

The St. Olaf College Department of Music presents

THE ST. OLAF PHILHARMONIA

MARTIN HODEL, *CONDUCTOR*



SPRING CONCERT

ANDREA EEN, *GUEST CONDUCTOR*

JOY GUNDERSON '13, *HARP*
PHILHARMONIA CONCERTO COMPETITION WINNER

Sunday, April 22, 2012 • 7:30 p.m.
Skoglund Auditorium • St. Olaf College
Northfield, Minnesota

ST. OLAF PHILHARMONIA

MARTIN HODEL, CONDUCTOR

Program

Lieutenant Kijé Suite, Op. 60

Sergei Prokofiev (1891-1953)

- I. The Birth of Kijé
- III. The Wedding of Kijé
- IV. Troika
- V. Internment of Kijé

Concerto Grosso No. 1

Ernest Bloch (1880-1959)

- I. *Prelude: Allegro energico e pesante*
- II. *Dirge: Andante moderato*
- IV. *Fugue*

Andrea Een, *guest conductor*
Robert Kelly '12, *piano*

Symphony No. 1 “Ainulindalë” (2012)
(Premiere Performance)

Jim Peterman (b. 1990)

- I. Cuivië

Intermission

Concerto for Harp, Op. 74

Reinhold Glière (1875-1956)

- I. *Moderato*

Joy Gunderson '13, *harp*
Philharmonia Concerto Competition Winner

Four Dance-Episodes from *Rodeo*

Aaron Copland (1900-90)

- I. Buckaroo Holiday
- II. Corral Nocturne
- III. Saturday Night Waltz
- IV. Hoe-Down

Unauthorized photography or video and audio recording is prohibited.
This concert is archived at <http://www.stolaf.edu/multimedia>
Please silence your cell phone, pager or other personal communication device.

Program Notes

Lieutenant Kijé Suite, Op. 60

The sharp satirical aspect for which Russian and Soviet composer Sergei Prokofiev is widely known is clearly expressed in the suite, *Lieutenant Kijé*. Taken from the first of his nine film scores (1933), this was his first major project when he decided to go back permanently to his native country after some 15 years in the West. The film was made in Leningrad as a satire on the foibles of Tsar Paul I, based on a story by Jury Tynyanov, *The Tsar Sleeps*. A writing error on a military document brings into existence Lieutenant Kijé, for whom an identity has to be invented once the document is approved by the Tsar. With slight changes of orchestration for concert performance, Prokofiev's suite makes a digest of Kijé's imaginarily life-story. A nostalgic cornet call, and military associations from piccolo, flute and snare drum answered by the horns, establish the wholly illusory world into which Kijé is 'born', tenderly cradled by a flute and tenor saxophone theme that recurs later. Kijé is given a wife, his wedding celebrated as a trumpet lurches about, switching keys mid-phrase as if in alcoholic enjoyment, with some mock-serious attempt for the party to pull itself together. Next Kijé is taken on a breezy sleigh-ride to the sounds of a tavern song (Troika), but when the Tsar demands to meet this officer, Kijé must suffer a sudden death and funeral, though with full military honors, and a display of Prokofiev's ingenuity in combining several of the previous themes in new orchestral colors and counterpoint.

Concerto Grosso No. 1

Ernest Bloch was born in Switzerland in 1880, studied composition in Frankfurt, Paris and Geneva, and immigrated to the United States in 1916. His best known works draw from Jewish folk and liturgical traditions, and include *Schelomo* for cello and orchestra, *Baal Shem* for violin and piano, and *Avodath Hakodesh* (*Secret Service*), for baritone, choir and orchestra.

Concerto Grosso No. 1 (1924-25) comes from a period in Bloch's career during which the composer rejected his previous late Romantic stylistic expression, and strove instead to emulate the compositional principles of pre-Romantic music. The work can be regarded as "neoclassic," in part because Bloch follows the formal and melodic conventions of the Baroque *concerto grosso*, in which a *tutti* group is set apart from a small group of soloists, the *ripieno*. The composer puts his own stamp on the piece, however, and the exciting opening movement, in changing meters, quickly gives way to an introspective and thoughtful dirge. The dirge employs thick, luscious textures, more dissonant harmonies, and complete mastery of string writing. One can hear the echoes of Jewish folk music in the haunting solo section. The final fugue has an uncommonly long opening subject that is skillfully thrown around each section, fractured, elongated, sequenced, changed into major mode and finally, brought to a satisfying climax over a long pedal point.

Symphony No. 1 "Ainulindalë"

J.R.R. Tolkien fought in World War I, was a devout Roman Catholic, and was a linguistics professor at Oxford University. Like many before him, he questioned the role of Evil in a world with an all-loving God. Rather than writing simple allegory for events of his own time, he examined Good and Evil in their most general forms that apply to all generations.

The Ainulindalë, or Music of the Ainur, from *The Silmarillion*, by J.R.R. Tolkien, is the creation story of Arda and Middle-Earth through the music of the Holy Ones. As readers we can also perceive this account as a depiction of our own world. Although this story takes place at the dawn of time, Tolkien used this opportunity to examine the eternal roles of Good and Evil. The first movement of this symphony (heard in performance today) creates these diametrically opposed forces and contends them against one another. Ilúvatar, lord of creation, propounded to the Ainur themes of music. For a while, there were no flaws. But as the theme progressed, it came into the heart of Melkor (among the Ainur) to interweave matters of his own imagining that were not in accord with the theme of Ilúvatar. This piece describes that struggle, where both themes have great power and are victorious over each other in different moments of the music. The later movements examine the roles of Good and Evil in the world and in ourselves.

Nalye. Ilúvatar, ontälye më,
antaelye më óma, ar sí nalmet.
Cuivië. Alcar, Eä.
Cala, Lindale Yessë. Alcarinqua Nasta!
Sí Ilúvatar i ainirmë,
caruvamet alta lindalë! Alcar Eä.

Aníron tur. Hurarda as ungo.
Quantuvan i lost iâ.
Rucë ve lach. Rûth ve raumo.

Ainirmë. Úpano lerta lirë
hequa tulas va Ilúvatar. Vanessë.
Ilúvatar tyarë i quanda lindalë.
Mordo apanta calai aqua alcar ar val.
A valdë, tulyaë ve téra.
Melkor cara i lindalë morna.

Ne, a Ilúvatar sanwë.
Tintaelmet asnárë ilfirin.
Rainë, veryaë, yanwë ve uo.
Lindalë, yessë ainirmë.
Nalye Ilúvatar. Ne poica ar tulka.
Tenë, tûrë. Alcar nalye, Ilúvatar!

You are. Ilúvatar, you made us,
you gave us voice, and now we are.
Awake. Glory, Be.
Light, Music, Begin. Brilliant Existence!
Of Ilúvatar's divine plan
we will make a Great music! Glory Be.

I desire power. To rule the world with shadow.
I will fill the empty void.
Fear as leaping flame. Wrath as thunder.

Divine plan. No idea can be sung
unless it comes from Ilúvatar. Beauty.
Ilúvatar has caused all the music.
Shadow reveals light's full glory and power.
Oh blessedness, lead us straight/right.
Melkor makes the music dark.

Be, O thought of Ilúvatar.
We have been kindled with flame immortal.
Peace and Harmony, join, bridge us together.
Music, begin of the divine plan.
You are Ilúvatar. Be pure and immovable.
Arrive, strength. Glory you are, Ilúvatar!

— Sadie Swehla '12

Concerto for Harp, Op. 74

Reinhold Glière was born in Kiev in 1875 and died in Moscow in 1956. Except for a period of study in Germany he remained in what was Imperial Russia and later the Soviet Union, though he travelled widely within that empire. At times, his work reflects his own studies of folk elements, but generally his music is harmonically and stylistically firmly rooted in the Western tradition. The *Concerto for Harp*, composed in 1938, gives no hint of the revolutionary musical styles that churned the artistic waters in the early part of the 20th century. In order to better understand the harp, Glière worked closely on the score with the harpist Ksenia Erdeli. Evidently her contribution was large, because Glière offered to publish the piece jointly as a co-composer with her, though she refused; instead she is named as its editor.

The first movement of the *Concerto* uses rich harp chords in a lush, broad theme. Glière plows new ground in the melodic use of the instrument, especially in light of its traditionally accompanimental role. Frequently-changing meters, many of them in 5/4, provide a freedom of motion that fits comfortably with the overtly Romantic phrasing. The extended solo cadenza — centrally located — is a perfect vehicle to showcase the nimble and sensitive nature of this magnificent instrument.

Four Dance-Episodes from *Rodeo*

The *Ballet Russe de Monte Carlo* commissioned the choreographer Agnes de Mille and the composer Aaron Copland to collaborate on the creation of a western ballet for its 1942-43 season. Originally sub-titled *The Courting at Burnt Ranch*, *Rodeo* was first produced at the Metropolitan Opera House on October 16, 1942.

The idea for the ballet was devised by Miss de Mille who described it as follows:

Throughout the American Southwest, the Saturday afternoon rodeo is a tradition. On the remote ranches, as well as in the trading centers and the towns, the 'hands' get together to show off their skill in roping, riding, branding and throwing. Often, on the more isolated ranches, the rodeo is done for an audience that consists only of a handful of fellow-workers, women-folk, and those nearest neighbors who can make the eighty or so mile run-over.

The afternoon's exhibition is usually followed by a Saturday night dance at the Ranch House.

The theme of the ballet is basic. It deals with the problem that has confronted all American women, from earliest pioneer times, and which has never ceased to occupy them throughout the history of the building of our country: how to get a suitable man.

The music was written in June, and orchestrated in September, 1942. The composer subsequently extracted an orchestral suite from the ballet score for concert performance under the title: *Four Dance Episodes from Rodeo*: I. Buckaroo Holiday, II. Corral Nocturne, III. Saturday Night Waltz, IV. Hoe-Down. A number of American folk songs are woven into the score. Source material was drawn from "Our Singing Country" by John A. and Alan Lomax and Ira Ford's "Traditional Music of America." Two songs from the Lomax volume are incorporated into the first Episode: "If he'd be a buckaroo by his trade" and "Sis Joe." The rhythmic oddities of "Sis Joe" provided rich material for reworking. A square dance tune called "Bonyparte" provides the principal theme of the Hoe-Down. On the other hand, no folk material was drawn upon for the Corral Nocturne.

The suite was premiered by Alexander Smallens at the Stadium Concerts with the New York Philharmonic Symphony in July, 1943.

— Note taken from the score to *Rodeo*

Biographies

Martin Hodel is Associate Professor of Music at St. Olaf College, where he has been teaching since 1997. He has performed as a soloist, chamber musician and orchestral player in the United States and around the world. Currently an extra and substitute player, he played full time during the 2005-2006 season in the trumpet section of the Minnesota Orchestra. As Principal and Solo Trumpet with the Eastman Wind Ensemble, Hodel toured the United States and Japan, and he has toured coast to coast in America with the Dallas Brass. He has also shared the stage with jazz artists Joe Henderson, Maria Schneider, Slide Hampton, Claudio Roditi, David Murray, and Jimmy Heath, and has toured Germany with organist Bradley Lehman as part of the Hodel-Lehman Duo. A CD by the Duo, *In Thee is Gladness*, recorded in Emden, Germany has been released on Larips Records. Hodel appears as a soloist on eight other compact discs, has performed live on the nationally-broadcast radio program, A Prairie Home Companion, on Minnesota Public Radio, on public television, and on national broadcasts of the radio programs Sing for Joy and PipeDreams. Hodel holds a doctorate in trumpet performance and a Performer's Certificate from the Eastman School of Music, a master of music in trumpet and conducting from the University of North Carolina at Chapel Hill, and a bachelor's degree in music education from Goshen College. He studied orchestral conducting with Lon Sherer, Tonu Kalam, Mark Gibson and Donald Hunsberger. His trumpet teachers have included Charles Geyer, Barbara Butler, Allen Vizzutti, James Ketch, Raymond Mase, Craig Heitger, David Hickman and Anthony Plog.

Andrea Een joined the St. Olaf College music faculty in 1977 after teaching at Southwest Missouri State University, the University of Tampa, Eckerd College and playing for three years in the first violin section of the Florida Symphony Orchestra. At St. Olaf College she conducted the St. Olaf Chamber Orchestra (now Philharmonia) for 17 years, created the aural study of Hardanger fiddle and its folk performing ensemble, the Lars Skjervheim Spelemannslag, and taught violin, viola, chamber music and ethnomusicology. She holds the Doctor of Musical Arts degree in Violin Performance and Literature from the University of Illinois (1977). Her primary violin teachers include Paul Rolland, Dorothy Delay and Paul Kantor and chamber music study with the Hungarian String Quartet and Walden Quartet.

This fall, her Hardanger fiddle career was in the spotlight when asked to lead the King and Queen of Norway into the Ballroom at the Hilton Hotel in Minneapolis on October 16th. Een composed a “Royal March for Their Majesties, King Harald V and Queen Sonja of Norway” and played it for the 1100 guests at the dinner sponsored by the Royal Norwegian Consulate. Een’s second CD, “Winter Dreams” will be released in 2012 and will premiere eight new tunes.

Joy Gunderson is from Phoenix, Arizona, and has been studying harp for 13 years. For the past three summers, she has toured the United States with a music ministry known as Heavenly Harp, which features sacred and classical music performed with harp, vocals, and flute. Joy is also an accomplished vocalist, pianist, and organist, and is majoring in church music with choral emphasis.

Jim Peterman is a senior at St. Olaf College studying music with emphases in instrumental education and composition. Several of his works appear in published online video games, including *P.I.G.* and *Endeavor*. He has written a variety of unpublished chamber works, as well as two pieces for concert band and a symphony for orchestra and choir. Raised in Lino Lakes, Minnesota, Jim writes in a cinematic style inspired by composers such as Gustav Mahler, James Horner and David Maslanka. After graduating from St. Olaf, he plans to teach and to continue composing as he auditions for bands in the United States Armed Forces.

Senior Biographies

Chris Bouxsein is a Math and Physics double major from Evanston, Illinois and a four-year veteran of the Philharmonia bassoon section. He starting playing saxophone at 11 years old, and bassoon just 3 years later. All his life he’s been unsure whether he wanted to be a famous musician or a mad scientist, so at St. Olaf he compromised by doing both! Chris also plays bari saxophone in the St. Olaf Jazz Band and spends his days doing physics research with Professor Brian Borovsky or holed up in the metal sculpture shop. He enjoys Frisbee, good food, Indie rock music and the company of friends and his girlfriend Chloe. In the fall, Chris will start graduate school at the University of Wisconsin — Madison in mechanical engineering.

Micah Buuck is a trombone player from Edina, Minnesota, and majoring in physics and math with a statistics concentration. After graduation, he will be moving out to Seattle, Washington to attend the University of Washington for a Ph.D. in physics. He would like to thank his parents, his sister, and Francis’s collection of marionettes.

Majoring in music with a concentration in media studies, **Jonathan Een Newton** has performed with the Viking Chorus, St. Olaf Chapel Choir, and the St. Olaf Philharmonia. Favorite memories from St. Olaf include singing the Brahms *Requiem*, performing *Pictures at an Exhibition* and being reprimanded by Alice Hanson at 8 a.m. Jonathan plans to work in the non-profit sector and eventually attend graduate school for ethnomusicology.

Eric Emmons a senior biology and neuroscience major, though he tried to take advantage of all of the academic opportunities in his four years at St. Olaf. Eric cannot (and will not!) believe that he is nearing the end of his undergraduate career, but hopefully won’t stop living the dream after graduation. He is heading to Ecuador for a year to teach English and hopes to explore South America as much as possible. After that, the future is anyone’s guess, though he’ll most likely be heading to graduate school to study neuroscience. Eric hopes to continue playing the cello and will consider himself lucky if he ever has the chance to participate in an orchestra that is close to as good as Philharmonia.

A studio art major concentrating in media studies, **Jonathan Halquist** hopes to pursue a lifetime of graphic and artistic design. He has played in Philharmonia all four years except for a hiatus spent abroad on the St. Olaf Global semester.

Dan Hoiland hails from the lofty state of Illinois and is a four-year member of Philharmonia. He is a history major with Nordic studies concentration and a ridiculous interest in anything pertaining to early American or Viking history. This fall, he will follow his dream of becoming a reference librarian by pursuing a degree in library science from the University of Illinois at Urbana-Champaign. GO EARLY MORNING SOFTBALL!

Bob Kelly is a B.A. music theory/composition major from Mendota Heights, Minnesota. He is an overbooked accompanist (excuse me, *collaborative pianist*) and a page-turner extraordinaire. His favorite St. Olaf memories include the Seattle piano tour, the recent St. Olaf Choir tour, playing celeste with Philharmonia last spring, and his involvement with the Deep End / APO production of *Waiting ...* a song cycle he co-wrote with Kelly Pomeroy '12. He will head to NYU in the fall to pursue an M.F.A. in musical theatre writing.

Cecilia Noecker is a biology major with a statistics concentration and from St. Paul, Minnesota. Participating in St. Olaf music ensembles, including three years in Philharmonia, has been the definitive experience of her college career. She also enjoys running, tutoring, and early morning softball. Cecilia will spend next year doing epidemiology research at the National Institute of Public Health in Cuernavaca, Mexico on a Fulbright grant. Upon her return, she will enter the Ph.D. program in Genome Sciences at the University of Washington - Seattle.

Katie Pflaum is a violist and a four-year member of Philharmonia. She is originally from Rapid City, South Dakota majoring in dance with a concentration in environmental studies. In her time at St. Olaf she has enjoyed playing viola in Philharmonia and her string quartet, being involved in the dance department, singing in Collegiate Chorale and learning how to knit. She has loved waking up early on many mornings to work in the bakery or play softball for Norsephil Vikatou Jazzhands! In the next year she hopes to have various work, volunteer, and travel experiences while considering potential plans for grad school. She would like to thank everyone in Phil, and especially fellow seniors who have stuck with her in the last four years, for making Phil such a memorable experience!

Amelia Schoeneman is a political science and environmental studies major from Rock Island, Illinois. She has been a member of Philharmonia for almost all of her four years on the "Hill" during which she took a semester off here and there to study abroad in Ecuador and around Europe. Philharmonia has been a rejuvenating part of her time at St. Olaf, especially in her last year with the chaos of a job-search and looming threat of the real world. Thankfully, after graduation she will work with Environment America where she will delve into environmental advocacy and policy research in preparation to pursue a master's degree in public policy.

ST. OLAF PHILHARMONIA

MARTIN HODEL, CONDUCTOR

VIOLIN I

Alex Auden, *Appleton, Wis.*
Sophia Butler, *Burnsville, Minn.*
Δ Eden Ehm, *Decorah, Iowa*
Barbara Gerster, *Konstanz, Germany*
Sally Gildehaus, *Red Lodge, Mont.*
Alyssa Hare, *St. Paul, Minn.*
Anne Hassen, *Berkeley Heights, N.J.*
Josie Haxton, *Lombard, Ill.*
Gillian Koch, *Valrico, Fla.*
Maren Magill, *Winnetka, Ill.*
Christopher Mode, *Edina, Minn.*
Hanieh Nejadriahi, *Northbrook, Ill.*
Catherine Oliver, *Omaha, Neb.*
Ben Peterson, *Grand Forks, N.D.*
Δ Emily Reeves, *Rapid City, S.D.*
Hope Sexton, *Loretto, Minn.*
Stephen Sweeney, *Duluth, Minn.*
Britta Stjern, *Roseville, Minn.*
Ian Tsang, *Causeway Bay, Hong Kong*

VIOLIN II

§ Isaac Behrens, *Cedar Rapids, Iowa*
Lindsey Boucher, *Duluth, Minn.*
Courtney Breyer, *Appleton, Wis.*
§ Heidi Crees, *Orono, Minn.*
Kassandra DiPietro, *Appleton, Wis.*
Madeleine Gamble, *Edina, Minn.*
Jonathan Halquist, *Duluth, Minn.*
* Laura Holdrege, *Chicago, Ill.*
Emma Larson, *Coon Rapids, Minn.*
* Taylor Lipo Zovic, *Shorewood, Wis.*
Erika Meierding, *Mankato, Minn.*
Amelia Schoeneman, *Rock Island, Ill.*
Ellen Squires, *Andover, Minn.*
Morgan Twamley, *Brainerd, Minn.*
Derek Waller, *Wyoming, Minn.*
Robert Wankel, *New Hope, Minn.*

VIOLA

Marit Aaseng, *Alexandria, Minn.*
Moiria Bixby, *Madison, Wis.*
* Stephen Chen, *Hutchinson, Minn.*
Lauren Culver, *Salem, Ore.*
Linnea Eiben, *Marquette, Mich.*
Robyn Ferg, *Chippewa Falls, Wis.*
Jessica Hanson, *Fitchburg, Wis.*
Daniel Hoiland, *Park Ridge, Ill.*
Kelsey Johnson, *Alexandria, Va.*
John Ondich-Batson, *Duluth, Minn.*
Katherine Pflaum, *Bellevue, Neb.*
* Emma Ritter, *Omaha, Neb.*
Caroline Wood, *River Forest, Ill.*

CELLO

Becca Bevans, *Waverly, Neb.*
* Jonathan Een Newton, *Northfield, Minn.*
Eric Emmons, *Northfield, Minn.*
Nick Lee, *Fox Point, Wis.*
Riley Palmer, *Eagan, Minn.*
Mira Sen, *Batavia, Ill.*
Katie Simpson, *Glendale, Wis.*

BASS

* Zach Engel, *Owatonna, Minn.*
Eric Loukas, *Woodbury, Minn.*
Kelsey Peterson, *Grand Forks, N.D.*
* Adam Wolinsky, *St. Albans, Vt.*

FLUTE/PICCOLO

Chappy Gibb, *Oak Park Heights, Minn.*
Jung-Yoon Kim, *Chicago, Ill.*
Cecilia Noecker, *St. Paul, Minn.*
Joshua Weinberg, *St. Peter, Minn.*

OBOE/ENGLISH HORN

Jennifer Arnspong, *Northbrook, Ill.*
Mariah Johnston, *Minnetonka, Minn.*
Elizabeth Townsend, *Cedar Rapids, Iowa*

CLARINET/BASS CLARINET

Kayla Kaml, *Bemidji, Minn.*
Erinn Komschlies, *Appleton, Wis.*
✧ Jonathan Sanchez, *Columbia, S.C.*

BASSOON/CONTRABASSOON

Ethan Boote, *Columbia, Mo.*
Christopher Boussein, *Evanston, Ill.*
❖ Michael Paradis, *Eden Prairie, Minn.*

HORN

Heather Bouma-Johnston, *Grayslake, Ill.*
B Crittenden, *Dekalb, Ill.*
Tyler Johnston, *Long Lake, Minn.*
Ben Paro, *Duluth, Minn.*

TRUMPET

Rebecca Cooper, *Florence, Mass.*
Annie Grapentine, *Oak Park, Ill.*
Chris Wellems, *Lincolnshire, Ill.*
Will Wertjes, *Olympia, Wash.*

TROMBONE

Micah Buuck, *Edina, Minn.*
Paul Davis, *St. Louis, Mo.*
Ramsey Walker, *Vashon, Wash.*

BASS TROMBONE

Mitchell Evett, *Wexford, Pa.*

TUBA

Paul Davis, *St. Louis, Mo.*

HARP

Joy Gunderson, *Phoenix, Ariz.*

KEYBOARD

Robert Kelly, *Mendota Heights, Minn.*

PERCUSSION

Alex Gerleman, *Marion, Iowa*
Ben Harvey, *Duluth, Minn.*
Andrew Hess, *Ann Arbor, Mich.*
Robert Lehmann, *Rapid City, S.D.*
Jordan Pesik, *Eagan, Minn.*
Jonathan Sanchez, *Columbia, S.C.*

ADDITIONAL MUSICIANS

E-FLAT CLARINET

Carianne Newstat, *Waukegan, Ill.*

SAXOPHONE

Kurt Hattenberger, *Lindstrom, Minn.*

HORN

Zach Erickson, *Anoka, Minn.*

Audrey Kidwell, *St. Louis, Mo.*

TRUMPET

Tim McCarthy, *Brush Prairie, Wash.*

FLUGELHORN

Neil Hulbert, *Tacoma, Wash.*

EUPHONIUM

Kim Moren, *North St. Paul, Minn.*

Nicole Baldwin, *Hibbing, Minn.*

TUBA

Erick Carlsted, *Howard Lake, Minn.*

Lucas Sletten, *Waupaca, Wis.*

John Vranich, *New Ulm, Minn.*

Δ Co-Concertmaster

* Principal/Co-principal

~ Assistant Principal

§ Co-Manager

✧ Bass Clarinet

❖ Contrabassoon

ST. OLAF DEPARTMENT OF MUSIC

Alison Feldt, *chair*

Kent McWilliams, *vice chair*

OFFICE OF MUSIC ORGANIZATIONS

B.J. Johnson, *manager*

Terra Widdifield, *assistant manager*

Kevin Stocks, *marketing specialist*

Mary Davis, *performance librarian/*

mechanical rights administrator

Christine Hanson, *assistant to music organizations*

Tim Wells, *administrative assistant*