

The Valdosta Symphony Guild

Secretary of State
Business Services and Regulation
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Atlanta, Georgia 30334-1530

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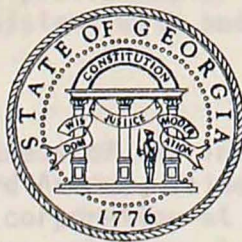
CERTIFICATE OF INCORPORATION

I, **MAX CLELAND**, Secretary of State and the Corporation Commissioner of the State of Georgia, do hereby certify under the seal of my office that

THE VALDOSTA SYMPHONY GUILD, INCORPORATED

has been duly incorporated under the laws of the State of Georgia on the effective date stated above by the filing of articles of incorporation in the office of the Secretary of State and by the paying of fees as provided by Title 14 of the Official Code of Georgia Annotated.

WITNESS my hand and official seal in the City of Atlanta and the State of Georgia on the date set forth above.



Max Cleland

MAX CLELAND
SECRETARY OF STATE

Verley J. Spivey

VERLEY J. SPIVEY
DEPUTY SECRETARY OF STATE

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VALDOSTA SYMPHONY GUILD

CONSTITUTION

Article I

Name

The name of this organization shall be the "Valdosta Symphony Guild."

Article II

Purpose

The purpose of this organization shall be to support the Valdosta Symphony. This organization shall be to provide financial and volunteer support of the symphony and to improve the cultural and educational conditions in this community. This organization is organized as a non-profit organization, and no part of the net earnings shall inure to the benefit of any individual.

Article III

Membership

The membership of this organization is by invitation and shall consist of those who are Patron contributors of the Valdosta Symphony Orchestra and comply with the purpose and requirements of the organization. All activities of the corporation shall be carried on so as to be responsive to the needs of all persons, without regard to race, religion, sex, age, national or cultural origin or physical handicap.

Article IV

Officers

The executive power of the Guild shall be vested in the officers and the Executive Board. The officers shall serve for a two-year term and consist of President, President-Elect, Recording Secretary, Corresponding Secretary, Executive Secretary, Treasurer, and Past-President, who shall have the duties prescribed for them by the By-Laws of the Guild. The Executive Board shall be composed of the officers, and chairmen of standing committees. Chairmen of special committees will serve on the Executive Board only as designated by the President.

VALDOSTA SYMPHONY GUILD, INC.

BY-LAWS

Article I
Membership

Section 1. Membership

A. Active Membership: Constitutes actively supporting the Valdosta Symphony Orchestra as a Patron and the activities of the Guild by attending a minimum of four (4) meetings per year and attending all concerts. They may or may not be a resident of Lowndes County. They may vote, hold office, and propose prospective members. They must pay dues.

B. Inactive Membership: Upon written request to the President, a member in good standing may be granted a leave of absence for a period of up to one calendar year by the Executive Board. These members may not vote, hold office, or propose prospective members. They must pay dues.

C. Associate Membership: Must be a Patron of the Valdosta Symphony Orchestra, should attend all concerts and various functions of the Guild. They may not vote, hold office, or propose prospective members. They do not have to pay dues.

Section 2. Admission to Membership

A. Eligibility of Candidates: Candidates for admission shall be those who have shown an interest in working for the goals of the Valdosta Symphony Orchestra.

B. Proposal of Candidates: A candidate for membership may be proposed by any Guild member in good standing.

Article II
Officers
Section 1. Admission of New Members:

1. Admissions Committee: In addition to the current Past-President who shall serve as Chairman, the committee shall be composed of the President, and three members of the general membership who shall be appointed by the current president.

Inaugural Season

VALDOSTA SYMPHONY GUILD

Honey Kendrick President
Karen Powell Secretary
Barbara Parks Treasurer
Martha Gibson Executive Secretary

Quay Allen	Jane McLane
Jane Autrey	Janet McMahan
Joan Bailey	Susan Mackey
Myrna Ballard	Betty Moore
Ann Burnette	Nancy Morris
Shirley Caldwell	Jan Moseley
Kathleen Campbell	Joyce Paine
Marchetta Deas	Nancy Parrott
Nancy Dewar	Jeannie Pennington
Jan Girardin	Gloria Price
Barbara Griffin	Linda Pritchett
Carolyn Harris	Julia Bess Scott
Mary Erneste Houston	JoAnn Scully
Mary June Huggins	Elizabeth J. Simpson
Terri Jackson	Marie C. Smith
Jain Ann Lane	Bootsie Smotherman
Marion Levin	Lib Tart
Mary Alice Lewis	Georgia Thomson
Carolyn McCall	Rachel Wainer
Helen McClure	Susan Whitfield

Honorary Members

Mrs. Wyche Fowler Mrs. Pierre Howard

VALDOSTA SYMPHONY ORCHESTRA ADVISORY BOARD

Gill Autrey	Herm Manderson
Norman Brantley	John McCall
Brad Burnette	H. Arthur McLane
Wade Coleman	Hank Moseley
Gil Harbin	Marshall Parks
N.G. Houston III	Jesse Parrott
John Kendrick	

Valdosta

Symphony

Orchestra



Inaugural Season

1990-91

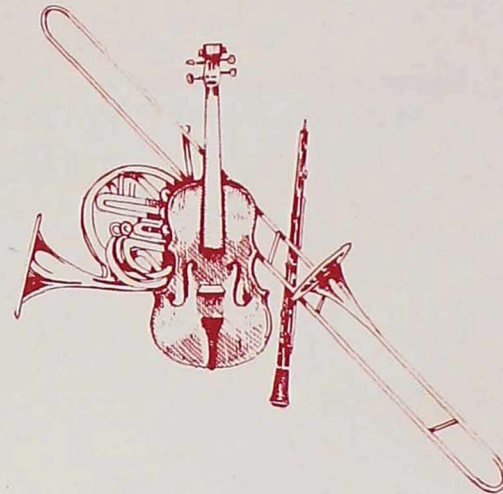
Concert #1
November 3, 1990

Concert #2
February 23, 1991

Concert #3
May 25, 1991

All Concerts 8:15 p.m.
Whitehead Auditorium
Valdosta State College

The Valdosta Symphony Orchestra is a College-Community Orchestra composed of professional musicians, Valdosta State College faculty and students, and other south Georgia citizens. Supported by Valdosta State College, the Valdosta Symphony Guild, and a private foundation, the Orchestra is engaged in a development plan to become a resident professional ensemble for the region. Orchestra members are available for string classes and lessons and accept chamber music engagements. The goal of the Orchestra is to enhance the quality of life in our community by making available our great heritage of symphonic music to our patrons and students.



Valdosta Symphony Gearing Up

By DEAN POLING
Times Staff Writer

Members of the Valdosta Symphony Orchestra are tuning up for their third season and area musicians are invited to audition for the coming 1990-91 year.

Dr. Robert Welch, dean of Valdosta State College's school of fine arts, said Wednesday orchestra auditions will end Sept. 19.

"The community has shown a lot of interest and commitment helping the orchestra," Welch said. That interest is not only from local musicians but from area residents and schools who want to either hear or learn from the orchestra, he said.

In addition to their performances, the orchestra hopes to work with regional elementary and high schools in establishing string-instrument classes, Welch said. The orchestra also hopes to start a

touring schedule to interested communities throughout south Georgia.

Numbering 60-70 musicians, the orchestra is composed of VSC faculty, area students, community members and some imported musicians. This season, the orchestra will hire fewer professional musicians from out of the region, Welch said.

"We're trying to establish a residential orchestra, which will eventually consist of only area musicians," he said.

Students and faculty receive credit for membership and community members are not paid for rehearsals but do receive pay for performances. Imported players are also paid.

The 1990-91 series includes a subscription series of three concerts on Nov. 3, Feb. 23, 1991 and May 25, 1991.

Other performances, including a Christmas concert, are not billed as subscription performances.

Cost of a season ticket is \$30 and a single concert ticket is \$15.

Subscription concerts include guest soloists and standard orchestral repertoire.

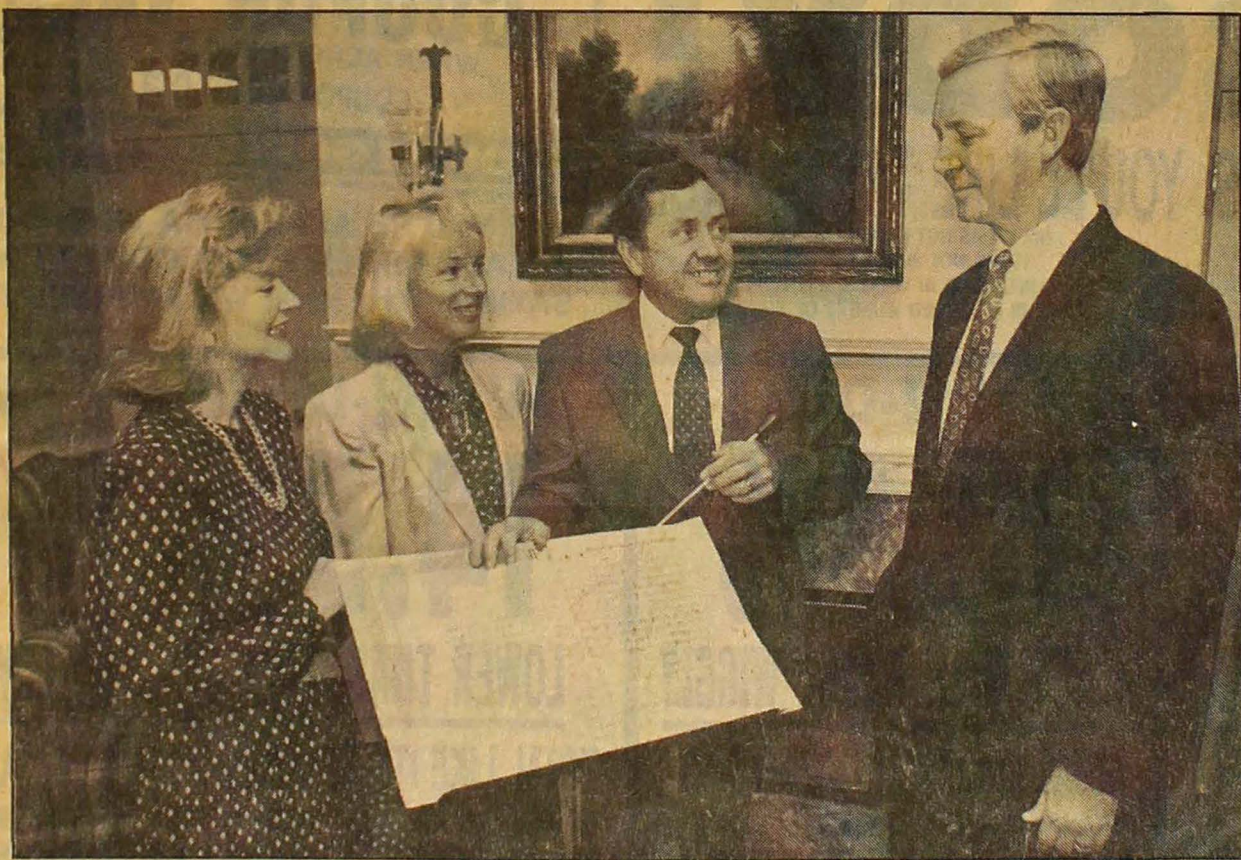
Welch also said three area towns will be invited to become associate towns. After each Saturday subscription performance, a concert is scheduled for one of these towns the following Sunday afternoon.

The Valdosta Symphony Guild will support the orchestra through management of ticket sales, publicity, organization of social events, program publication and other fundraising activities.

An organizational luncheon is scheduled for Saturday and the ticket sale campaign starts Oct. 13.

Support also comes from a private-foundation grant and VSC's budget.

For more information on the symphony orchestra, folks should call VSC at 333-2150.



Score One For The Symphony

Robert Welch, center, Dean of Valdosta State College's School of Fine Arts and conductor of the newly-formed Valdosta Symphony, shows Valdosta Bank and Trust president Norman Brantley the score for the Nov. 3 debut of the symphony. Valdosta Symphony president Honey Kendrick, left, and secretary Karen Powell look on. Valdosta Bank and Trust sponsors the upcoming concert — Times Photo by Mike Tanner.

DATE: September 27, 1990
PLACE: Valdosta County Club
TIME: 12:00 noon
SUBJECT: Initial regional meeting of Valdosta Symphony
Guild

Following a delicious luncheon of chicken crepes with chocolate parfait, Martha Gibson of Valdosta State College's Fine Arts Department, called the initial meeting of the Guild to order. VSC's Dean Bob Welch introduced our outstanding professional entertainment. The trio included: on piano, Dr. Larry Scully, head of the VSC music department; violinist, John Fellial of Gainesville, Florida; and cellist, Beth Vanderborg from New Mexico.

Martha Gibson shared the following information with the guild:

- *Symphony is supported by a regional grant.
- *Symphony is the first permanent South Georgia professional orchestra.
- *Symphony is an extension of our communities' artistic and cultural life.
- *We are encouraged to share with others including regents, legislators, etc.
- *40 charter members of the Regional Symphony Guild
- *25 members from Valdosta.
- *15 members from surrounding communities including: Adel, Madison, Jennings, Nashville, Hahira and Tifton.
- *1990-91 officers are:
 - President: Honey Kendrick - Valdosta
 - Secretary: Karen Powell - Valdosta
 - Treasurer: Barbara Parks - Valdosta
 - Tickets: Nancy Parrott - Valdosta
 - Additional: Quay Allen - Tifton
Mary Lyn Huggins - Ocilla
- *Next guild meeting: October 18, 4:00 at VSC's Pine Room in the Fine Arts Building.
- *Symphony Performances this season at Whitehead Auditorium:
 - November 3, 1990 8:15 p.m.
 - February 23, 1991 8:15 p.m.
 - May 25, 1991 8:15 p.m.
- *Tickets available at VSC Fine Arts office through

Valdosta Symphony Ready For Opening

By DEAN POLING
Times Staff Writer

Players in the string section pluck out a measure's worth of notes before rolling into the phrase of music. The horn section deftly adding its harmony, slowly, allowing the crescendo to grow. Then silence. The conductor counts out four measures — one, two, three, four.

The countdown has begun for the 90-91 season of the Valdosta Sym-

phony Orchestra; their first show is scheduled for Nov. 3 and members have spent the last few afternoons rehearsing.

"The community has shown a lot of interest and commitment helping the orchestra," said Dr. Robert Welch, dean of Valdosta State College's school of fine arts, during a recent interview. "We're trying to establish a residential orchestra, which will eventually consist of only area musicians."

And part of that community support comes from the Valdosta Symphony Guild. Though VSC pays three quarters of the symphony's costs, the guild must raise \$50,000 to keep the orchestra operating.

Season tickets also help and are going on sale next week on a "first come, first serve basis" at \$30 each. A single concert ticket costs \$15.

In addition to the Nov. 3 concert, two other seasonal performances

are scheduled for Feb. 23, 1991 and May 25, 1991.

Other performances, including a Christmas concert, are not billed as subscription performances.

In addition to performances, the orchestra hopes to work with regional elementary and high schools in establishing a string-instrument classes. There's also talk of a touring schedule throughout interested south Georgia communities.



Symphony Sounds

Valdosta State College Symphony Director Robert Welch, facing group, conducts the symphony through a rehearsal Wednesday at

VSC's Whitehead Auditorium. For story on upcoming performances see Page 3-A — Times Photo by Paul Leavy.

Symphony Debuts Saturday

By SUSAN A. SMIGIELSKI
Times Staff Writer

The Valdosta Symphony Orchestra will open its inaugural season at 8:15 p.m. Saturday at Valdosta State College's Whitehead Auditorium, and putting the program together required much innovative work.

"The college has been advocating for an orchestra for a long time," said Robert B. Welch, conductor of the orchestra, professor of music and dean of the school of the arts at VSC.

The orchestra is made up of professional musicians, VSC students and faculty and residents from throughout South Georgia, he said.

The attempt to have a local orchestra began almost 10 years ago with efforts by area citizens. Welch said in the past six years he has been with VSC, the planning has been under way. But in the past few years, efforts have become "more concrete."

"We needed a lot of support," he said. "It takes a lot to establish an orchestra. The trouble is, it is the most complicated of all the arts."

One of the obstacles the group had to overcome was no string programs in the local public schools which resulted in no string students at VSC, Welch said. The schools do offer wind and percussion instrument instruction.

The college is also limited with a string program. However, there was a recent attempt to correct it with the hiring of six string teachers. But before the teachers can begin to instruct their students in the musical fine art, they must first find the students and recruit them to VSC.

"They will talk to students at schools in areas such as Atlanta who want to be music majors and show them we have things to attract them," he said.

One of the major attractions is a large anonymous grant of \$50,000 that will be used for scholarships.

The teachers will also be available to teach at the local schools, he said.

The Valdosta Orchestra Symphony Guild has done their part in raising support as well as money for the project.

"They are in charge of selling tickets, and they have done an incredible job," he said. "At a party in Adel they sold several season tickets."

The guild is also responsible in selling "patron" places at a \$100 each. Donors and sponsors are also obtained with help from the guild. The first concert will be sponsored by Valdosta Bank and Trust and the second concert will be sponsored by Life in the South Insurance Co., Welch said. The third concert has yet to be sponsored.

Welch said the efforts of the guild have been because they wanted a symphony for a long time. "There are a lot of hard-nosed people in this



Robert Welch directs the Valdosta Symphony Orchestra as the musicians rehearse

for the first concert Saturday at VSC's Whitehead Auditorium — Symphony Photo.

town," he said. "It has been a lot of hard work."

The symphony will not be confined to Valdosta. Welch said he hopes to take the group to surrounding areas.

Welch also has a goal of not having to bring people from outside the area to perform. "Until we get the scholarships started, we will bring in people from Atlanta, Savannah and Charleston (S.C.)," he said.

The first performance will feature two well-known works including Symphony No. 8 in B Minor "The Unfinished" by Franz Schubert and Concerto in D for Violin and Orchestra by Ludwig Van Beethoven. The symphony will open with a "modern

piece" called March with Trumpets by William Bergsma.

"This is our first performance, but we will be doing our best to have

people leave with the feeling they've been to a big-town concert," Welch said.



Violin soloist for the Nov. 3 concert of the Valdosta Symphony Orchestra will be Charles Treger, a noted international artist — Contributed Photo.

Symphony Orchestra Debuts On Saturday At VSC's Whitehead

The inaugural concert of the Valdosta Symphony Orchestra will be presented Saturday at 8:15 p.m. in Whitehead Auditorium on the campus of Valdosta State College.

Tickets are available at \$15 for a single ticket or \$30 for a season ticket for three concerts.

The product of years of planning, the orchestra of 65 members includes musicians from Valdosta and neighboring cities, faculty and students at VSC, and guest artists from Atlanta, Savannah, Gainesville and Charleston, S.C. The conductor of the orchestra is Robert B. Welch, who is also dean of the School of Arts at VSC.

The program for the concert includes Symphony #8, "The Unfini-

shed," by Franz Schubert and the Violin Concerto in D Major by Ludwig Van Beethoven. The concert opens with "March With Trumpets" by the contemporary American composer William Bergsma.

Violin soloist will be Charles Treger, a noted international artist. Treger, who has performed with the world's greatest orchestras, is a former winner of the Wieniawski International Violin Competition and has played for Queen Elizabeth in England and at the White House. He has been called "one of our most important violinists" and "literally incomparable."

"The symphony is a cultural capstone for Valdosta, a city already known for its vibrant arts offerings," Welch said.

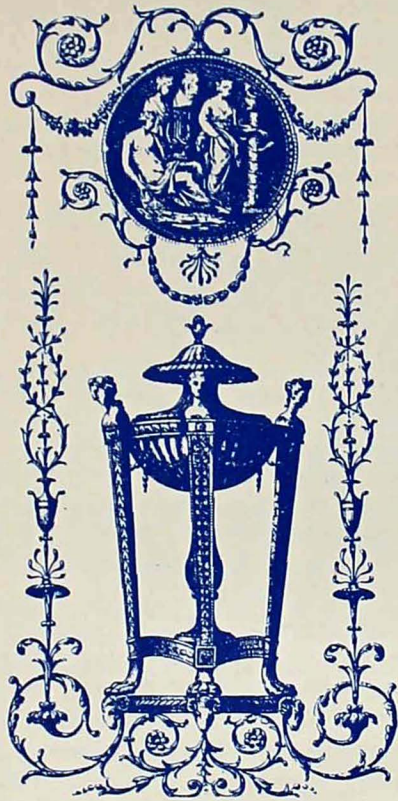
Valdosta
Symphony
Orchestra



Inaugural Season

1990-91

DESIGNING WITH STYLE



Presented
by
Valdosta Symphony Guild
with
Lott's Furniture Company
Veranda Magazine
The Flower Gallery

March 23, 1991
Valdosta Country Club

No.

156

VALDOSTA SYMPHONY GUILD
DECORATING WITH STYLE
Luncheon - Program by John McCall

Saturday, March 23, 1991
12:00 p.m.
Valdosta Country Club

\$30.00

No.

156

JOHN C. McCALL, JR.

John McCall, creator of the lovely vignettes for *Designing with Style* and the luncheon speaker, is a true Renaissance man. He is a creative interior designer, a businessman, a former college administrator and instructor, a talented writer and an entertaining speaker. He is interested in all the arts, especially music, and is a member of the Valdosta Symphony Orchestra Advisory Board.

LISA NEWSOM

Lisa Newsom is the publisher/editor-in-chief of *Veranda*. Since the first issue, in the spring of 1987, readers have been delighted with the magazine's lovely photographs of gardens and floral designs, table settings and recipes, art and collections, and with the many lovely homes pictured. *Veranda* is published quarterly and is considered by many to be the most beautiful of all the magazines devoted to the art of creating a home.

MACK FREEMAN

The Flower Gallery is owned by Mack Freeman, who is well-known in Valdosta and throughout the surrounding area for his unique floral designs. He frequently assists clients in the initial stages of planning a party, making his lovely European-style designs an integral feature of very special events.

Acknowledgements

Vignettes furnished and accessorized by Lott's Furniture Company
Vignettes designed, coordinated, and installed by John Clark McCall, Jr., Corporate Senior Designer, Lott's Furniture; Allied Member, ASID. Assisted by Melissa Moffatt, Interior Designer, Lott's Furniture; Allied Member, ASID.
All Fabrics, Trims, Wallcoverings, and Rugs exclusively by F. Schumacher and Company, Vincent Morgan, representative; Ed Ezzi, floor covering sales manager
Custom Framing by Roy and Mary Rawlins, Home of Ten Thousand Picture Frames
Wallcovering installation by Patsy Ash, The Paper Doll, Inc.
Floral designs by Mack Freeman, The Flower Gallery
Marbelizing on vignettes by Kathy Juhl
Furniture delivery and set up: Ken Morey, Daryl Rayford, David Fowler, Manager, Lott's Furniture Company
Special thanks to America's furniture and accessory industry without whom these vignettes would not be possible.
Music Cindy Beckman, David Blakeman, Larry Scully
Calligraphy Brooks County Arts Alliance
Frame Carla Mitchell Penny, The Framing Workshop
Docents Julie Strickland, Elizabeth Whitfield

The Valdosta Symphony Guild was organized to support the Valdosta Symphony Orchestra. Its membership is composed of women from Valdosta and eight neighboring towns. Designing with Style is the Guild's first fundraising event.











Right Vignette — Middle Georgian Period

The fabulous “Age of Mahogany” has remained a pivotal force in interior design and architecture to this day. Lasting between 1750 and 1770, through portions of George II’s and George III’s reigns, the English (and later American) cabinetmakers had a heyday with the newly found resources of this cabinetwood as a result of the burgeoning African trade. Another influential trade union was that with China as evidenced in the Henredon lacquered secretary. Though totally English in design, its decoration is in the style of *Chinoiserie* (a French term meaning *in the Chinese taste*). *Chinoiserie* was a stylized version of China and its culture viewed through the eyes of European artists. In the same taste, Chelsea House/Port Royal’s lacquered urn stands feature a gilt decoration on black lacquer.

The chairback settee by Georgian Reproductions is the epitome of design inspired by the famous English cabinetmaker, Thomas Chippendale. The settee form also signals the era’s increasing bent toward derivatives and adaptive furniture—demonstrating an emerging middle class and greater emphasis on variety of furnishings in the home. Schumacher’s Tudor Embroidery (an English-made print adaptation) actually recalls a time period preceding that of the settee. It was not uncommon for older fittings and precious fabrics to find their way to pieces “in the new taste.” Schumacher’s Stowe Flamestitch is a printed adaptation of a woven good that would have been at home in this room setting, as are the fine trimmings from Schumacher’s Paysage Collection.

Henredon’s Natchez Collection Krouse arm chairs, upholstered in a green/olive stripe, are adaptations of an unusually fine English arm chair, c. 1755–1780. Noteworthy are the chairs’ tassle feet, pierced stretchers, and curved and pierced knee brackets. Adjacent to these chairs is Millender’s version of a Chippendale silver table with unusually fine piercework in the gallery and finial-topped X-stretcher. Such stands would often be custom crafted to hold a silver tea service fashioned by a collaborating silversmith. As estates were broken up, the silver often became separated from its original stand.

The blockfront chest by Pennsylvania House exemplifies the elegant simplicity of the American cabinetmakers contrasted to more elaborate traditional English design. This chest, inspired by the work of Rhode Island’s John Goddard, is a successful union of fine cherry hardwoods and a splendid frontal design.

The Chippendale style side chair by Heygill Imports repeats the curious union of Chinese and English design from the pagoda-inspired crest rail to the claw-and-ball foot. This particular foot motif represents the talon of the Eagle clutching a pearl of wisdom—allegory of distinctly Chinese descent.

Friedman Brothers offers a fine Queen Anne style looking glass—again with raised Chinoiserie decoration. The glass is flanked by two of Rocaille’s Rococo candle sconces. The Rococo style of decoration (primarily based in Italy from 1720–1750) was, like England’s earlier Queen Anne period, a precursor to the Middle Georgian period. The style was characterized by asymmetry and abundant use of foilage, curves, and scrolled forms.

The prints of fine English country homes by Home of Ten Thousand Picture Frames reminds us of the architectural masterpieces that contained items similar to those found in the vignette today. Schumacher’s Laurel Rose needlepoint carpet repeats the color scheme of the secretary and the vignette’s fabrics in olive, red, and green colorways.





Left Vignette — Neoclassic/Late Georgian Period

Often referred to as the "Age of Satinwood," the Neo-Classic or Late Georgian period in English decorative arts (c. 1770-1810; 1790-1820 in America) established painted and inlaid finishes as the new vogue—in direct contrast to the more conservative mahogany-laden era which preceded.

Against a backdrop of Schumacher's "Franklin Street" and "Bingaman Stripe" wallcoverings from the Natchez Collection are assembled pieces that reflect the emphasis on classicism and a movement to lighter, more feminized designs. Featured is Henredon's Natchez Collection Edgewood sofa, a reproduction of an English Hepplewhite (c. 1780-1800) which faithfully follows the antique's gently carved serpentine crest, scroll-front arms, and tapered spade feet. Chinese influences never left English design as witnessed in the Chinoiserie damask by Schumacher on this sofa. The sofa's styling is echoed in Hekman's Copley Square tea table with its scalloped gallery and inlays of yewwood, crotch mahogany, satinwood, rosewood, and ebony veneers.

Hickory Chair reproductions of English Regency armchairs (flanking Council's inlaid demi-lune console) and, at the tea table, Prince of Wales plume-back chairs emphasize the increasing influences of both France and Greece in chair design. Painted finishes like that of the plume-back chairs and in the marbelized baseboards of the room were in great demand (and are experiencing a renaissance today).

The era still boasted plenty of solid mahogany pieces such as the secretary by Jasper—an excellent example of a transitional piece that crosses lines between the Middle Georgian and Late Georgian periods. Earlier Georgian touches such as the bracket feet and simple brass drop pulls remain but the ovoid mullions on the doors and a satinwood shell inlay on a compartment are definite cues from the great Middle Georgian cabinetmakers and designers like Hepplewhite, Sheraton, and the Adam brothers. And there is a touch of eclecticism in the denticulated cornice—a Middle-Georgian mainstay—curiously blended with a Gothic-inspired fret beneath!

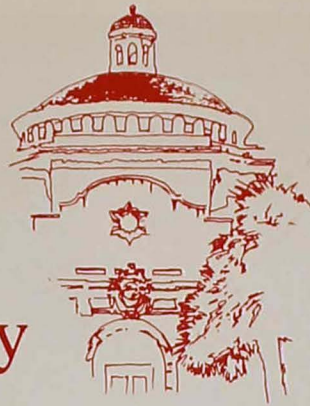
Rocaille's double oval mirror also repeats the ovoid mullions of the secretary and the shape of the French-inspired plume-back chairs. Custom framing by Home of Ten Thousand Picture Frames includes two authentic architectural studies of the period, flanked by a hand-coloured engraving of Napoleon's tomb—an auspicious note because Napoleon's rise and fall impacted European decorative styles with more masculinized forms of classicism as seen in the ensuing Regency and Greek Revival periods of design.

Completing the vignette, Schumacher's Centennial Thistle needlepoint rug from the Natchez Collection is bordered in a scrolled acanthus leaf—a favored form of the period.

notes by John Clark McCall, Jr.

You are invited to inspect a furnishing and accessory prospectus for complete information on all items offered for sale in the vignettes. A five percent donation to the Valdosta Symphony will be made by the sponsoring businesses for each item purchased.

Valdosta
Symphony
Orchestra



Inaugural Season
May 25, 1991

SOLOISTS



Rochelle Ellis, Soprano

Miss Ellis made her debut as a soloist with the Chicago Symphony in 1987 and has performed with the Symphony under the direction of Sir Georg Solti, Leonard Slatkin, and Margaret Hillis. Miss Ellis' diverse oratorio repertoire has made her a popular soloist across the Midwest, including engagements with the Milwaukee Symphony in the Mozart Solemn Vespers and Beethoven's Mass in C. A native of St. Louis, Miss Ellis graduated from the University of Missouri - Kansas City Conservatory of Music and was the winner of the St. Louis Symphony Orchestra Young Artists Competition in 1976. Miss Ellis is represented by Chicago Concert Artists.



Joyce Farwell, Mezzo-Soprano

Joyce Farwell is Professor of Music at Baylor University in Waco, Texas. Widely known as a master teacher, she holds the Doctor of Musical Arts degree from the Cincinnati Conservatory of Music, where she studied with Italo Tajo. Dr. Farwell performs extensively as a soloist throughout the United States.



Paul Spencer Adkins, Tenor

A winner of the First Luciano Pavarotti International Voice Competition, Mr. Adkins has established himself as a major talent with opera companies throughout the United States and abroad. His Lincoln Center debut was in Virgil Thompson's *Lord Byron* in 1985, and his European debut was in the Netherlands with thirteen performances of Bizet's *Pearl Fishers*. Mr. Adkins has appeared as a soloist with many orchestras, including recent engagements with the Philadelphia Orchestra. On television, he has been a recent guest artist on "Mister Rogers Neighborhood", and was featured on the PBS special on Roland Hayes in February, 1990. Mr. Adkins appears by arrangement with Tornay Management, Inc., New York, New York.



David Lee Johnson, Bass

David Johnson is Associate Professor of Music at Valdosta State College. Dr. Johnson holds degrees from Samford University, the Southern Baptist Theological Seminary, and the University of Illinois and has studied with Hugh McElrath, Lilian Bennet Sullivan, Todd Duncan, and William Warfield. He has performed with the Atlanta Symphony under Robert Shaw, and many other orchestras as an oratorio soloist and in operatic roles throughout the United States. Dr. Johnson, in addition to his solo role, prepared the choral forces for this performance of the Verdi Requiem.

















Richter: Music Keeps Her

Feeling Young



Elizabeth Richter plays the violin while at home. She enjoys playing the piano and string instruments during her spare time — Times Photo by Paul Leavy.

By LAURA JOHNS
Times Staff Writer

If music keeps a person young, Valdosta Elizabeth Richter will be a youth forever.

At age 86, she is the oldest member of the Valdosta Symphony Orchestra. Although a recent accident has made it difficult for her to walk well, Mrs. Richter is recovering quickly and is ready to start playing with the orchestra again.

"I don't feel like I'm the oldest member," Mrs. Richter said. "I play just as long as anyone else. When I play, I really have a lot of energy."

That energy is reflected in Mrs. Richter's busy life-style. She is devoted to music and spends hours every day practicing and becoming consumed by the sounds that have filled most of her life.

Born and raised in Seattle, Wash., Mrs. Richter started playing the violin when she was 10 years old. She was raised by her grandmother, who pushed her to practice and fine tune her talent.

"I'm glad she did push me," Mrs. Richter said. "I've had many great experiences with music."

After high school, the young violinist studied at a couple of well-known schools of music before getting a fellowship to study in Paris for about 10 months.

While in Europe, Mrs. Richter had

Elizabeth Richter

- **Residence:** Valdosta
- **Occupation:** private music teacher
- **Education:** Cornish School, Juilliard School and University of Washington
- **Family:** Robert Richter, son; Patricia Richter, daughter-in-law; Stephanie, Robby and Beth Richter, grandchildren.
- **Hobbies:** playing piano and stringed instruments, enjoying flowers, taking care of her birds and traveling

one of the best experiences of her life — she played for the Duchess of Devonshire, then the fourth lady in waiting to the Queen of England. She even had lunch that day with royalty.

Before leaving Paris, Mrs. Richter's boyfriend, Harold Norton, went overseas to marry her. When the couple returned to the states, Mrs. Richter began a career in New Jersey as a private music teacher. After 15 years of marriage, her first husband died.

Mrs. Richter continued teaching and began playing with the New Jersey Symphony Orchestra. She played the violin for four years and

See MUSIC, Page 2-A

the cello for three years, during which time she met her second husband, Edgar Richter.

Richter, with whom she had her only child, was a musician as well. He played the viola and served as

assistant director the New Jersey Symphony Orchestra.

"I learned as much from him as I did at Juilliard School," Mrs. Richter said.

Having lived in New Jersey for 45 years, Mrs. Richter moved to Val-

dosta to be closer to her son in 1985 after her husband died. She continued playing and practicing, although she missed belonging to an orchestra.

When Valdosta got its orchestra about a year ago, Mrs. Richter couldn't have been happier.

"It was like having food after being starved," she said. Mrs. Richter has since added a long list of friends to her Valdosta life. She says it is her musical interest that has kept her active, vibrant and young.

"I've definitely had a good life, and it isn't over yet," she said.

VALDOSTA

SYMPHONY

ORCHESTRA

SECOND SEASON

1991-92

Concert #1
November 2, 1991

Concert #2
February 1, 1992

Concert #3
March 15, 1992

Concert #4
May 9, 1992

**All Concerts 8:15 p.m.
Whitehead Auditorium
Valdosta State College**

Second Season

VALDOSTA SYMPHONY GUILD

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Valdosta
Symphony Ball



The Valdosta Country Club
September 7, 1991



Valdosta Symphony Ball

September 7, 1991
Valdosta Country Club

\$125 per couple

(\$100 is tax-deductible)

7:30 - 8:30 Reception
8:30 - 9:30 Dinner
9:30 - 10:30 Auction
10:30 - 12:00 Dancing

Name _____

Table Number _____

CPC 4430

SYMPHONY BALL 1991 AUCTION ITEMS

- 1. Rhinestone-studded "Boyfriend" Jacket by Town & Travel**
The casual elegance of this jacket makes it equally suitable for the symphony or a football game
Modeled by Susan Haynes, manager, The Pink Petunia
May replace this selection with one of equal retail value
Offered by The Pink Petunia
- 2. Formal Wear Finery**
All American Tuxedo with notched lapels and pants with the slide adjustable waistband
Choice of shirt style - either wing or traditional collar
Tie, cummerbund and jewelry complete this exceptional package
May replace this selection with one of equal retail value
Modeled by Stuart Smith
Offered by T Michaels Clothing for Men
- 3. Complimentary Two Hour Interior Design Consultation**
Offered by John McCall
- 4. Phantom of the Opera Gala in Atlanta for Four**
Four tickets to October 17, 1991 performance of one of Broadway's most acclaimed plays
Two double rooms at J W Marriott at Lenox which include free breakfasts, valet parking and discount coupons for Lenox Square Mall
Offered by a group of Valdosta Symphony Guild members
- 5. Before the Symphony Cocktail Party for Thirty**
Cocktails with hearty, symphony-bridge hors d'oeuvres
From six until eight on the night of your choice preceding one of the four Valdosta Symphony performances
At 111 West Alden Avenue
Offered by Martha and Oris Blackburn
- 6. One Week at Beautiful Ormond Beach for Four**
The Smotherman's condominium
Accommodations for four people
Available after May 1, 1992
Offered by Dr. and Mrs. F. L. Smotherman
- 7. A Taste of France - A Unique Culinary Adventure for Fourteen**
A classic, four course French dinner served by candlelight at the beautiful hunting lodge on Jennings Bluff overlooking the Alapaha River. A string group will provide dinner music.
Dinner to be prepared by Chef David de Bruin, trained at the famous La Varenne cooking school in Paris, who will be on sabbatical from his post at the Chateau de Lesvault in France
Preceding dinner, Robert D. Magee of Detours Inc. and noted author of many articles on the wines of France is to host a wine tasting, providing a unique tour of the great wine regions of France.
To be offered in February 1992
Transportation to be provided by the staff of Jennings Bluff
Offered by Jennings Bluff Hunting Preserve and Detours Inc.

















Valdosta

Symphony

Orchestra



Second Season
November 2, 1991

Valdosta

Symphony

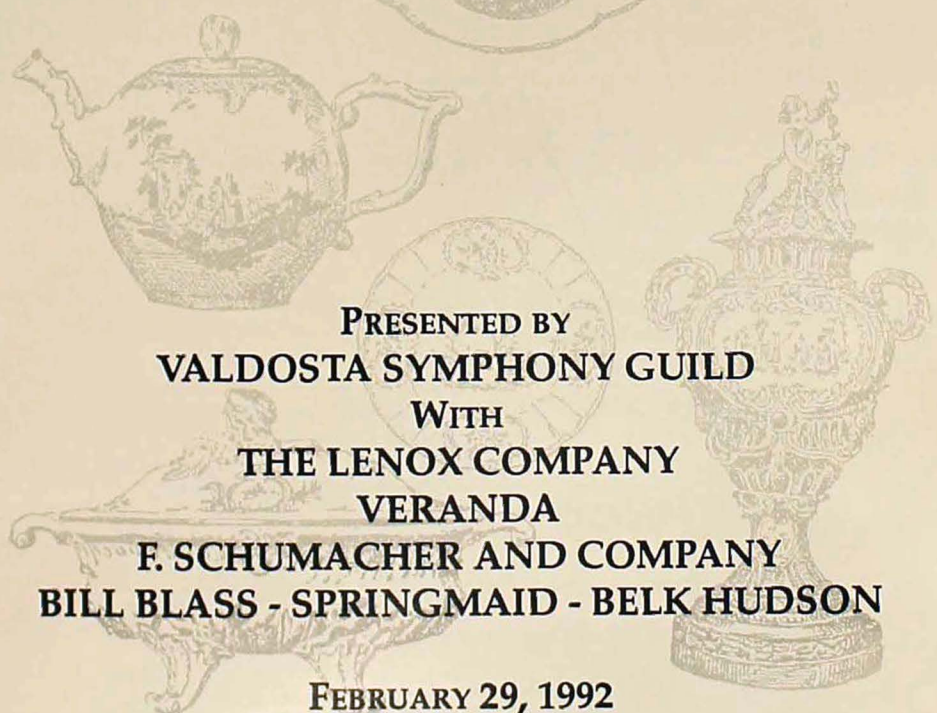
Orchestra



Second Season
February 1, 1992



**ENTERTAINING
WITH STYLE**



PRESENTED BY
VALDOSTA SYMPHONY GUILD
WITH
THE LENOX COMPANY
VERANDA
F. SCHUMACHER AND COMPANY
BILL BLASS - SPRINGMAID - BELK HUDSON

FEBRUARY 29, 1992
VALDOSTA COUNTRY CLUB

Entertaining With Style

The Valdosta Symphony Guild

Second Annual Luncheon

to benefit

The Valdosta Symphony Orchestra

Saturday, February 29, 1992

Twelve Noon

Thirty-Five Dollars







A GUIDE TO THE VIGNETTES

Vignette One - "Breakfast In Bed by Bill Blass"

Here's a lazy spring morning devoted to rest and relaxation amidst Bill Blass' "Casanova" bedroom ensemble by Springmaid. A skirted table designed by Melissa Petty is graced with flowers by Sue Cox. On the breakfast tray is Lenox's "Petite Suite" bone china and a hand-painted fruit compote by Orrefors in the "Linnea" pattern. A Sarreid dictionary stand caters to a day of crossword puzzles and letter writing. On the floor is a magnificent needlepoint rug by Berrien Cheatham of Valdosta. Its design repeats the veritable garden of delights found in the bedding trousseau by Mr. Blass.

Vignette Two - A Tribute to William Frank McCall, Jr., FAIA: "Christmas Eve Dinner"

One of the highlights every year for the McCall family in nearby Moultrie, Georgia, was "Uncle Frank's" Christmas eve dinner party. Frank McCall's approach to table decor was consistent with his architectural and interior design practice: quality accouterments in an elegant but simple setting. Frank's friends often remarked that the architect was always ready to plan a dinner party so he could enjoy one of his greatest passions--setting an elegant table. The McCall family being rather large, it was necessary through the years to set up several dining tables in his Moultrie home (lovingly referred to simply as "eleven seventy-seven.") Younger family often wondered when they would be entitled to a place at the big table, but Frank made sure that every place was just as special as the next. Oftentimes, ancillary tables would be set with their own individual patterns of china, silver, and crystal; flower arrangements and table accessories would reflect his intense love of family and his attention to the slightest detail. And everyone returned home with a small gift found at their place at the table.

Representative of this "expanded family" is the single place setting on a Regency papier-maché chinoiserie tray set with Lenox's "Legend" china. This tray table once graced the formal upstairs drawing room in McCall's Sea Island, Georgia home, "The Hedges." The vignette's chair rail insert is inspired by the laurel leaf design of this elegant Lenox pattern--part of the Company's limited edition Centennial Collection.

This vignette--designed to pay homage to Frank McCall, but not necessarily intended to emulate his own style--features a classically inspired petit point Wilton rug by Schumacher, "Saltram Trellis" in cream and teal worsted wool. The rug is from a design of Robert Adam and gives cues to architectural features of the space, including the triglyph-and-swag composition border used in the ceiling cornice and rosette-and-block medallions used with the specially designed and milled window casing. Schumacher's "Dunhill Conservatory" paper is used on the walls and in a companion fabric for the dining chair cushions.

At the main table is Lenox's "Masterpiece" crystal and "Patriot" china, and on the small Sheraton server is Lenox's "Winslow Castle" pattern used as a coffee and dessert service. Floral designs for this vignette were executed by David Clyatt. Throughout are various reproductions from Lenox's Smithsonian Institution collection. The place cards at the main table are in the company of a series of continental porcelain figurines from John McCall's collection as are the small European salts of Chinese figures found on one of the interior designer's trips to England.

The two Hepplewhite side chairs--original to Frank McCall's Moultrie dining room--feature covers in Schumacher's "China Gate" fabric trimmed in "Trentino Piccolo" gimp. "China Gate" is also used as the face fabric for the window cornice and swag embellished with a Greek key welt pattern. The Regency chairs featured at the main table are also from McCall's estate and were purchased in Argentina. The Regency mahogany dining table from Ken Worthy Antiques makes an impressive backdrop for the "English" style table setting using no tablecloth. The composition and wood mirror, silver candlesticks, and the portrait of Frank's mother, Susie Clark McCall, are also original McCall pieces.



Vignette Three - A Tribute to Frank Lloyd Wright and Charles Mackintosh: "Buffet On A Fall Evening"

The great Frank Lloyd Wright needs no introduction to students of architecture, but his talents in designing and creating were not limited to buildings. Witness the Schumacher rug "Imperial Triangle" from the Company's vast Frank Lloyd Wright collection of floor coverings, fabrics, and wall papers. The rug is hand-made and features a pattern based on a corner motif of a larger rug Wright originally designed for the Imperial Hotel in Tokyo (now demolished).

In this simple backdrop Schumacher fabrics in the Frank Lloyd Wright collection have been used exclusively: chair upholstery - "Imperial Squares" (woven in Germany); Roman shades - "Prarie Mirage"; buffet napkins - "Imperial Crystals." The fabrics are contained in a wallpaper backdrop of Schumacher/Grammercy's "Japanese Fern Toss" and a Wright-inspired border: "Hoffman Ring."

The famous Glasgow architect and leading Art Nouveau designer, Charles Rennie Mackintosh, is the inspiration for the dining chairs and table bases by Shelby-Williams. These chairs have been simplified for modern-day use as many of Mackintosh's original designs called for chair backs exceeding five feet in height!

In keeping with the simplicity of line and form that both colleagues (who spanned the nineteenth and twentieth centuries) sought, Lenox has produced an exceptionally clean china design in its "Langdon Gate" pattern. Together with "Cloisonne" flatware by Kirk-Stieff, the table takes on an architectural quality. The present-day touch of a glass top dining surface adds special luster to Lenox's "Allegro" crystal and accessories by Orrefors and Lenox.

Over the buffet, designed in laminate by John McCall and fabricated by Thomas Clayton, is a contemporary painting by South Carolina artist Paul Martyka. The contemporary Lenox vase displays an arrangement by floral designer Mack Freeman and coordinating pedestals feature cachepots planted with foilage of Fall's colors. Also on this wall is a series of posters recording some of Frank Lloyd Wright's significant architectural commissions.

Moreso than any other vignette, the concept that there is really "nothing new under the sun" rings true with these designs--conceived nearly one-hundred years ago!

Vignette Four - "A Summer Tea on the Veranda"

On this polychrome hand-painted floorcloth by Cathy Juhl are arranged the perfect components for summer entertaining "alfresco." The table, chairs, fountain, and urns have been produced exclusively for today's luncheon by Moultrie Manufacturing Company. The table is set for an intimate tea and features Lenox's "Serenade" china against the backdrop of the splendors of a summer garden from Valdosta Greenhouses.

By JOHN CLARK MCCALL, JR.
ALLIED MEMBER, ASID

You are invited to inspect a furniture and accessory prospectus available from the docents for complete information on all items offered for sale in the vignettes. A five per cent donation to the Valdosta Symphony will be made by the sponsoring businesses for each item purchased.









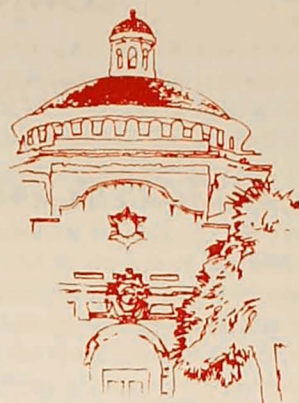




Valdosta

Symphony

Orchestra

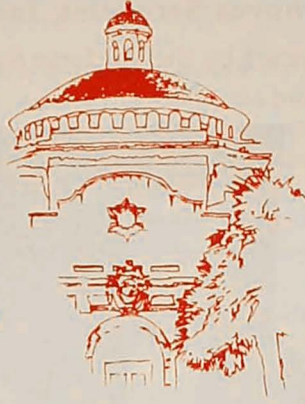


Second Season
March 14, 1992

Valdosta

Symphony

Orchestra



Second Season
May 9, 1992



Kathie Illges, Nancy Dewar, Sue Cox and Ann Burnette of the Valdosta Symphony Guild work on plans for the Symphony Ball — Photo by Jeff Allen.

Valdosta Symphony Ball Set Sept. 19

The second annual Valdosta Symphony Ball will be Sept. 19 at the Valdosta Country Club.

Hosts for the black-tie ball will be the Valdosta Symphony Guild, whose members include women from several surrounding counties, and the Symphony Advisory Board, composed of area business and professional men. The Lenox Co. is the sponsor for the 1992 ball.

The ball will benefit the Valdosta Symphony Orchestra, which begins its third season under the direction of Dr. Robert B. Welch, dean of Valdosta State College's School of the Arts.

Attendees will begin arriving at 7:30 p.m. for a reception, during which Dr. Ronald High will provide piano music. This will be followed by dinner music provided by a string ensemble from the orchestra.

After dinner, a live auction will take place. The auction committee has promised an entertaining evening filled with "interesting items and events," said auction chairperson, Nancy Dewar. The evening will end with dancing to the music of The Ed Barr Orchestra.

The ball's traditional colors will again be black and white symbolizing

the orchestra. Decorations Committee Chairperson Sue Cox has been working for months planning a "stunning setting" for the second Symphony Ball.

Ann Burnette, president of the Guild, is ball chairperson. Other committee chairpersons are Marie Smith and Kathie Illges, reservations. Honorary chairpersons for the evening will be Mr. and Mrs. Gil Autrey.

Tickets are \$150 per couple with \$100 tax deductible. For reservations, call Mrs. Burnette at 242-2926 or Mrs. Smith at 245-0508.



Local Women Support Orchestra

Janet McMahan and Terri Jackson, both of Ocilla, met recently in Valdosta at the home of Joan Bailey (right), wife of the president of Valdosta State College, to discuss the upcoming activities of the Valdosta Symphony Orchestra. Jackson and McMahan are members of the Guild and actively support the orchestra. They are shown preparing invitations for the annual Symphony Ball on September 19 which will benefit the orchestra.

*The Valdosta Symphony Guild
requests the pleasure of your company
at the Symphony Ball
Saturday, the nineteenth of September
Valdosta Country Club*

7:30 Cocktails

Ronald High, pianist

8:30 Dinner

Valdosta Symphony String Quartet

9:30 Live auction and dancing

Ed Barr Orchestra

Black Tie

Valdosta
Symphony Ball



The Valdosta Country Club
September 19, 1992

Valdosta Symphony Ball

September 19, 1992
Valdosta Country Club

- \$75 Single
 \$150.00 Couple
 \$1000 patron
includes table for eight

7:30 Cocktails
8:30 Dinner
9:30 Live Auction &
Dancing

Name Mrs. Fred Ware

Table Number 30

CPC 4430

SYMPHONY BALL 1992 AUCTION ITEMS

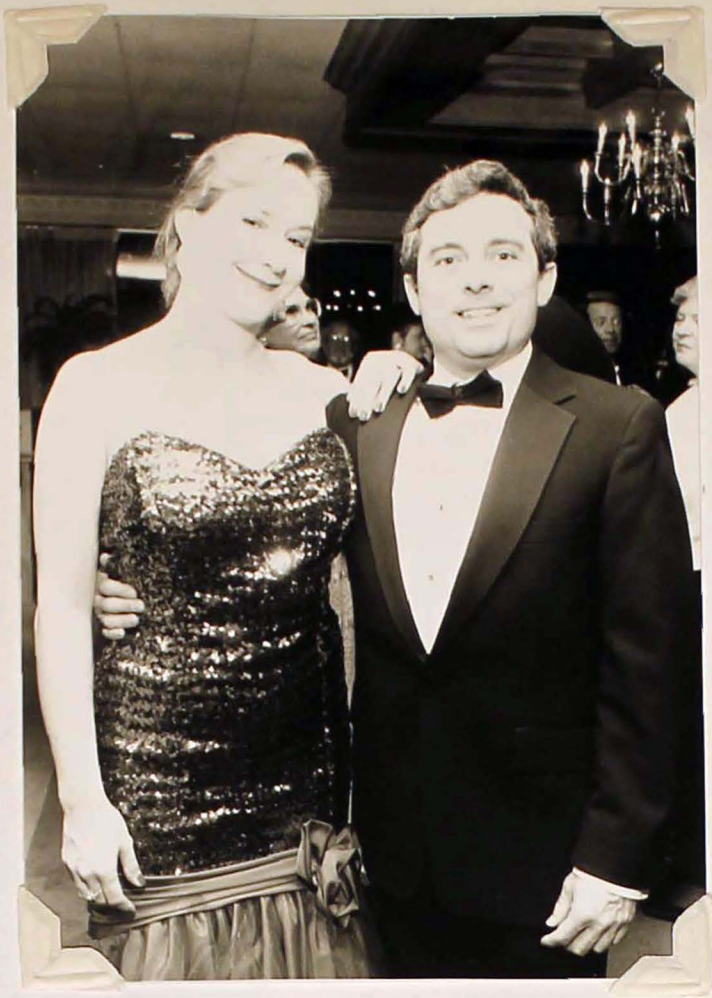
- 1. Fine, antique mahogany chest of English origin, circa 1860.**
From the collection of Joe Glen Smith; contributed by Guild members.
- 2. One day fishing trip for four to six people** with captain, on the "We'll See", a 42' Bertram Sportfisherman located at Orange Beach, Alabama. Date contingent upon availability.
All expenses paid except fish cleaning and tip. All you bring is food and drink.
Offered by Hank and Jan Moseley.
- 3. Dinner Suit by Muscari.**
Stunning cocktail suit of black crepe with white silk collar and cuffs; trimmed in pearl and gold buttons.
Thank you, Pink Petunia, and especially our model, Debra Talley.
- 4. "Amelia Retreat" Vacation.**
Graciously offered by Mrs. Ann Mosely, her three bedroom, three bath condominium for one week at "Amelia Retreat", Amelia Island Plantation. Holidays excluded.
Friends and family make this extra special.
- 5. Leon Colvin Original**
"Rose and Hummingbird" painting by recognized Valdosta artist Leon Colvin is watercolor and color pencil on 100% cotton fiber. Beautifully framed by Corbin Glass.
A lifetime treasure.
- 6. Moonlight and Roses Dinner**
A celebration of glorious food and wine, of magnificent candlelit tables, of fragrant roses and romantic music in one of Valdosta's most beautiful settings - the house and garden of Jane and Gill Autrey.
WHAT: An elegant dinner alfresco
FOR: Six tables of six people
WHERE: 311 East Central Avenue
WHEN: One of the months when roses bloom
OFFERED BY: Sue and Stanley Cox
Jane and Gill Autrey
Ann and Don Schutt
Martha and Oris Blackburn
Ann and Eddie Norris
Nancy and Jimmy Dewar











Third Season

VALDOSTA SYMPHONY GUILD

Sue Cox	President
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Ann Burnette	Past President
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Gail Manderson	Treasurer
Martha Gibson	Executive Secretary

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Martha Blackburn	Sally Kurrie	Electa Ricket
Sue Braun	Jain Ann Lane	Ann Schutt
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Shirley Caldwell	Gail Manderson	Eloise Smith
Frances Copeland	Jani Martin	Marie C. Smith
Sue Cox	Sis May	Bootsie Smotherman
Susan Crago	Carolyn McCall	Jane Stanaland
Jeanne Davis	Helen McClure	Jeanette Strickland
Nancy Dewar	Jane McLane	Terry Summerlin
Carolyn Eager	Janet McMahan	Polly Talley
Pam Elkins	Kim Megow	Lib Tart
Peggy Gayle	Betty Moore	Georgia Thomson
Martha Gibson	Nancy Morris	Rachel Wainer
Lee Griffin	Jan Moseley	Rose Ware
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Judy Hollis	Nancy Parrott	Marlene Wilkening
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Cathi Illges	Mary Perry	
Terri Jackson	Anne Plageman	

HONORARY MEMBERS

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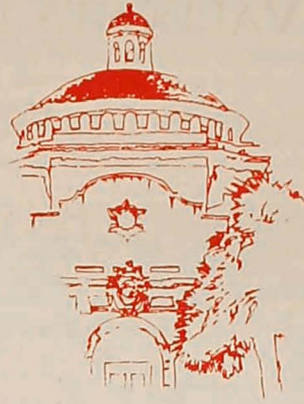
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Gill Autrey	H. G. Houston, III
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Wade Coleman	H. Arthur McLane
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Valdosta

Symphony

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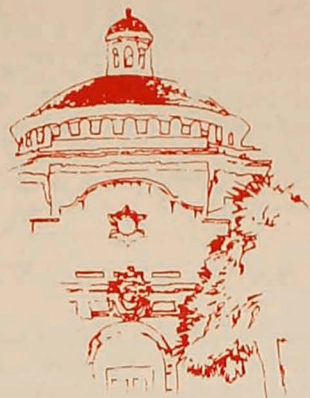


Third Season
November 7, 1992

Valdosta

Symphony

Orchestra



Third Season
January 23, 1993

Valdosta

Symphony

Orchestra



Third Season
March 6, 1993

Valdosta Symphony Guild

invites area designers to
submit applications for
design vignettes to be exhibited
at the

Symphony Guild Luncheon

Saturday, March 27, 1993.

Send resume to:

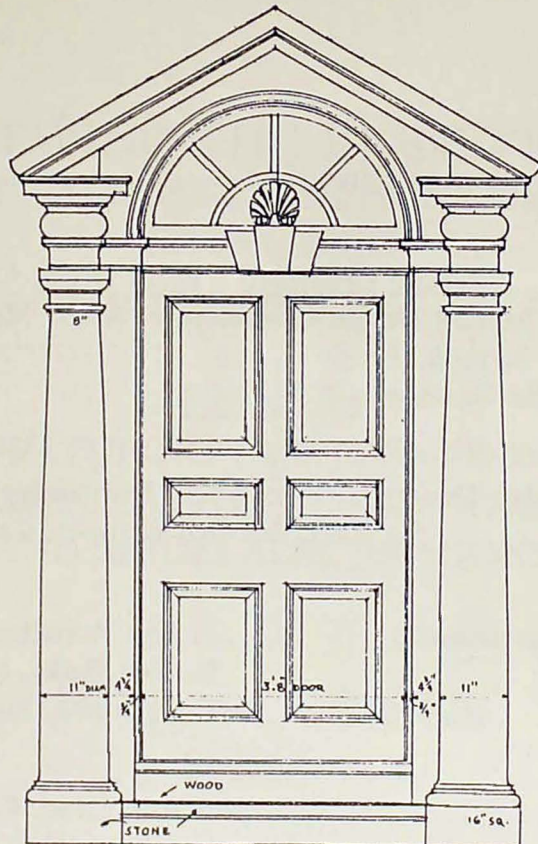
Valdosta Symphony Guild

302 Georgia Avenue
Valdosta, GA. 31602

by January 23, 1993.

For information call 244-6092

Living With Style



**Presented by
Valdosta Symphony Guild
with
The Lenox Company
and
Veranda**

**March 27, 1993
Valdosta Country Club**

A GUIDE TO THE VIGNETTES

Vignette One - "Making Music"

Designer: Patti Girardin

The concept of collecting the things one loves is simple, and yet, when these things are placed in an intensely personal environment, their message underscores the complexity of an individual's personality. The music room is inspired by the power of music to lift one's spirits and soothe the soul. The room enfolds its owner and friends in a warm, inviting atmosphere that encourages performances by all who enter it. When the owner is not making music, varied objects that tell of other interests are there to be enjoyed.

The boldly patterned needlepoint rug from Persian Gallery serves as the anchor for this setting which has a decidedly European flavor. "Napoleonic Strie" wallcovering from Stroheim and Romann provides a richly colored background for the assemblage of antiques and accessories. The "Augustus" border, also from Stroheim and Romann, gives emphasis to the chair rail and crown molding. Adding a touch of Exotica, the Louis XVI chair is upholstered in "Panthere" from Boussac of France. The French side table provides a surface on which to set a cup of tea and a plate of cookies. The late 18th Century Sheraton-style writing table is useful for jotting a note to a friend or even composing when one feels inspired. A mahogany corner cabinet, filled with a collection of leather-bound books and other cherished objects, is topped with a lush floral arrangement. A collection of hand-carved walking sticks, displayed in an English bamboo stick stand, reflects the owner's interest in items created by hand.

Vignette Two - "After-Symphony Supper"

Designer: John Clark McCall, Jr.

Allied Member, ASID

With a Neo-Pompeian theme as a backdrop, this dining room is set for a quiet evening for two after a Valdosta Symphony concert. The floorcloth, designed by John Clark McCall, Jr., Allied Member, ASID, and handpainted by Cathy Juhl, pays homage to classical instruments of music and a restatement of the medallion found in Schumacher's "Verona Rococo" wallcovering above the dado. A Schumacher stripe--installed horizontally across the dado--repeats the "Pompeian Red" of the companion paper.

The custom-designed skirted dining table is in the shape of a Hepplewhite oval chairback--a style which found favor in the late Georgian Period (1760-1810) in England. The table skirt is in Schumacher's "Bacchus" fabric festooned with "Hardwick" fringe. The two late-Georgian chairs, from the estate of the designer's uncle, William Frank McCall, Jr., FAIA, have been lacquered and hand-decorated by Cathy Juhl. Featured is a polychrome Prince of Wales feather (popular during the English Regency's King George IV [1762-1830]). Schumacher's "Merlot" stripe trimmed in "Devon" gimp marries the predominate greens and reds of the room's color scheme.

The table setting features continental porcelain rimmed in Pompeian Red--again from the estate of Frank McCall. The monogram "RW"--though not part of a personal collection--is dedicated in this vignette to the designer's close friend and mentor, Moultrian Robert ("Brother") Wright. This porcelain service is combined with Lenox China's "Regency Black" pattern. Additional pieces of the pattern are in the secretary and on the console. Flatware, decorated with classical motifs including the Greek Key or fret and the Greek Honeysuckle or

anthemion, is from the collection of Berrien Cheatham, as is the stemware with its etched "Key" design. The central dessert stand serves as a functional centerpiece of after-dinner pastries and was arranged by the designer's mother, Carolyn Kay McCall.

Though newly made for this show, the console and mirror--designed by McCall and finished by artist Juhl--features a faux marbre top typical of the period. Pieces from Lenox's hand-blown crystal collection complete the console's accessorization. The candlestick lamps are by Paul Conrad and were custom finished for this vignette.

The Empire secretary (used here as a china cabinet) dates c. 1840-60, and is from the collection of the designer. It is a piece original to the Clark family (McCall's grandmother was a Clark). The bellpull was designed and fabricated by Berrien Cheatham exclusively for this exhibit. A Pompeian-style painted screen to the left of the secretary is backlit to further enhance the room's late evening mood.

Festoon and cascade window hangings--in the late Regency style--were designed by McCall and fashioned by Jan Harris, Fitzgerald, Georgia. The face fabric repeats the table covering and is accented with Schumacher's "Keddleston" fringe. Canvas window shades, in the style of the room's wallpaper, were painted by Cathy Juhl and are finished with Schumacher's "Morton" key tassles.

The custom-designed millwork, conceived by McCall and fabricated by Thomas Clayton, made its debut in last year's Symphony benefit and is retained. The laurel leaf insert in the chair rail assembly has been recolored to mirror the featured green of the vignette.

Vignette Three - "Breakfast Bouquet"

Designers: Lynn Drew and Claudia Mullis

Ready for family breakfast or a friendly brunch gathering, this casual dining room is truly a "mixed bouquet". The rich, deep color of the walls is achieved with a special glazing technique that was executed by the designers. At the windows are whimsical floral swags used as top treatments. This unique treatment gives a softness without being serious. The lattice-top table and bench are from Broyhill's "Old Country Collection". The fully upholstered dining chairs are from Lane's "Dining a' la Carte" series. Setting the table is Lenox's "Poppies in Blue" china and "Sky Blossom" stemware. Under the table is an intricately hand woven rug from China. It is the "Laver Kerman" pattern, an ancient Persian design.

By using various antiques in innovative ways, wonderful accessories and not strictly matching each element, a blend can be achieved that will make a room a visual delight, much like the melange of blossoms in a bouquet.

Vignette Four - "Reflections of the Seacoast"

Designer: Pam Miller Scruggs, ASID

The ambience found here is suggestive of the serenity one feels when whiling hours away by the sea. It is translated through the use of earthy rattan, jute, and seagrass textures as well as accessories depicting shorebirds and saltwater fish. The dramatic black and white color palette is softened with the use of warm neutrals. A rattan chaise lounge invites comfort while elegance is achieved with the use of antiques, rich fabrics, trims, and hand printed wallpaper.

**VALDOSTA SYMPHONY LUNCHEON
PROGRAM CREDITS**

**Gifts, Veranda drawing prize, China, Crystal, and Flatware
Other Than Those on Individual Loan, Lenox, Inc.**

**Heidi Andersen, Manager
Lenox Factory Store, Lake Park, GA**

Ticket Sponsors

**James Oliver, Southern Stationery
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**Vignette Construction and Custom Millwork
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Preview Sponsors

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Georgia Crown Distributing, Columbus, GA
Executive Sports, Atlanta, GA**

Vignette One: Patti Girardin, Designer

Charles Jackson, Paint Contractor
Ed Newham, Wallcovering Installation
Southland Upholstery, Upholsterer
Marilyn Irby, Irby's Flowers, Inc., Floral Designs
Kern Autrey, Loan of Cello
Sidney Morris, M & M Music, Loan of Violin, Banjo,
Music Stand and Sheet Music
Girardin Jewelers, Music Box
Paint, Benjamin Moore
Roddey's Northside Hardware
Needlepoint Rug, Mr. Doug Mann
Persian Gallery, Inc.
Dothan, Alabama
Fabric, Boussac of France, "Panthere De Somalie"
Wallcovering, Stroheim & Romann, Inc., "Napoleonic Strie,"
"Augustus" Border

Vignette Two: John Clark McCall, Jr., Designer

Cathy Juhl, Floorcloth, Furniture Finishes, Faux Painting
Jan Harris, Just Draperies, Drapery Fabrication
Jenny Giddens, Custom Upholstery
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Valdosta

Symphony

Orchestra



Third Season
May 8, 1993

1992 - 1993

***Arts and Social Calendar
and Appointment Book
For Valdosta and Lowndes County***



Valdosta Symphony Guild

*Valdosta - Lowndes County
Appointments Calendar
1993 - 1994*

PRESENTED BY VALDOSTA SYMPHONY GUILD

Dear Friends,

This is the second year the Valdosta Symphony Guild has presented the Community Calendar. The Guild publishes the calendar as a service to the community and as a fundraiser in support of the Valdosta Symphony Orchestra.

We have included as many of the events that had already been scheduled in mid-August as we have been able to secure. Our calendar begins with the month of September 1993 and ends with August 1994 because that is how organizations schedule these events for the year. We have also included the calendar months of September through December 1994 for the convenience of our patrons.

The calendar committee feels that our listings of area organizations, the heads of the organizations and their telephone numbers will be of tremendous help to those who purchase the calendar. In addition, this year, the committee has included scheduled events in other towns which it was able to secure.

The members of the Valdosta Symphony Guild appreciate the organizations and individuals who support our efforts with the purchase of the calendar. This support is necessary for our continued publication of an area calendar.

*Sue Cox, President
Valdosta Symphony Guild*

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Sandy Alvarado
JoAnn Bassford
Ann Burnette
Nancy Dewar
Martha Dover
Pam Elkins
Kathy Garrett

Martha Gibson
Mary June Huggins
Shirley Hunt
Diane Joseph
Nancy Morris
Eloise Smith

Bootsie Smotherman
Lib Tart
Georgia Thomson
Rose Ware
Susan Whitfield
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Fourth Season

VALDOSTA SYMPHONY GUILD

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THE
CONDUCTOR



DR. JAMES PLONDKE

Dr. Plondke joins the VSO as Conductor and Professor of Music at Valdosta State University. His doctorate is from the University of Wisconsin, and he was previously the orchestra conductor at the University of Tennessee and at Lawrence University. Dr. Plondke is known nationally as a music educator and guest conductor. Besides his orchestral activities, Dr. Plondke is an authority in the music of Haydn.



THE
VALDOSTA
SYMPHONY
ORCHESTRA

1993-1994

THE
FOURTH
SEASON

Symphony Ball Saturday At Country Club

Members and committee chairmen of the Valdosta Symphony Guild are preparing for the annual Symphony Ball to be held Saturday evening at the Valdosta Country Club. Dancing will be to the music of Ed Barr and his Orchestra.

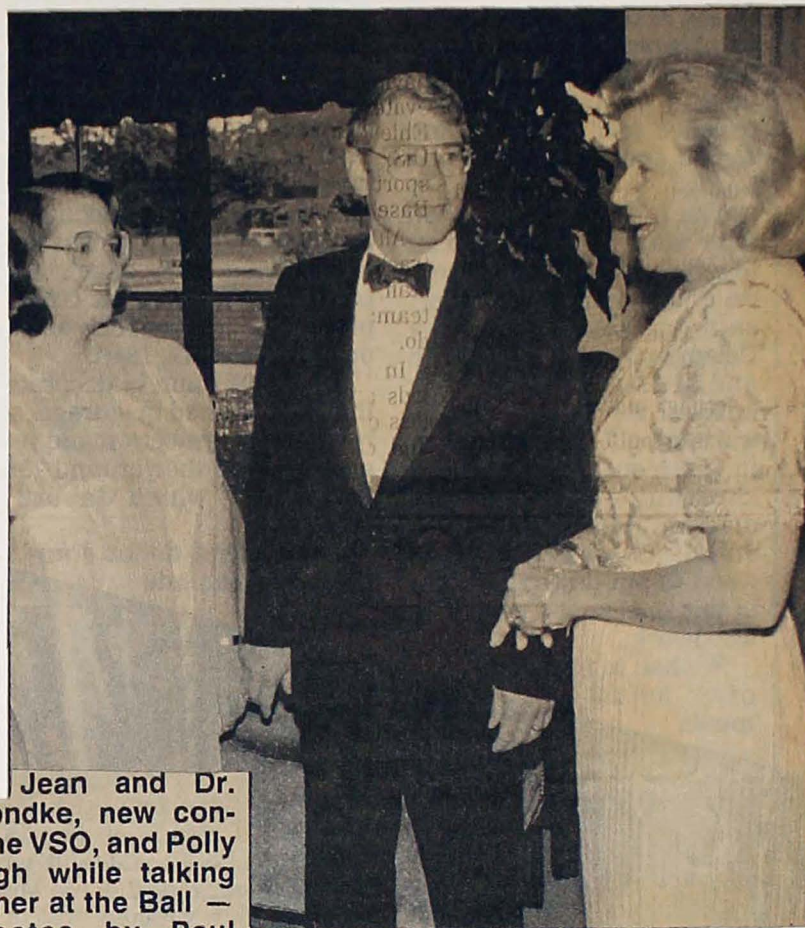
Honorary chairmen of the Symphony Ball will be Dr. and Mrs. Robert B. Welch. Welch, dean of the School of the Arts at Valdosta State University, will "pass the baton" to the new conductor of the Valdosta Symphony Orchestra, Dr. James Plondke.

Special guests will be the new members of the Valdosta Symphony Guild: Sandy Alvarado, Martha Dover, Sandra Fletcher, Patti Girardin, Frances Hatcher, Judy Hinton, Shirley Hunt, Diane Joseph and Laurie McCall.

Cocktails will precede the glittering affair, followed by dinner and an auction. A sampling of some of the items to be auctioned — a hand-crafted Italian music box donated by Girardin Jewelers, an original watercolor by Eddie Norris, an original painting by Lynwood Hall, a week at an ocean-front condominium, a special "Go Dawgs" package of game tickets and gourmet tailgate picnic and a cocktail party for 75 couples donated by eight members of the guild and their spouses.

Co-chairmen for the ball are Sue Cox and Rose Ware. Program/entertainment chairman is Mary June Huggins. Decorations committee for the ball is being co-chaired by Gloria Price and Kathi Illges, and chairman of the auction is Polly Talley. Jane McLane is in charge of invitations and Martha Gibson of sponsors. Reservations may be made by calling Pam Elkins at 244-3775. For ticket information, contact Sandra Fletcher at 244-5033.

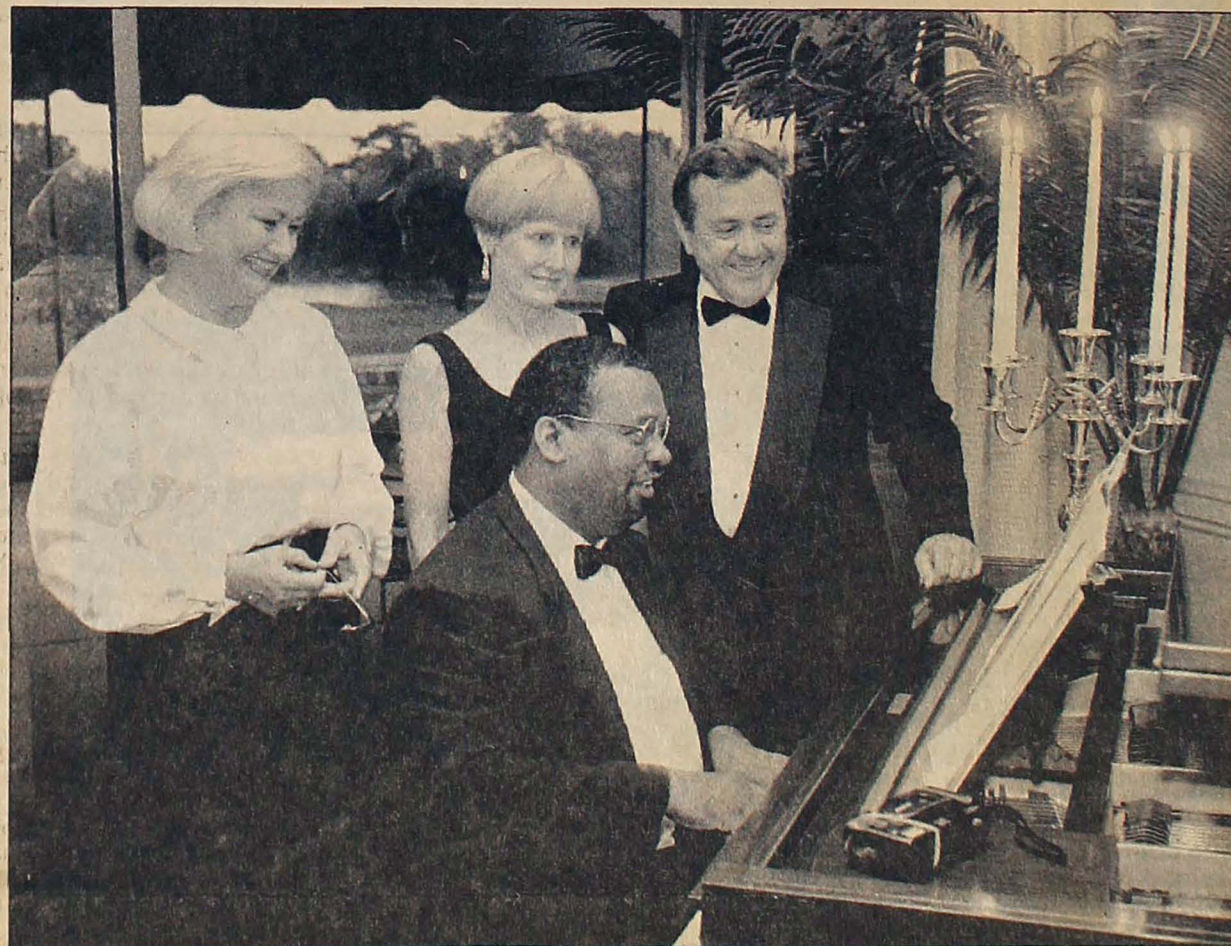
The Valdosta Daily Times
Thursday, September 16, 1993



Jean and Dr. James Plondke, new conductor of the VSO, and Polly Talley laugh while talking before dinner at the Ball — Times Photos by Paul Leavy.

2-C Sunday, September 26, 1993

High Style



Rose Ware and Joyce and Dr. Robert Welch watch as Dr. Ron High plays the piano during the cocktail hour before the dinner at the Valdosta Symphony Orchestra Ball sponsored by the VSO Guild.

Valdosta Symphony Ball



*The Valdosta Country Club
September 18, 1993*

*For the benefit of
Valdosta Symphony Orchestra*

\$75.00 - single

\$150.00 - couple

\$1000.00 - patron - includes table for eight

_____ - unable to attend - special donation

Please send reservations to:

*Mrs. Custis Illges
811 Millpond Road
Valdosta, Georgia 31602*

SYMPHONY BALL 1993 AUCTION ITEMS

1. **Hand Crafted In-layed Music Box by Sorrento Specialties, Ltd. of Sorrento, Italy.** Combining the exquisite beauty of Sorrento in-lay with the loveliest of music from Reuge movements of Switzerland, this item is offered by Girardin Jewelers.
2. **An Original Water-Color from our own Edward Norris.**
Offered by Mr. and Mrs. Eddie Norris.
3. **Early Nineteenth Century Coffin (blanket Chest) circa 1800-1820.** Hand Carved English Oak from the collection of Joe Glenn Smith at Joli' Antiques.
Provided by the Guild Members.
4. **An original Oil Painting by Linwood Hall.**
Offered by Linwood Hall.
5. **"Fun In the Sun"**
One week at "Sugar Beach" in Panama City. Three Bedrooms Ocean Front. Anytime between now and February 1.
Offered by Forrest and Shirley Caldwell.
6. **"Go Dawgs"**
Nine tickets to the Georgia v. Arkansas game, October 2.
Tailgate picnic provided by Sue Cox at Covington's.
Provided by: Mrs. A. J. Strickland, III
George and Polly Talley
Stan and Sue Cox
7. **"OOH LA! LA!"**
A Cocktail Party for Seventy-Five Couples. French Maids and Butlers will provide the service. Food, Drinks, Flowers included. You provide the place and the guest list.
Offered by Ann and Brad Burnette
Sue and Stan Cox
Peggy and John Gayle
Frances and Tommy Hatcher
Ann and Don Plageman
Ann and Don Schutt
Jane and Ben Stanaland
Polly and George Talley

VSO Youth Concerts

The Valdosta Junior Service League sponsored the first VSO Youth Concert of the 1993-94 season on Friday, November 12th. There was standing room only as students from five counties were bused to the VSU campus.



Valdosta Symphony Youth Concert

Sharon Swindle, president, with other Valdosta Junior Service League members, helped greet students who attended the first Youth Concert of the season.



Pre-Concert Dinner

A pre-concert dinner is planned for the Valdosta Country Club on Saturday, November 13 at 6:00 p.m. sharp. The cost of the prime-rib buffet dinner is \$15.00. A cash bar will be available. A large turn-out is encouraged to honor our founding conductor, Robert Welch. The delicious meal in pleasant surrounding with congenial company will be followed by a great concert—the VSO in Whitehead Auditorium. Plan on a great evening. Start the festivities early by joining us for the pre-concert banquet.

TRIBUTE TO DEAN ROBERT WELCH

Given by Rose V. Ware, President-Elect, of the Valdosta Symphony Guild on the evening of November 13, 1993 at the pre-concert dinner held at the Valdosta Country Club:

Tonight, the Valdosta Symphony Orchestra begins its fourth season. We are here to celebrate that occasion and to also honor the man responsible for much of the inception, growth and success of this orchestra.

At this time, I'd like to ask Dr. Robert Welch, Dean of the School of the Arts and past conductor of the orchestra, to join me here at the microphone...

Dean Welch, it is with a deep sense of gratitude that we, the members of the Valdosta Symphony Guild, would like to honor you tonight. Mere words would never express our thanks for your deep sense of commitment and love of the arts, but both are exemplified in the high esteem in which you are held and the outstanding reputation of our orchestra.

The Valdosta Symphony Guild has asked for, and received, approval from the Board of Regents to have placed in the front entrance of the Fine Arts Building at Valdosta State University, a bronze plaque with the inscription, "Robert B. Welch, founding conductor of the Valdosta Symphony Orchestra" and the dates you've served.

It is the hope that by seeing this plaque, future generations will remember your efforts and be challenged by your lead so that the arts will continue to flourish in this area...Thank you!





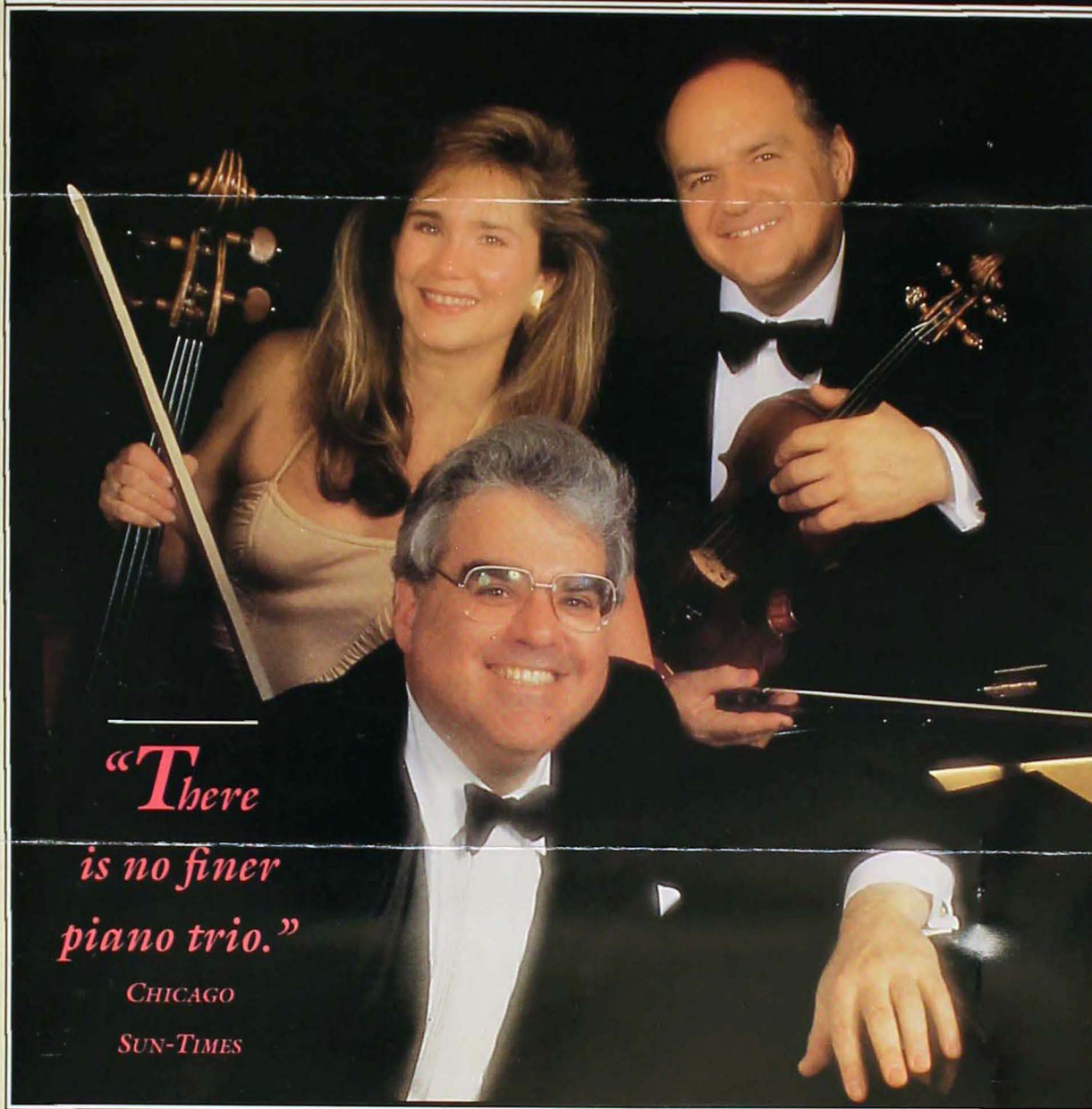








*THE
KALICHSTEIN-
LAREDO-ROBINSON
TRIO*



*“There
is no finer
piano trio.”*

*CHICAGO
SUN-TIMES*

THE VALDOSTA SYMPHONY ORCHESTRA

SATURDAY, NOVEMBER 13, 1993

CALL 333-2150

Valdosta



Symphony

Orchestra

Fourth Season
First Subscription Concert
November 13, 1993

Friday, November 19, 1993

Review: Valdosta Symphony Concert Clearly Captivating

By DR. MARTHA JOHNSON
For The Valdosta Daily Times

Saturday night, Nov. 13, was a particularly warm, muggy evening. It was also the night of the first subscription concert of the Valdosta Symphony Orchestra's fourth season. The audience in the hall looked festive in their opening-night attire, even though many were fanning themselves, surreptitiously at first and then openly. But when the sparkling sounds of Handel's "Water Music" poured over them, temperature was forgotten. Since music for orchestral concerto is chosen long in advance, the one who decided on the music for this night must have been prescient.

Indeed, this, as all previous VSO concerts, was characterized by effectively chosen music. Handel's suite, a Baroque work, was followed by Haydn's "London Symphony" from the Classical era, and that was succeeded by Beethoven's "Triple Concerto," a Classical-Romantic piece. This movement forward through musical eras united a program of pieces, each of which was notable for a wealth of musical effects.

The night was especially significant for two other reasons. It marked the debut of the VSO's new conductor and artistic director, James Plondke, and it brought to Valdosta the world-renowned Kalichstein-Laredo-Robinson Trio.

Concertgoers were understandably eager to hear how the orchestra would sound under a new conductor. Mr. Plondke left no doubts that the high standards of this group of musicians would be maintained. The Handel was a beautiful reading of a well-loved work, the orchestra precise and secure.

In the "Water Music" each piece has its own well-defined character, and these were all skillfully differentiated by the conductor and orchestra.

Haydn's "London Symphony," No. 104, was a good choice after the scintillation of the Handel. The dignified, sober opening music quickly turned into a full-bodied Classical orchestral sound.

This music all but converses with the listeners, and Mr. Plondke successfully evoked all its winsome personality.

When music like this is so well performed, the listener tends not to assess the quality of performance,

but rather simply to allow this bright, confident music to unfold itself. The VSO interpretation of this work afforded such an agreeable experience.

The Beethoven Piano Trio Concerto began with deep, serious music by the cellos and basses, announcing that something important was coming this way. When it opened out into a fuller, more emphatic section, a sense of deep pleasure was in the air.

There was a remarkably good texture of sound here, in the trio's beautifully crafted ensemble playing, solo passages and the orchestra's equally fine work. This concerto is multi-layered, with new effects constantly surfacing from the rich carpet of underlying music. And it was played exquisitely.

There is a lot going on in this piece, but it never sounded self-consciously "busy" — as it might have — because the trio and orchestra molded it together so artfully.

Mr. Laredo's pearly, precise violin, Ms. Robinson's lush, exact cello and Mr. Kalichstein's noble, confident piano all provided a "Beethovenian" sound, at once sonorous and melodic. How gratifying it was to hear musicians of this calibre!

Amid the bounty of the second movement were a cello solo — marvelously played — followed by a gorgeous theme interwoven among the soloists and a beautiful violin solo with arpeggios by the pianist. This music steadily broadened until the trio and orchestra played exuberantly together. Then all became delicate again, and there were many beautifully managed transitions by both soloists and orchestra.

The third movement, a rondo, featured some muscular, assertive passages by Mr. Kalichstein, a very high order of playing. Throughout this work such virtuosic sections were brief and were usually overtaken by an equally brilliant few measures by Mr. Laredo or Ms. Robinson.

The audience at Saturday night's concert was clearly captivated. Not only had they heard a program of fine music, beautifully played but they had complete assurance that the distinguished baton of Robert Welch had been passed on to a worthy successor, James Plondke.

Dr. Martha Johnson is a professor at South Georgia College in Douglas.

Guest Soloist Changes For Symphony

VALDOSTA — The Valdosta Symphony Orchestra has announced the engagement of pianist William Wolfram as soloist for Saturday evening's subscription concert at 8:15 p.m. in Whitehead Auditorium on the first floor in the Fine Arts Building on Valdosta State University's main campus.

Wolfram will play the Chopin "Piano Concerto No. 1 in E Minor."

"Richard Fields, originally slated to perform, has been forced to cancel his appearance," said Dr. James Plondke, conductor and artistic director of the VSO. "We are very fortunate to have found on short notice such an accomplished young pianist who has the Chopin concerto in his repertoire."

Winner of a Bronze Medal in the International Tchaikovsky Piano Competition in Moscow, Wolfram also won the top prize in the International William Kapell Piano Competition, second prize in the Naumburg Competition and first prize in the Three Rivers Competition in Pittsburgh, Penn.

An acclaimed recitalist, Wolfram has performed at Lincoln Center and the 92nd Street Y concerts in New York City and the Pabst theater in Milwaukee. Wolfram is a graduate of the Julliard School and makes his home in New York. Millions have seen him on public television, where he was prominently featured throughout the PBS television documentary on the International Tchaikovsky Competition.

National Public Radio's "Performance Today" program often features his performances and interviews. Wolfram has appeared as soloist with the Pittsburgh, San Francisco, National and Indianapolis symphonies among others.

Advance tickets are available by calling (912) 333-2151. Tickets will also be available at the door.

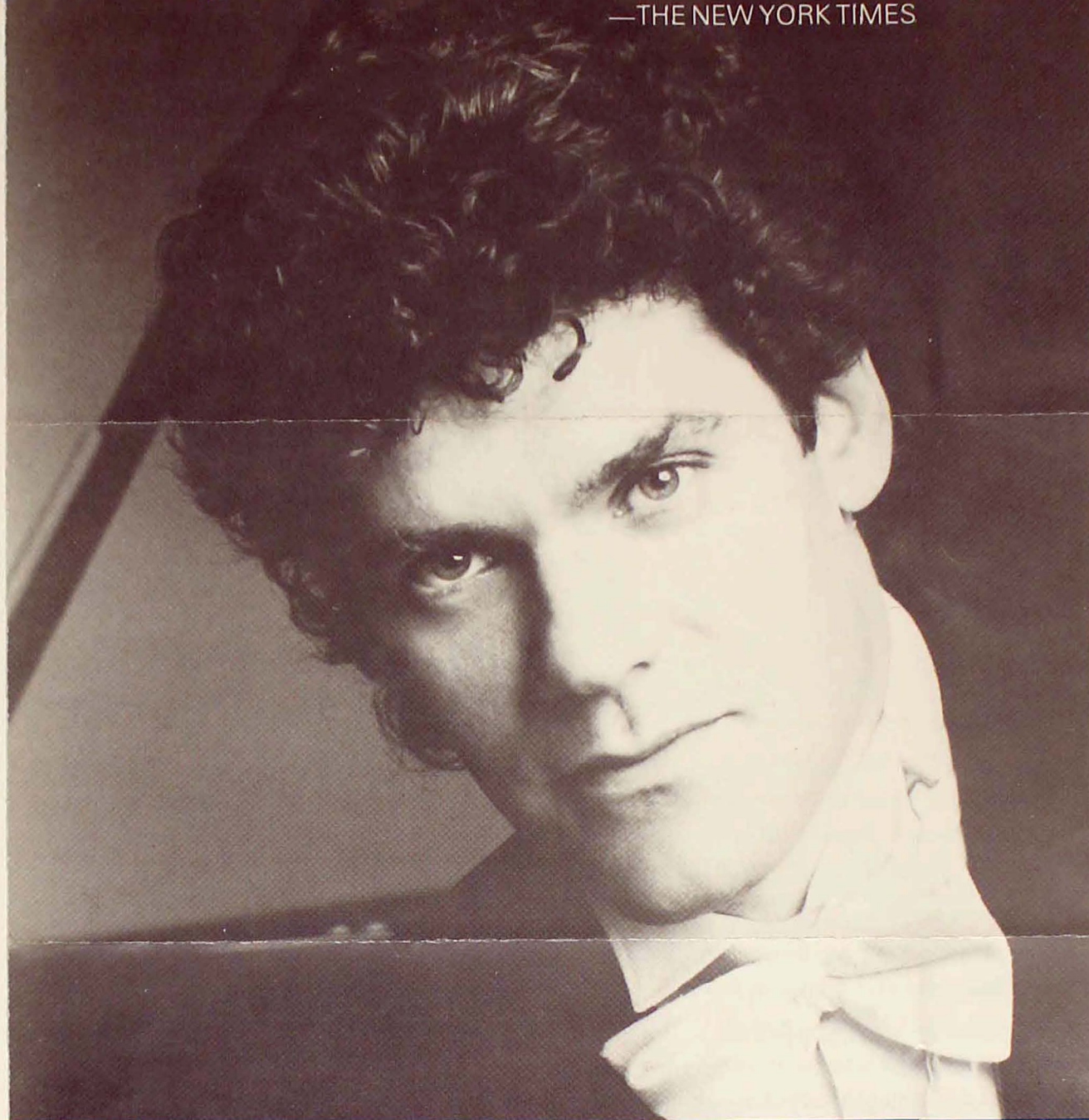


Pianist William Wolfram will be soloist for Saturday evening's Valdosta Symphony Orchestra subscription concert at

8:15 p.m. in Whitehead Auditorium on the Valdosta State University campus — Contributed Photo.

"A young virtuoso of the first rank."

—THE NEW YORK TIMES



WILLIAM WOLFRAM

P I A N I S T

Valdosta

Symphony

Orchestra



**Fourth Season
Second Subscription Concert
January 22, 1994**

Symphony Program 'Beautifully Played'

By DR. MARTHA JOHNSON
South Georgia College

On Saturday night, Jan. 22, the Valdosta Symphony Orchestra, led by Dr. James Plondke, once again presented a well-chosen, beautifully played program of music. This concert also featured a spectacularly talented young pianist, William Wolfram. The selections were all from the early 19th century German repertoire, and the particular beauties of this sort of music were amply demonstrated.

The first work was Carl Maria Von Weber's famous "Oberon" overture. It is a friendly, appealing piece, with lots of personality. Even though "Oberon" is German opera, the Italian influence is unmistakable, especially in the heavy, rocking, rhythmical patterns of the famous main theme; they could have come from one of Giuseppe Verdi's early operas. Dr. Plondke and the orchestra gave a colorful, dextrous reading of this overture, from the tentative, expectant opening music to the passages that herald the fairy king and his company, to the orchestral jollity and merriment of a mid-summer night's revel. There was a lovely theme played by the cellos, sedate yet lyrical, and some smooth horn passages, especially in transitional material.

Frederic Chopin's First Piano Concerto is also a real favorite, especially the second and third movements. And when it is performed with such skills as Mr. Wolfram possesses, it is easy to see why. The orchestra is not as prominent in this concerto as in many others; it serves largely as accompaniment and support for the solo piano. But the introductory orchestral music, with its piquant strings and mood shifts from rather somber to mellow and melodic, were quite effective. And later in its declarative sections after long piano solos, the orchestra sounded fine and full.

Mr. Wolfram's authority and command of this music were immediately apparent. His is a beautiful, liquid tone, with pearly-smooth chromatics, appoggios and runs that go far beyond mere digital dexterity. Instead, these aspects, when combined with a rightly-felt interpretation, enhance the emotional quality of Chopin's music. And when the surging, passionate piano left off, the orchestra continued and built on the emotion established by the pianist. There was a lovely little piano and horn duet for a time, and some especially beautifully realized transitional passages in the orchestra toward more lyrical piano music.

One appreciates also Mr. Wolfram's poise and dignity onstage; there was no arching and swaying over the piano. The churning, turbulent music which uses the entire keyboard was generated without histrionics. It was contemplative, expressive piano playing. There is such a plenitude of beautiful melody in this music, and the pianist gracefully molded it so as to emphasize the wonderful linearity of Chopin's score.

The second movement featured velvety-sounding strings, joined by a quiet, plaintive piano. It was sublime. It is hard to find an adequate metaphor for such music. Any that come to mind are too physical for such delicate beauties of sound as this had.

The third movement, a Rondo, uses mostly the top half of the keyboard and is thus brighter than the previous music, with fuller orchestral tone to match the more emphatic mood. There was good, hushed, rhythmic orchestral accompaniment and sweeping piano passages using the whole keyboard, a smooth, purring sound, and an exuberant finish. Throughout this piano/orchestra per-

formance, collaborative rather than confrontational efforts prevailed. The result was genuinely beautiful.

Ludwig van Beethoven's Fifth Symphony closed the concert. The conductor shaped the dynamic contrasts very effectively and kept a firm, satisfying tempo. Everyone knows exactly how this work should sound, and the Valdosta Symphony Orchestra provided that particular pleasure.

All the various features of this music were well differentiated, yet well unified. Of special merit were the cellos and basses in the second movement, and the beautiful, gradually-built and, finally, *towering* climax at the beginning of the last movement. Also notable was the fine shading involved in the "thinning out" of orchestral forces at the close. The last tonic chord was beautifully anticipated and gratifying to hear.

Anyone who left Whitehead Auditorium Jan. 22 with the sounds of Beethoven's music in his ears will surely be ready to hear the next Valdosta Symphony Orchestra performance.



Jane Shelton, left, and Lou Gabard talk before the symphony performance in Valdosta State University's Whitehead Auditorium.

High Style



From left, Ann Smith, Frances Worstall and Marguerite Ford catch up on the latest happenings prior to the start of the Valdosta Symphony Orchestra concert.



Betty Scruggs and Phoebe Slocum look over art in the Valdosta State University Fine Arts Gallery — Times Photos by Paul Leavy.

THE VALDOSTA SYMPHONY GUILD Presents

TABLESCAPES & TEA **AT THE CRESCENT**

SATURDAY,
FEB. 26, 2-5 p.m.



Tuesday, February 8, 1994 A-3

FEATURING CREATIVE IDEAS FOR ENTERTAINING
OVER 15 TABLE-SETTINGS ON DISPLAY. FROM
THEME PARTIES TO FORMAL DINNERS

SAMPLE OUR TEMPTING ARRAY OF CONFECTIONS
AND GOURMET FOODS WHILE YOU BROWSE

BE SURE TO ENTER THE DRAWING FOR OVER \$3000.00 WORTH OF FINE CHINA,
CRYSTAL, STERLING, LINENS AND CENTERPIECE ON OUR "TABLESCAPES
PRIZE TABLE" ... CHANCES ARE \$5.00 EACH.

ADMISSION \$15.00 - CALL 333-2150 FOR TICKET INFO
ALL PROCEEDS BENEFIT THE VALDOSTA SYMPHONY ORCHESTRA

THE VALDOSTA SYMPHONY GUILD *Presents*

TABLESCAPES & TEA

Tuesday, February 8, 1994 A-3



AT THE CRESCENT
SATURDAY,
FEB. 26, 2-5 p.m.

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ADMISSION \$15.00 - CALL 333-2150 FOR TICKET INFO

ALL PROCEEDS BENEFIT THE VALDOSTA SYMPHONY ORCHESTRA

*Cocktail Party
Tablescapes, "Creative Designs for Entertaining"*

Saturday, February 26, 1994

7:00 - 9:00 p.m.

The Crescent

Presented by Valdosta Symphony Guild

\$20.00

Wednesday, February 23, 1994 • Fitzgerald, Ben Hill County, Georgia • THE HERALD-LEADER

Valdosta guild holds benefit for symphony

The Valdosta Symphony Guild will hold its spring fundraiser, "Tablescapes and Tea," Saturday, Feb. 26, from 2-5 p.m. at the Crescent on Patterson street. Fifteen tables will be set for entertaining for a variety of occasions, said guild member Irene Heller.

Copies of the spring issue of Veranda will be given to those attending. Veranda is a co-sponsor of the event.

The event will conclude with a cocktail party from 7-9 p.m.

TABLESCAPES

"Ideas for Entertaining"

Saturday, February 26, 1994



*Proceeds to benefit
Valdosta Symphony Orchestra*

Tablescapes:

The Valdosta Daily Times
Wednesday, March 9, 1994

Ideas for Entertaining



From left, Susan Klanicki, Ann Plageman, Katharine Courson and Karen Renfroe look at "Return to Elegance" designed by Betty Webb Ltd. at "Tablescapes: Ideas for Entertaining" at the Crescent Garden Center recently. Proceeds from the event, which showcased table-setting ideas, benefited the Valdosta Symphony Orchestra. The hand-painted china pattern of "Queen Victory" by Herend, "Lismore" crystal by Waterford and Towle's "Old Master" silver of this table set the tone for an elegant and intimate dinner for four. The rabbits are also by Herend. An 18th century mahogany coaching table is conveniently set for wine with dinner and after-dinner coffee.



Carolyn Eager looks at "Breakfast for Two" designed by Pam Elkins and Susie Kaiser. An early morning interlude is created in nature's yellows, greens and white with light floral napkins; polka dot theme china, Folio by Schmid; cool green Italian glassware; and antique Windsor Rose flatware. The crystal creamer and sugar add light and sparkle. Complimentary salt and pepper, ceramic fruit pitcher and selected family keepsakes add visual interest and charm.

Gracie Crane, 10, has tea at a "Children's Victorian Tea Party" designed by Gloria Price. Delight the children with a very special dress up affair. Whether it's for a birthday or just for fun, this time will be long remembered. Little girls may want to borrow mother's favorite Easter bonnet, grandmother's lace shawl and aunt's high heels to be properly attired. Imaginations are set free. This charming setting includes antique dolls and tea set.

*Photos by
Jeff Allen*



'Lunch with Grandmother' by Lee Griffin — A granddaughter joins her grandmother for a special luncheon on an antique pine settle-table.



'Lunch After the Hunt' by Sandy Alvarado, Ann Burnette, Carolyn McCall and Ann Schutt — A morning spent in pursuit of big game, followed by a luxurious, leisurely dining experience.



'Lunch in Key West' by Jane Autrey and Anne Plageman — After a morning of fishing for a trophy catch, an informal luncheon is set up on an old wicker sofa table.



'In the Garden' by Henry Powell for Triphenger's — A fiesta of colors inspired by the flowers of the summer garden.

Lively Arts

Symphony Orchestra performing Saturday

By KRISTINE HARNAGE
Times Staff Writer

VALDOSTA — The Valdosta Symphony Orchestra will present the third concert of its 1993-94 season at 8:15 p.m. Saturday in Whitehead Auditorium in the Fine Arts Building on Valdosta State University's Main Campus.

A pre-concert discussion of the music by Dr. James Plondke, conductor of the VSO, will be at 7:15 p.m. in the Pine Room on the first floor. This discussion will give patrons a chance to learn about the music they'll be hearing and to "meet the maestro."

The program for this Saturday's concert includes "Prelude to the Opera: Die Meistersinger von Nurnberg (The Mastersingers of Nuernberg)" by Richard Wagner, "Concerto in D minor for Violin and Orchestra" by Jean Sibelius and "Suite from the Ballet 'The Firebird'" by Igor Stravinsky.

Charles Treger, hailed as "one of our most important violinists" by the *New York Times*, will be the guest artist for the concert. Treger enjoys an illustrious career that spans 30 years and more than 3,000 concerts, stated a press release from his recording companies.

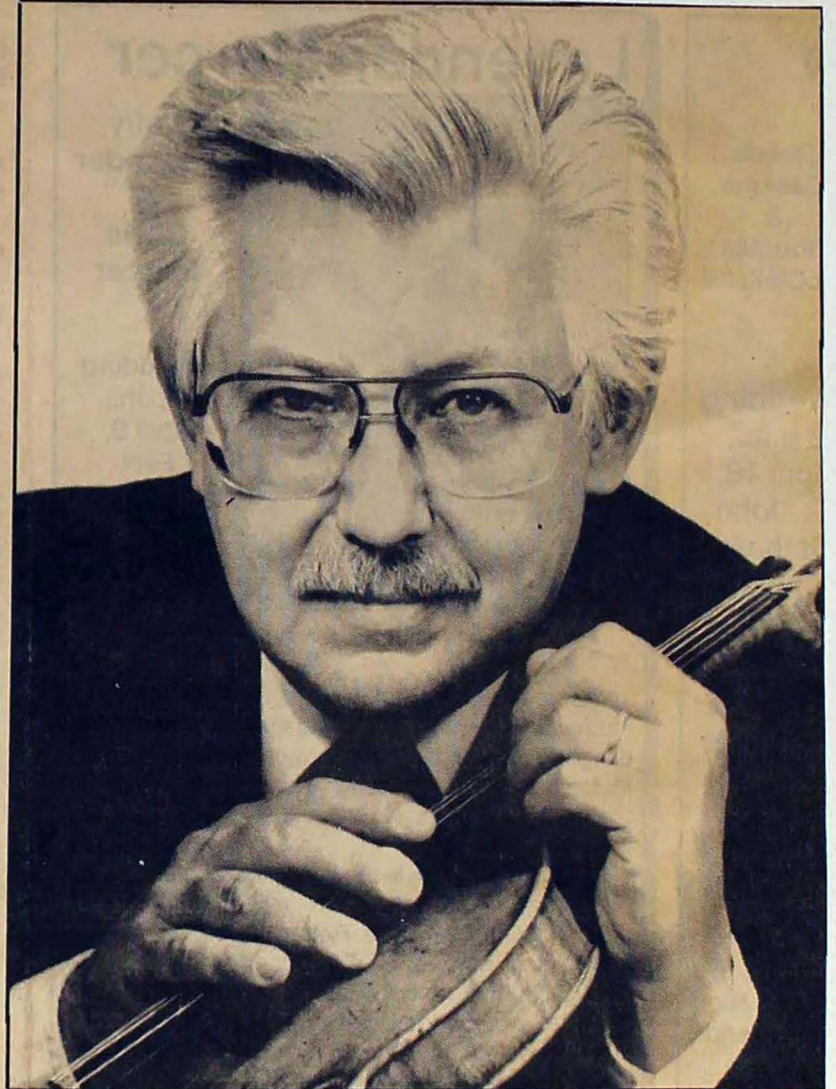
"He has performed in virtually every musical center in the United States and Europe, and his many concerts for the Heads of State include concerts for Queen Elizabeth and the White House by special invitation of President (John F.) Kennedy," stated the release. "Treger first gained international recognition when, in 1962, he became the only American ever to win first prize in the coveted Wieniawski International Violin Competition in Poland."

Currently, Treger is professor of violin at the University of Massachusetts in Amherst.

"(The) Valdosta audience will remember Charles Treger's performance of the Beethoven Violin Concerto during the VSO's inaugural season," said Plondke. "During the past four seasons, the audience has been treated to a performance of the 'world's greatest violin concerti' ... Beethoven, Mendelssohn, Tchaikovsky. The Sibelius Violin Concerto is a continuation of that series.

"The last concert's big audience really made the orchestra feel great ... it makes us play with an increased enthusiasm and makes us feel flattered. We hope this concert's turnout will be just as great."

For ticket information, call 333-2150.



Violinist Charles Treger will be guest artist for the Valdosta Symphony Orchestra concert Saturday in Whitehead Auditorium — Contributed Photo.

Valdosta

Symphony

Orchestra



**Fourth Season
Third Subscription Concert
March 5, 1994**



Above, Dr. James Plondke directs during a rehearsal session for the Fine Arts Academy's string class. At right, Hannah Twitty, 14, and Adam Plondke, 12, practice — Times Photos by Paul Leavy.



Fine Arts Academy carries a sweet tune for area children

By ANGELA SCHARWATH
The Valdosta Daily Times

VALDOSTA —

Putting their impressive background and credentials to good use, Valdosta State University music faculty members are sharing their time and expertise with area youngsters.

The Fine Arts Academy is making a difference in the area by providing students with music lessons they would not otherwise have in string and other instruments.

With no other string instrument instruction in the region, this is really a student's only opportunity to be able to study and play in a group, said Dr. Alan Asher, VSU music department teacher who teaches at the Academy.

The Academy offers an opportunity for students to participate in an area of the arts that is basic to education, Asher said.

The main goal of the program is to provide an opportunity for students to have a full artistic education, Asher said.

The Academy provides students with 10 30-minute private lessons. String students get 20 one-hour lessons within a 10-week period.

The non-credit instruction is available to students as young as second grade.

Fees range from \$75 to \$125. Scholarships are offered for students who cannot afford the tuition. Strong scholarship support is given by Arts Inc. and the Valdosta Symphony Orchestra, said Dr. David Morris, head of the department of music at VSU.

Younger musicians who take lessons automatically earn a spot in the Valdosta Youth Orchestra.

The academy offers instruction in piano, guitar and wind percussion instruments. Students begin at whatever level they are able to musically.

The backgrounds and credentials of the teachers change along the musical scale, with some being trained at world-renowned institutions such as the Juilliard School.

"By stimulating interest in music, the region will benefit. Crime rates will drop. There is some activity to engage the mind. Something healthy, productive, creative, that is not connected to the television or video games," Morris said.

"Anything in the arts — theater, dance, music — is what separates us from animals and barbaric cultures. It is a civilized ability to identify creativity through the arts," Morris said.

Valdosta Symphony Guild

BRUNCH HONORING
NEW VALDOSTA SYMPHONY GUILD MEMBERS

SATURDAY, MAY 7, 1994
ELEVEN A.M.

VALDOSTA COUNTRY CLUB
TEN DOLLARS

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The Valdosta Daily Times

Symphony Guild has brunch for new members

The Valdosta Symphony Guild, the non-profit organization composed of volunteers to provide support for the Valdosta Symphony Orchestra, celebrated the end of its fourth year of existence by honoring newly-elected members with a brunch held at the Valdosta Country Club May 7.

Sue Cox, immediate past-president of the guild, presided and welcomed new members: Pam Akins, Gloria Bailey, Jove Bradley, Dee Broadfoot, Mary Crane, Sarah Ellerbee, Lou Gabard, Ann Godbee, Tish Johnson, Paula Kimmel, Galen Mirate, Liz Mixson, Mary Payne Perry, Jean Plondke, Bonnie Rainey, Lorre Resch, Ann Richbourg, Beth Sullivan, Suzanne Taylor, Beth Thornton and Betty Webb.

In anticipation of the upcoming new season and beginning of its fifth year, the new officers were installed by Dr. James Plondke, conductor of the VSO. Plondke completed his inaugural year as conductor at the VSO performance May 14.

New guild officers are: Rose Ware, president; Lee Griffin, president-elect; Pam Elkins, treasurer; Electa Rickett, recording secretary; Polly Talley, corresponding secretary; and Martha Gibson, executive secretary.

TUESDAY

May 24, 1994







SATURDAY

May 14, 1994

The Valdosta

Daily Times



Above, the Valdosta Symphony Orchestra gave a concert Friday morning for 900 school children at Valdosta State University's Whitehead Auditorium. At right, Heath Johnson, Alicia Wright, Melissa Revill and DeWon Chandler look on as Dr. Alan Asher demonstrates a violin. The orchestra will be giving the final concert of its 1993-94 season at 8:15 p.m. today in Whitehead Auditorium in the university's Fine Arts Building. — Times Photos by Jeff Allen.



Valdosta

Symphony

Orchestra



Fourth Season
Fourth Subscription Concert
May 14, 1994

SYMPHONY NOTES

The Last Concert of the 1993-94 VSO Season will be given on Saturday, May 14. The program includes three great French masterworks. Maurice Ravel's "Pavanne pour une Infante Defunte" is one of the most familiar (and poignant) pieces in the orchestral repertoire. A literal translation of the title is not of much help in describing the subtle mood of this piece, and you may want to read up on the aesthetic of the times, although this is not necessary for enjoyment. The "Nocturnes" of Claude Debussy exhibit the many musical devices invented by Debussy and others in imitation of the French Impressionist painters around the turn of the century. The "*piece de resistance*" is the "Requiem" of Gabriel Faure', in which the VSO will be joined by the Valdosta Symphony Chorus.

Soloists in the Faure' "Requiem" will be David Lee Johnson, baritone, and Jacqueline Culpepper, soprano. Ms. Culpepper is in residence at Davidson, NC, and is already a well-known soloist in America and Europe, described recently in the Charlotte Observer as "a soprano of unwavering clarity and brilliance." Dr. Johnson is well-known to Georgia and Florida audiences for his power and musical range. Dr. Johnson also directs and prepares the VSO choral forces.

A Season Ticket Reservation Form for the VSO 1994-95 season will be inserted in the May 14 printed program. We urge you to renew your subscription early to retain your seating preference. The new season will include the music most requested by our patrons, a world premiere of a classical symphony, and celebrity soloists.

Parking for the concert is available across from the Fine Arts Building in the Oak Street lot and VSU Public Safety will assist at the Oak Street-Brookwood intersection. **An Automatic Door** has been installed at the lobby entrance to the Fine Arts Building, to make it even easier to get in and out.

Reservations for the Champagne Breakfast following the May 14 concert should be made immediately, if you have not already done so. Besides the usual festivities, we will be honoring two very important people at the Breakfast. Your presence is very important.

A VSO Youth Concert will be given on Friday morning, May 13, in Whitehead Auditorium, for over 900 area middle school children. Managed by the Valdosta Symphony Guild, these events are exciting beyond description. Peek into the Auditorium about 10:00 am for a real thrill.

The South Georgia String Project, part of the VSO educational program, now enrolls more than one hundred young string players in nine string classes in local schools and at VSU. The Valdosta Youth Orchestra, including the most advanced players, is also making great strides. We will need a lot of help to make this program available to every interested child.

The Georgia Council for the Arts has just informed us that the Valdosta Symphony Orchestra has been approved for the 1995-96 Georgia Touring Roster. This means that regional communities that sponsor performances of the VSO will have a portion of our fee underwritten by the Council. This designation may be our greatest achievement yet and represents an important level of recognition by the Council, a State agency.

Thank You for your steadfast support of our Symphony Orchestra. Your sustenance and encouragement have made everything possible. Please call the Office for assistance, suggestions, or comments.

Telephone: (912) 333-2150

Review: Valdosta Symphony Orchestra

concert 'genuine treat'

By MARTHA J. HIMBER
South Georgia College

VALDOSTA — The Valdosta Symphony Orchestra's final concert of the season, comprised of French Impressionistic music, was a genuine treat. On May 14, the Orchestra's entire program was made up of music by Ravel, Debussy and Faure.

First was Ravel's "Pavane for a Dead Princess." This is a deservedly well-loved piece which features a beautiful horn melody and delicate, rippling pizzicato strings. The VSO, conducted by James Plondke, played this gentle, elegiac music with effective tempos which subtly revealed the Pavane's dance origins. The gracefully shaped pauses and changes also emphasized the stately yet mildly melancholic aspects of this appealing work.

The "Pavane" was followed by what is perhaps Debussy's most impressionistic music, the "Nocturnes." The conductor's interpretation was successful in conveying the fleeting, evanescent quality of this music, the ephemeral "impressions" the Debussy created.

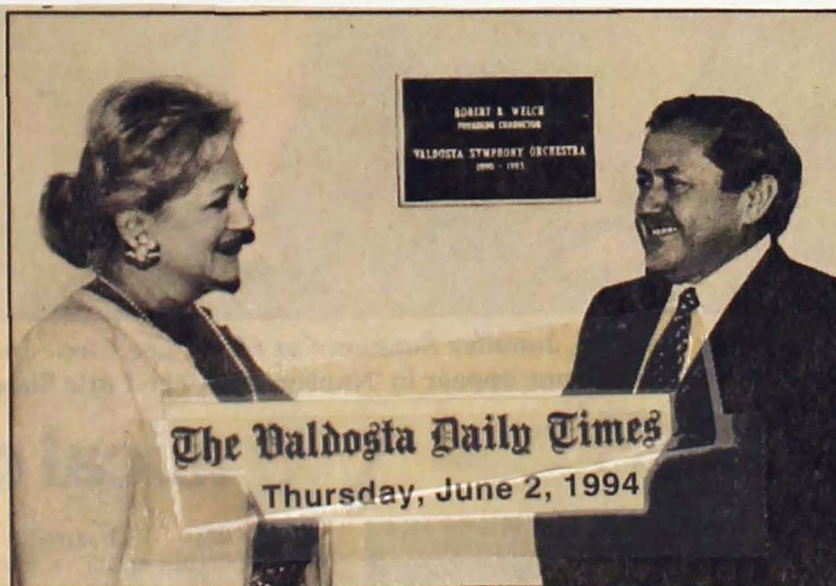
The first of the three, "Clouds," portrays the filmy, ethereal quality of a sky filled with ever-changing cloud formations. This was accomplished by the careful shaping of brief, vague musical phrases to suggest the mutability of the atmosphere. The conductor drew forth from the stings a really beautiful sound which swelled and subsided, shifting from one

lovely tone color to another. The darker, more urgent full orchestral passages, plaintive English horn solos, muted trumpets and pizzicato strings all were beautifully wrought.

Throughout, there was a fine transparency of texture and floating, shimmering orchestral tone. The constantly shifting nature of this music and the skillful way it was performed did indeed "impress" on the listener the multiplicity of form and color inherent in Debussy's music.

The second Nocturne, "Festival," was a zestful charge of sparkling atmosphere. Brilliant flashes of sound intermingled with a celebratory background of bright orchestral colors and patterns. The orchestra was especially good here. When the parade section began, it was difficult to realize what exquisite softness muted trumpets can achieve. From the first faint fanfare to the gradual leave-taking, this parade within a festival was totally delightful.

The third piece in "Nocturnes" is called "Sirens" and features a wordless female choir. The women of Valdosta Symphony Chorus, obviously well-trained and rehearsed, sounded clear and lovely. Particularly well done were the extended choral passages — sounding urgent and full of longing — which the orchestra continued. The half-sort of seduction (musical) that Ulysses must have strained toward in response. This was followed by a pulsating section which seemed to indicate persistence. And even when the music



Sue Cox, president of the Valdosta Symphony Guild, is pictured with Dr. Robert B. Welch, dean of the Valdosta State University College of the Arts, beside the newly installed plaque in the VSU Fine Arts Building. The plaque was presented by the Guild to commemorate the founding of the Valdosta Symphony Orchestra by Dr. Welch, who also served as its conductor three years — Photo by Jack Rowe.

grew lighter, it still had a potent appeal, with beautiful instrumental glissandos, a kind of sighing, followed by a whimsical cessation of the chorus — all performed perfectly.

Even after all this swirling, delicately turbulent music resolves to tonic, the seductive voices linger, still softly calling to passersby. Ulysses

managed to resist the Sirens yet hear their songs. And Debussy's version of their musical enchantment was certainly seductive.

The program concluded with an excellent performance of Faure's "Requiem." The soloists, Jacquelyn Culpepper and Dr. David Lee Johnson, and the Valdosta Symphony

Chorus gave a lovely reading of this work, from the beautifully hushed, sustained opening to the exquisite hum on the final syllable of the word "Requiem." The articulation of the chorus was gratifyingly clear, not an easy thing to achieve with so many voices. Every word was discernible. Whether a capella or accompanied, they produced a full, rich tone quality always in keeping with the proportions of Faure's restrained music.

The soloists were equally effective. Johnson's baritone was solid and warm, and there was an appealing brightness to his upper voice in the "Hostias" and "Libera Me." He is always a pleasure to hear. Ms. Culpepper sang "Pie Jesu" effectively. She has a lovely voice and must sound especially good in operatic music.

There were many other particularly fine aspects of this performance. For example, the beautiful lower string counterpoint in the "Jesu Christe" and the many sonorous organ passages. There was also a consistently good balance of choral and orchestral forces and invariably choice of dynamics. Faure's is not a large canvas (to continue the Impressionist painter metaphor), and the shaping of this refined music to bring out its variety is very important; there is a certain "sameness" about the "Requiem" that can soon become monotony if this is not done. But instead, all forces of the Valdosta Symphony Orchestra, Chorus and soloists joined to bring the audience a moving, truly beautiful experience.