



Georgia Musicale Group Third Annual Spivey Hall Concert



Spivey Hall

Clayton State University

2000 Clayton State Blvd, Morrow, GA 30260

September 18th, 2022

3:00 p.m. – 5:30 p.m.

Welcome



On behalf of the Georgia Musicale Group, welcome to our third annual concert at Spivey Hall. In the last several years, our group has experienced rapid growth with more than one hundred performers from the United States, Canada, Russia, Germany, France, and the UK. Today's performers showcase the diversity of our group and feature selections from solo and ensemble works for piano, strings, woodwinds, and vocalist.

We hope you will enjoy the program today!

Dr. Utako Tanigawa, GMG Founder and President

Ph.D. in Computer Science and Information Systems, CISM, CISSP, CGEIT, SAPM, PMP

Georgia Musicale Group – Featured Performers



Becky Adams



Anna Armstrong



Ben Bendont



Nico Brett



Donna Clegg



Mary M. Dekkers



Tamara Grizzle



Abbie Hattauer



Brad Knobel



Kimber Kwiatkowski



LuAnn Latzanich



Judy Manganiello



Erin Olson



Annette Russo



Laurie Searle



Sam Smith



Sean Sutherland



Shoko Tanaka



Utako Tanigawa



Neva Velasquez



Asa J. Williams



Julie Woodall



Paul Zampol

Program-1

Two Pianos

LibertangoAstor Piazzolla (1921–1992), arr. Paul Ziegler

Astor Piazzolla was born to Italian immigrant parents in Argentina. He grew up in New York City and was exposed to both classical and jazz styles of music at a young age. He studied composition in Paris with Nadia Boulanger who encouraged him to form his own voice. Piazzolla left Paris and created nuevo tango, a fusion of tango with classical and jazz styles for listening. Libertango was composed in 1974. Piazzolla created the title by blending the words Libertad (meaning freedom) and tango. He described the music as “a sort of song to liberty”.

Mary Marshall Dekkers studied piano from age five to thirteen and graduated from Madison State Teachers College with a B.M. ED degree with a major in piano and minor in viola. She has taught both elementary and string music. With an interest in dance, she played for a dance studio and also taught dance and choreographed for her local church. For a few years she was a para-pro for special needs and also did “music therapy” at one school. She has enjoyed being choir director, accompanist for different church choirs, and playing at weddings and funerals. The Georgia Musicale Group has been a blessing to her for continued learning and enjoyment of playing.

Kimber Kwiatkowski began taking piano lessons in third grade and earned the degree of Bachelor of Arts, Magna Cum Laude, with a major in Music and concentration in Piano Performance from Mercer University. She then earned a Juris Doctor degree from Mercer University’s Walter F. George School of Law. She worked in various private law firms as well as two Fortune 500 companies as in-house counsel. Since retiring from the practice of law, she teaches piano in her private studio. She is an active accompanist for vocalists, instrumentalists, and students. Mrs. Kwiatkowski is a Board Member of Georgia Musicale Group.

Solo Piano

Etude for the Left Hand in A Major, Op. 36Felix Blumenfeld (1863–1931)

Felix Blumenfeld was a teacher and gifted pianist who taught, among others, Simon Barere. There’s a wonderful story of Barere in a NYC salon playing this etude. Also in the room was a blind pianist. Barere finished to remarks of how incredible it was that he played it with only one hand. The blind pianist says not to mock him, that he knows that NO ONE can play it single-handedly. So Barere invited him to sit and hold his right hand while he played it again, and he did, and the blind pianist had tears rolling down his face.

Nico Brett began piano lessons at five years old and gave his first of eight solo piano recitals at age six. He played in the Colorado Suzuki Institute Honors Recital three years running, and went on to receive the highest rating of "Outstanding Performer" in the GMTA state competition three times. At twelve, Nico won third prize in the NY Young Musicians International Competition, then at thirteen, he played in a Summer Gala on the main stage at Carnegie Hall. Currently seventeen years old, Nico has never missed a day of practice (over 4000). His new passion is playing the organ.

Program-2

Solo Piano

Sonata Op. 2 No.3Ludwig Van Beethoven (1770–1827)

Piano Sonata No. 3 in C major, Op. 2, No. 3, was composed by Beethoven in 1795. It is dedicated to Joseph Haydn and is often referred to as one of Beethoven's earliest "grand and virtuosic" piano sonatas. The first movement follows the sonata allegro format of the classical period and borrows thematically from his Piano Quartet No. 3 in C major written about 10 years earlier.

Asa J. Williams began formal piano lessons at the age of six. While in high school, he studied composition and theory at the Junior Conservatory Camp of Music, East Burke, VT, the predecessor of the Walden School music camp, Dublin, NH. After studying composition at the New England Conservatory of Music, Asa transferred to the University of Texas at Austin and studied piano performance with the late Danielle Martin. There, he graduated with a Bachelor of Music in Piano Performance (1979). He received a Master of Science in Accounting from Liberty University (2012).

Solo Piano

Sonata Op. 13 Pathetique (2nd Movement)Ludwig Van Beethoven (1770–1827)

There is considerable speculation whether Beethoven's Sonata No. 8 (the "Pathetique"), especially the adagio middle movement, was inspired by Mozart's c minor sonata, K. 457. The melody of the 2nd movement, in Ab Major, must be played so that it remains distinct from the accompaniment. There are two short development passages, the first in f minor and Eb Major, the second in ab minor and E Major.

Paul Zampol felt fortunate in having been exposed to piano music when he was very young. As a teenage piano student, his main problem was lack of patience. After about a 50-year gap in music studies, he decided to upgrade his piano and try to apply himself to serious study. He bought a used Knabe baby grand and began studies with Natasha Gilbert in Newnan. Natasha had a classical piano education in Russia and was the perfect teacher to re-inspire him. After three years, Natasha returned to Russia to care for her mother. Paul now studies with LuAnn Latzanich in Fairburn. He is grateful to all of his teachers for their patience, guidance and vast knowledge.

Mistress of Ceremonies

Abbie Hattauer, a 2010 transplant from Long Island, New York, has a varied music background. An avocational piano player for more than 40 years, she is currently studying classical guitar with Joshua Chari, sings in the choir of Emerson Unitarian Universalist Congregation in Marietta and is studying ukulele with Pamela Kent. Her operatic experience came as a member of Island Lyric Opera Company based in Garden City, New York where she performed in more than a dozen major operas and operettas for over twenty years.

Program-3

Vocal, Soprano

Bist du bei mirJohann Sebastian Bach (1685–1750)

Bist du bei mir, geh ich mit Freuden (If you are with me, I go with joy) is an aria from Gottfried Heinrich Stölzel's opera Diomedes, which was first staged on 16 November 1718. This version is attributed to Bach. The aria is best known as "Bist du bei mir", BWV 508 (J.S. Bach Works Catalog), a version for voice and continuo found as No. 25 in the 1725 Notebook for Anna Magdalena Bach.

“O mio babbino caro” (“Oh my dear Papa”) Giacomo Puccini (1858–1924)

"O mio babbino caro" ("Oh my dear Papa") is an aria from the opera Gianni Schicchi (1918) by Giacomo Puccini. It is sung by Lauretta after tensions between her father Schicchi and the family of Rinuccio, the boy she loves, have reached a breaking point that threatens to separate her from Rinuccio. It provides an interlude expressing lyrical simplicity and love in contrast with the atmosphere of hypocrisy, jealousy, double-dealing, and feuding in medieval Florence.

Annette Russo has enjoyed a life-long love of music. She began piano lessons at the age of 8 and studied for about 7 years. She also studied voice for several years as a young adult. She has participated in a variety of vocal experiences including church and community choirs and solos. After graduating from Rutgers College in NJ, she taught 1st and 3rd grades for 35 years. She incorporated music into the classroom whenever possible to enhance learning. Being involved in music has always been a priority her life. Annette has been involved with music all her life. She studied piano during childhood years and studied voice as a young adult. She enjoys singing with her church choir and with Georgia Musicale Group.

Solo Piano

Jazz Suite No. 2Glenda Austin (1946–)

Glenda Austin is a recognized composer, arranger, pianist and teacher who writes piano music popular at all levels. The Suite No. 2 is a jazz song that also embodies some of the Blues. And as most jazz and blues music does, it tries to tell a story . . . in this case, the story has plenty of questions, emotional ups & downs, some sadness, maybe a little heartache.

Judy Manganiello is a pianist and teacher who has been playing the piano for nearly 25 years. She enjoys playing a variety of styles, especially classical and Spanish music. She currently teaches at a studio in Roswell where she shares her love of music with young people. Judy graduated from Michigan State University with a degree in communications. She is a native of Detroit. For her inspiration, Judy credits her grandmother (Grandma Celmer) for buying her a brand-new piano when she was a youngster and bringing her to countless outdoor summer concerts at Detroit's Belle Isle Park.

Program-4

Two Pianos

Piano Concerto K.467 No.21.....Wolfgang Amadeus Mozart (1756–1791)

Mozart was at the peak of his popularity as a composer and pianist in Vienna when he premiered his Piano Concerto # 21 in 1785 in Vienna. That evening was a well-attended leading musical and social event, with a new concerto from the composer. The music critic, Niemetschek, reported that his playing “captivated every listener and established Mozart as the greatest keyboard player of his day.” Mozart’s father noted that the work was “astonishingly difficult.”

Utako Tanigawa started playing the piano at the age of three until thirteen. After studying Philosophy, she owned a private school and a restaurant in Japan. After coming to the U.S., she earned additional degrees including PhD in Computer Information Systems and post Doctorate in Management Science in Stanford University. Then Dr. Tanigawa worked in multiple executive positions in global corporations for three decades. However, her life had a dramatic turn twelve years ago due to a life-threatening illness. Though it’s leaving a permanent damage, her love of music returned and provided a tangible lifeline. Today music continues to play a key soothing and healing role. As part of therapy, she has participated in more than a dozen amateur competitions including Van Cliburn and Chopin competition in Poland and gratefully received several prizes.

Julie Woodall earned her Bachelor of Music and Master of Fine Arts degrees at the University of Georgia in 1977 and 1979. Currently, she is the organist/choir director at St. Elizabeth’s Episcopal Church in Dahlonega, GA and a private piano teacher. She is a retired elementary music teacher, who is so happy to have found the Georgia Musicale Group. In this friendly and inviting group, members can perform for and listen to each other in a relaxed and fun atmosphere.

Intermission

Georgia Musicale Group History

Georgia Musicale Group was incorporated in 2016 as a non-profit organization with dozens of music lovers. In the last several years, our group has experienced rapid growth with more than one hundred performers including pianists, various instrumentalists, and vocalists.

Members come from diverse backgrounds: scientists, medical doctors, lawyers, teachers, professional musicians, etc. Besides professional musicians, many of them played instruments when they were younger but stopped playing due to their careers. However, their love of music remained, and they discovered GMG as a vehicle to pursue their love of music again.

The experience gained by our members through participation in these musicales is a testament to the power of GMG’s mission: to recognize, nurture and provide opportunities for musical growth and development in a fun and supportive environment.

Now we have members from Canada, Russia, Germany, France, and UK in addition to several states in America. We also invite professional artists from around the world.

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Program-5

Sextet

Sextet Op. 45 **Theodor Blumer (1881–1964)**

Thema

II. Capriccio

III. Pastorale

IV. Slavischer Tanz

VI. Humoreske, Finale

Theodore Blumer was born in the German city of Dresden. He studied at the Dresden Conservatory, and enjoyed a long career as a teacher, conductor, and composer. He left works in virtually every genre. His works for piano and woodwinds were especially important to him as they were intended for performance by himself on piano and the famous Dresden Woodwind Quintet. His Op.45 Sextet for Piano and Woodwind Quintet dates from 1921. As it states in the title, it is based on an original theme and then is a set of variations on this theme.

Peachtree Chamber Players formed in 2015 to offer musical friends an opportunity to play and perform together in the Southern Crescent communities of Atlanta. The Players include a woodwind quintet configuration of flute, oboe, clarinet, French horn, and bassoon; and the addition of piano:

LuAnn Latzanich (piano) is a native of Atlanta and a founding member of Peachtree Chamber Players. She received a B.A. in Music from the University of North Carolina/Chapel Hill, and a M.A. in Music Theory from the Eastman School of Music in Rochester, NY. LuAnn was employed for over 20 years by Clayton State University where she taught private and group piano and coordinated the Preparatory School of Music. Currently she runs a piano studio in her home in Fairburn.

Tamara Grizzle (flute) is a resident of Brooks and a member of Peachtree Chamber Players since 2016. She studied music while at Auburn University and received a BS in Speech Pathology and MCD in Audiology. Tamara has played in multiple ensembles including community bands, orchestras and choirs. She currently plays with Tamerill, a trio in residence at the First Presbyterian Church in Peachtree City, Fayette Area Flutists flute choir, and Mercer University Flute Choir.

Erin Olson (oboe) is a resident of Newnan and a member of Peachtree Chamber Players since 2020. She holds a Bachelor of Music degree from Converse College and a Master of Music from the Manhattan School of Music. She has performed with The Asheville Symphony and the Hendersonville Symphony and was principal oboist for the Columbia University Bach Society (NYC), One World Symphony (NYC) and several others. Erin has been on the teaching staff at Limestone College and the University of North Carolina at Asheville. She also sings soprano in her church choir and in the Southern Crescent Chorale.

Laurie Searle (clarinet) is a resident of Chattahoochee Hills and a founding member of Peachtree Chamber Players. She was one of the last women to enlist in the Women's Army Corps, playing clarinet in the WAC band stationed at Ft. McClellan, Alabama, and continuing her military band service for 9 years. She studied music at Jacksonville State University, and later received a BA in Journalism and an MS in Technical Communications. She restarted clarinet in 2014, after not playing for more than 30 years, and now plays in the Carrollton Wind Ensemble.

Program-6

Becky Adams (French horn) is a resident of Fayetteville and a member of Peachtree Chamber Players since 2017. She studied music at the University of Arkansas and was involved in community bands and orchestras in Arkansas and Missouri before moving to Georgia in 2002. While she took a career path other than music, she has remained active in a variety of ensembles including: Southern Crescent Symphony Orchestra, Peachtree Wind Ensemble, and Atlanta Community Brass Ensemble.

Neva Velasquez (bassoon) is a resident of Fayetteville and a member of Peachtree Chamber Players since 2020. She was born in Phoenix Arizona and lived in many states before moving to Fayetteville, eight years ago. She studied music at North Central University in Minneapolis, Minnesota, and while there she was a member of Exultate, a chamber choir and orchestra. She currently plays with the Peachtree Wind Ensemble concert band in Fayetteville.

Solo Piano

Piano Sonata No.2 “Concord, Mass’, III “The Alcotts” Charles Ives (1874–1954)

Charles Ives composed this as a musical portrait of the real-life family of Louisa May Alcott, the author of “Little Women”. Listen for three characters: sister Lizzy, playing the piano in the parlor; father Bronson, who was a transcendentalist (and the Beethoven figure in this piece) shaking his fist at heaven; and the author Louisa May, observing and interpreting, represented by the soft, high, seemingly out-of-place notes. This all comes together with Ives’ “Human Faith Theme” at the end. Ives was fond of quoting other composers - listen for Beethoven’s Fifth and the “Wedding March” from Wagner’s Lohengrin.

Sam Smith had a few years of piano lessons as a kid, but they didn't take! He retired in 2014 from Georgia Tech, where he worked in IT. He started piano lessons again in 2010, only missing six months in 2014 so that he could do a thru-hike of the Appalachian Trail, starting in Maine and walking 2100 miles home to Georgia. In 2016 (at age 62) he enrolled in the University of West Georgia, pursuing a Bachelor of Music degree in Piano Performance. He graduated in the Spring of 2020.



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Program-7

Solo Piano

Liebstraum Franz Liszt (1811–1886)

Liebstraum is a German word that translates to “Dreams of Love”. In 1850, Liebstraum No.3 was originally published as one of a set of three works for voice and piano along with solo piano versions. The best-known version of the piece is for solo piano and the number 3 is one of the composer’s most widely known and popular works. It is based on a poem written by German writer, Ferdinand Freiligrath. Entitled, O Lieb, so lang du lieben kannst (Love as long as love you can), the work depicts themes of love and the loss of love.

Shoko Tanaka began studying piano at the age of three. She was a student at Yamaha music school in Japan until the age of eight and started taking private lessons with Professor Miyuki Hoshino in Oita, Japan. She won several prizes in local piano competitions including the PTNA, Glanzen competitions. As a thirteen-year-old, she performed with the Poland Krakow Chamber Orchestra in their Concert Series in Japan. Although her work has deprived her of time for piano practice and performing for several years, she joined the Georgia Musicale Group in 2017 and happily returned to playing the piano once again.

Quartet

Piano Quartet #3 in C minor, Op. 60 Johannes Brahms (1833–1893)

Movement III, Andante

When Brahms sent the score of this piano quartet to his publisher, he wrote that the cover should show a picture of a man holding a gun to his head, as it was so dark that it was reminiscent of Goethe’s Werther. The Andante movement, which is actually in the key of E major, brings some relief to the quartet, with beautiful melodies from cello and violin, aided by the viola and piano. The pianissimo conclusion is exquisite and magic.

Anna Armstrong (Piano) has been playing the piano for most of her life. She accompanied choruses at her high school in Atlanta and especially enjoyed playing two-piano repertoire. After many years of only occasional playing, during which she raised two sons and had a successful career as a CPA, she began studying piano seriously again in 2000. In 2012, she discovered Summertrios, a music camp for adult amateurs, and fell in love with chamber music. After retiring from public accounting in 2016, she was able to devote more time to her music, both as part of a piano duo and as a member of chamber music duos, trios, and quartets. Anna was a member of the board of Summertrios for 9 years and is a current board member of Georgia Musicale Group.

Ben Bedont (Violin) earned the Bachelor of Music in Viola Performance from the University of Georgia in 2004, and has studied the violin independently since then. He is a co-conductor of the Four Seasons Chamber Orchestra in Tucker, Georgia, a welcoming string orchestra for all ages and ability levels. Ben enjoys casual chamber music playing, with occasional performances, and also coaching students to develop chamber music skills.

Program-8

Brad Knobel (Cello) terminal music degree (“DM,” later re-styled “DMA”) is from Florida State University, officially backdated to April 10, 2006. He has played professionally in various groupings since 1975. Mr. Knobel has worked, studied, sat at the dinner table or otherwise had contact with David Soyer, Robert Sylvester, André Navarra, János Starker, Margeret Rowell, Antonio Janigro, Lubomir Georgiev, Anner Bylsma, John Dalley, Arnold Steinhardt, Michael Tree, Jaap Schröder and Dana Maiben, among others. His playing has been described as “very aggressive,” “fearless” and “artistic, which makes up for a lot” as well as in other less printable terms.

Donna Clegg (Viola) began her musical experience by playing several wind instruments in elementary, middle and high school. After graduation, she did not play another note until she was 50 years old at which time she mail ordered a violin and began lessons. She quickly realized that viola was her love and switched to that middle voice. Her first music camp was Mark OConnor’s fiddle camp in Nashville, TN in 1973 and since she’s attended Princeton Playweek or Summertrios nearly every summer. She played with Southern Crescent Symphony and currently is a violist with the Atlanta Community Symphony Orchestra.

Solo Piano

La ValseMaurice Ravel (1875–1937)

While La Valse shares similar traits to Ravel’s earlier work Valse Nobles and Sentimentales with several interwoven waltzes alternating between grandeur (noble) and intimacy (sentimental), La Valse goes beyond paying homage to the Viennese waltz by parodying the fall of the Viennese Empire and its people’s indifference: continuing to waltz in spite of the impending doom and destruction that besieged them. After the murky rumblings of the opening, the haze slowly clears revealing the beauty and nobility of the waltz. However, this is short-lived as the piece builds towards several damning climatic moments on route to its fatal end.

Sean Sutherland serendipitously discovered the piano as a child and was instantly enamoured. Because advanced piano studies were limited on St. Vincent, Sean resumed studying piano while at MIT. Sean pursued additional graduate studies McGill and Stanford. Sean was a semi-finalist at the Van Cliburn Amateur in 2016, a finalist at the Boston Amateur 2017 and Piano Bridges (St. Petersburg, Russia) 2019, and the first prize winner at the Chopin Amateur (Warsaw) in 2021.

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