Toccatas and Spanish music for 5-course guitar. In the realm of the lute, Smith has few equals.

Lynn Harrell, cello

Sunday, March 11, 2001

3:00 p.m. / \$35

A premiere cellist, chamber musician, recitalist, conductor, teacher and recording artist, Lynn Harrell has captured many prestigious awards for his playing, including the Piatigorsky Award, the Ford Foundation Concert Artists' Award, and the first Avery Fisher Prize (jointly with Murray Perahia). At Spivey Hall, his program includes *Songs for My Father*, a selection of seven songs and arias associated with Harrell's father, an operatic baritone. This is the Spivey Memorial Concert, with reception to follow.

The Sixteen

Saturday, March 24, 2001

8:15 p.m. / \$35

In 23 years of existence, The Sixteen and conductor Harry Christophers have earned their worldwide reputation as experts of early English polyphony, Renaissance masterpieces and 20th-century music. The group's 70 recordings show them to be masters of a wide range of material, from plainchant to Benjamin Britten. At Spivey, The Sixteen will perform *The Mystery of the Cross*, which *The London Times* described as "An intense concentration of anguished expression which does for the ear what the canvases of El Greco do for the eye."

Maxim Vengerov, violin

Sunday, May 6, 2001

3:00 p.m. / \$75 & \$60

Just 26 years old, Maxim Vengerov is a world-class superstar and artist of supreme talents whose career has soared ever since he won Carl Flesch International Violin Competition at age 15. Like audiences everywhere, critics fall over themselves praising this young genius: He is "the kind of artist that comes along once every 100 years" (*The Strad*), "a musical colossus" (*The London Times*), "a born virtuoso with stunning facility, technique to burn, emotional versatility, communicational skills and even a sense of humor" (*The Los Angeles Times*). His playing goes beyond mere virtuoso athleticism. As *The New York Times* said, "His sound did not imitate emotion, it was emotion."

The Spivey Hall Summer 2000/2001 Concert Season is sponsored in part by:

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SPIVEY HALL

THE PERFORMER'S CHOICE

*Ticket office hours are Monday-Friday from 8:30 a.m. - 5:00 p.m.,
and one hour prior to each concert. To make reservations, call (770) 961-3683.*

The Walter and Emilie Spivey Foundation

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