



Pines of Rome & Appalachian Spring

March 21, 2024 | 7:30 PM

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Program

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Barnett & Company Masterworks Series
PINES OF ROME & APPALACHIAN SPRING

March 21, 2024 | 7:30 PM
Soldiers and Sailors Memorial Auditorium

Jacomo Bairos | conductor & Music Director Candidate

Video/audio recording of this concert is strictly prohibited.

Chris Rogerson
(b. 1988) *Luminosity* (4")

Aaron Copland
(1900 - 1990) *Suite from Appalachian Spring* (23")

INTERMISSION
(20")

George Walker
(1922 - 2018) *Lyric for Strings* (6")

Ottorino Respighi *Pini di Roma (Pines of Rome), P.141* (23")
(1879 - 1936)

The CSO Masterworks Series is sponsored by:



A recording of this performance will be broadcast on WSMC Classical 90.5 on
Sunday, March 31, 2024 at 4 PM.

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Artist Biography



Jacomo Bairos

conductor & Music Director Candidate

Described in the press as *“thrilling”*, *“world-class”* and *“inspirational,”* Portuguese-American conductor, producer and podcaster Jacomo Bairos challenges the preconceptions of orchestral repertoire by fusing musical genres, collaborating with a wide array of compelling and diverse artists, and integrating the modern orchestra into the worldwide community in innovative and powerful new ways. Defined by riveting performances, artistic excellence, a collaborative spirit, and education initiatives infused with mindfulness and wellness practices, Bairos has reframed the role an artistic leader can hold for its organization and the community it serves.

Bairos is the Artistic Director, Conductor, and Co-Founder along with composer Sam Hyken, for Nu Deco Ensemble, Miami’s 21st century, chamber orchestra. Since its inception in 2015, Nu Deco Ensemble has exploded onto Miami’s eclectic musical scene, captivating audiences, holistically engaging with its community, and fusing innovative, genre-bending orchestral performances and collaborations with the highest levels of musical artistry. In the summer of 2023, Nu Deco Ensemble celebrated their major label debut with the release of a new EP titled “Duende” with Sony Music Masterworks. Their 8th album release, “Duende” features soaring orchestral versions of some of today’s most exciting artists from Sam Smith to Radiohead, the album also includes new, original music written by members of Nu Deco. With releases garnering over 10 million streams on all digital streaming platforms including Spotify and Apple Music as well as over 5.5 million views on Youtube, Nu Deco celebrates living composers, reimagines all genres of music, and collaborates with a wide range of diverse musical guests, composers, choreographers, dancers, and mixed media artists.

In the 2023-24 season, Bairos embarks on touring and multiple recording projects with Metropole Orkest and New Orleans-based musical group Tank and the Bangas, culminating in a six-city European tour in Spring 2024. Other guest conducting season highlights include performances with the Atlanta, Baltimore, and Hartford Symphonies,

the Chicago Philharmonic, National Philharmonic Warsaw, the Chattanooga Symphony & Opera, and the Greensboro Symphony. As one of the most dynamic conductors of his generation, Bairos annually works with and maintains relationships with some of the world's greatest orchestras and institutions. Other recent engagements include the San Francisco, St. Louis, Houston and Singapore Symphonies, as well as the Boston Pops and Cincinnati Pops, among others.

Bairos collaborates with and commissions original works for some of today's most inspiring, prolific and Grammy award-winning artists and soloists. Recent collaborators include J'Nai Bridges, Anthony McGill, Aaron Diehl, Conrad Tao, Jeremy Denk and Jennifer Koh, as well contemporary and cross-over artists such as Jon Batiste, Angelique Kidjo, Wyclef Jean, Robert Glasper, Derek Hodge, Jacob Collier, Kishi Bashi, Larkin Poe, Monsieur Periné, Cory Henry, X Ambassadors, Ben Folds and numerous others.

From 2013 - 2021, Bairos was the Music Director for the Amarillo Symphony. Presiding over unprecedented artistic and fiscal growth and consistently sold-out performances, Bairos enacted many new community initiatives and programs. In Bairos' eight-year tenure, he instituted the first ever composers-in-residence with Chris Rogerson, commissioned dozens of composers and artists, established the WTAMU young composers initiated that workshopped and performed the music of university students, established education programs such as *Class Act* and *Symphony Kids*, and created the highly successful *Happy Holiday Pops* series.

A graduate of The Juilliard School in music performance and the Peabody Institute for orchestral conducting, Bairos has performed, recorded, and toured the world with the New York Philharmonic, Chicago Symphony Orchestra, Cincinnati Symphony and Pops, and Singapore Symphony (Principal Tuba 2004 - 2007).

Bairos is both a Chopra-certified meditation instructor and an RYT 200 Yoga Alliance teacher. He guides group meditations, mindfulness practices, yoga, and wellness workshops online and is lead wellness director for the youth ensemble members of Nu Deco NXT. Bairos divides his time between his homes in Miami Beach, Florida and Lisbon, Portugal.

Program Notes

Luminosity

Luminosity

Chris Rogerson

(b. December 1988 in Amherst, New York)

At 35 years old already Chris Rogerson has received commissions from major orchestras all across the country. He began piano study at age 2 and cello at age 8. He is the first of three composers tonight to make the Curtis Institute a stop in their development.

Luminosity was commissioned by the Buffalo Philharmonic to celebrate Buffalo staff conductor Paul Ferington who was also a friend and mentor to Rogerson.

Rogerson writes about *Luminosity*, "Luminosity opens with an energetic gesture that is reminiscent of fireworks. After the punchy and rhythmic opening, the piece relaxes into a middle section that is more lyrical and songlike. This material is then reimagined as the heroic and majestic climax of the piece, which features a repeated downward gesture in the percussion, strings, and winds – my attempt at evoking slowly falling willow-like fireworks. The opening rhythmic drive and energy return to close the work."

The commission was welcome and Ferington meant the world to Rogerson, "The musicians of the Buffalo Philharmonic Orchestra approached me in 2009 about commissioning me to write a concert opener. I was thrilled by the offer. I then learned that the piece was to be in honor of Paul Ferington, in his 25th year on the conducting staff of the BPO. Paul and I have performed many times together, including many concerts on Christmas Eve at my church just about every year. But more than that, Paul has been a great mentor and friend to me. He is one of those rare people whose joy for life is contagious to every person around him. So, when I was approached about this, I was very excited: a celebratory piece for Paul—and it was to be 'fittingly joyous.' Thus, came *Luminosity*—a portrait of the light and excitement Paul exudes."

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Suite from Appalachian Spring

Suite from *Appalachian Spring*

Aaron Copland

(b. November 14, 1900 in Brooklyn; d. December 2, 1990 in Sleepy Hollow, NY)

Appalachian Spring was the third and final installment in a series of Americana in dance, following *Billy the Kid* (1938), and *Rodeo* (1942). It was choreographed by Martha Graham and was first performed on October 30th, 1944. The name Appalachian Spring was Martha Graham's suggestion after the music was written and refers to a source of water, not the season.

The story enacts the joys and tribulations of a 19th Century couple taking up residence in a new farmhouse. The suite proceeds without pause, Aaron Copland summarizing its eight sections as follows:

1. VERY SLOWLY. Introduction of the characters, one by one, in a suffused light.

2. **FAST.** Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
3. **MODERATE.** Duo for the Bride and her Intended – scene of tenderness and passion.
4. **QUITE FAST.** The Revivalist and his flock. Folksy feeling – suggestions of square dances and country fiddlers.
5. **STILL FASTER.** Solo dance of the Bride – presentiment of motherhood. Extremes of joy and fear and wonder.
6. **VERY SLOWLY** (as at first). Transition scene to music reminiscent of the introduction.
7. **CALM AND FLOWING.** Scenes of daily activity for the Bride and her Farmer husband. There are five variations on a Shaker theme. The theme, sung by a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title "The Gift to Be Simple." The melody most borrowed and used almost literally is called "Simple Gifts."
8. **MODERATE.** Coda. The Bride takes her place among her neighbors. At the end the couple are left "quiet and strong in their new house." Muted strings intone a hushed prayerlike chorale passage. The close is reminiscent of the opening music.

The ballet was a popular and critical success, being awarded the Pulitzer Prize for Music in 1945. The concert suite version, prepared soon after the ballet's premiere, proved even more popular. The New York Philharmonic gave the first performance on October 4th, 1945, Artur Rodzinski conducting.

Because his mother was musical and arranged for music lessons for all her children, Copland had all the support he needed early on. By age 15 he had decided to become a composer. In his own words, he was lucky that early instruction from composer Rubin Goldmark spared him "the floundering that so many musicians have suffered through incompetent teaching."

Copland's first works were not those that eventually won him the appellation of "dean of American composers." Many were decidedly avant garde and even today, comparatively little known, but the hard reality of making a living as a composer, especially as the Great Depression caught up everyone, made him embrace a more practical view and he began to write music that would have wider appeal and, often, an obvious use—for teaching, accompanying films, plays, or ballet.

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Lyric for Strings

Lyric for Strings

George Walker

(b. June 27, 1922 in Washington, DC; d. August 23, 2018 in Montclair, New Jersey)

George Theophilus Walker checked all the boxes as he developed musically. Oberlin College in 1936 when he was 14 where he dedicated himself to becoming a concert pianist. Then the Curtis Institute in 1940 where composition began to dominate his interests. Famed teacher Nadia Boulanger observed and affirmed his talent. His first successful composition was his String Quartet No. 1. As he worked on it, he learned that his grandmother, to whom he was very close, had died. She was in his heart as he wrote the second movement, *Molto Adagio*, emotions welling up. When he heard his work performed by string orchestra, he added the dedication "To my grandmother" to the slow movement and subtitled it "Lament" which premiered with that title in a 1946 radio performance. It was later published as a separate piece, with the title *Lyric for Strings* for string orchestra. Even though all his life Walker referred to it as "my grandmother's piece," as *Lyric for Strings* it was and remains his most popular work.

Six years earlier Samuel Barber's *Adagio for Strings* had already claimed an honored place as America's mourning song after he excerpted it from his first string quartet. When Walker did the same with his *Lyric for Strings* the comparison was unavoidable. For Walker, however, it was more deeply personal. He dives into his own grief and constructs a memorial to the most important woman in his life. The complexity of his work is obvious, filled with melodies and countermelodies weaving in and out. A shockingly strenuous climax slowly subsides, the intricacies unwind, and we are left with abiding hope and deep peace.

Walker is unfamiliar to most audiences. Very. A *Guardian* headline, August 27, 2015, reads "George Walker: the great American composer you've never heard of" and giving him a fair introduction will make some people uncomfortable. He was African-American, born into Jim Crow, the worst time for Black Americans since slavery. Nevertheless he accumulated a blue-ribbon set of firsts: first Black graduate of Curtis, the first Black musician to play in New York's Town Hall, the first Black to receive a doctorate from Eastman School, the first Black to earn tenure at Smith College, and the first Black to win the Pulitzer Prize for music. The one obvious race barrier that he did not fully overcome was his inability to have the career he deserved as a concert pianist. He toured Europe successfully but finding US gigs was problematic.

As for disappearing from view, he fared somewhat better than many of his peers, if only for his long life, where he could count on his supporters to pay attention to his continuing work. The highly-regarded, mid-century American symphonists, other than Bernstein, are a long list of dimly remembered names: Howard Hanson, Roy Harris, William Schuman, David Diamond, and Walter Piston, to cite a few. These privileged white men received rich recognition in their lifetimes and deservedly so. Because the musical establishment has been woke to start rediscovering worthy Black composers, like Samuel Coleridge-Taylor, William Grant Still, Florence Price, and, yes, George Walker, their revival is running ahead of the renewed interest in the white guys.

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Pini di Roma (Pines of Rome), P.141

Ottorino Respighi

(b. July 9, 1879 in Bologna; d. April 18, 1936 in Rome)

Pines of Rome from 1924 is Respighi's second lush and extravagant, late Romantic tone-poem of three that all together became known as the Roman Trilogy. Respighi's conception of the piece was complete and detailed and he wrote his own narrative into the score:

"Pines of the Villa Borghese" — "Children are at play in the pine groves of Villa Borghese; they dance round in circles. They play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms."

"Pines Near a Catacomb" — "Suddenly the scene changes — we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing."

"The Pines of the Janiculum" — "There is a thrill in the air: the pine-trees of the Janiculum stand distinctly outlined in the clear light of the full moon. A nightingale is singing."

"Pines of the Appian Way" — "Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol."

Pines of Rome was the first piece to employ recorded bird calls (the nightingale song at the end of the third movement). *Pines of Rome* proved to be a *Godfather II*, a sequel more popular and critically acclaimed than its predecessor. Respighi must have been thrilled, for soon after he named his country villa The Pines.

Born in Italy, Respighi was a world-class musician in the making. After early studies of piano and violin with his father, then composition, viola, and music history in secondary school, he went on to study in Saint Petersburg, Russia, with the master orchestrator and composer Rimsky-Korsakov and then to Berlin for more composition studies with Max Bruch. When he finally settled in Rome in 1913, he knew it was his forever home and, except for concert tours, he remained there the rest of his life.

The depth of connection to his adopted city was made manifest in the Roman Trilogy, three pieces separately conceived, but sharing DNA as they rolled out over twelve years. First the *Fountains of Rome* in 1916, *Pines of Rome* in 1924, and finally *Roman*

Festivals in 1928, these three are what he is best remembered for.

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Musicians

Tonight's Musicians

Violin 1

Joshua Holritz, Associate Concertmaster
Nicholas Naegele
Mark Reneau
David Katz
Jeanne Johnson
Nick Hoy
Jasper Sewell
J.P. Brien-Slack
Sabrina Tabby
Jeff Brannen

Violin 2

Sheri Peck, Principal
Rachael McFarlane
Jennifer Whittle
Rebecca James
Emily Drexler
Jacob Naggy
Lee Smith
Mary Margaret Neel
Elizabeth Lindley
Mary Benno

Viola

Metiney Suwanawongse, Principal
Katelyn Hoag
Michael Hill
Rene Reder
Michael Holub
Theresa Abler
Jake Pietroniro
Cameron Rehberg

Cello

Eric Reed, Principal
Suzanne Sims
Annie Camp
Micah Donar
Spencer Brewer
Kaitlyn Vest
Paul Vest
Jenny Hibbard

Double Bass

Taylor Brown, Principal
Jonathan McWilliams
Dexter Bell
Given Graber
Benjamin Crofut
Jarod Boles

Flute

Kristen Holritz, Principal
Ayça Cetin

Piccolo

Amelia Dicks

Oboe

Jessica Smithorn, Principal
Teresa Spilko
Carey Shinbaum

Clarinet

Emily Bowland
Joseph Miller
Katherine White

Bassoon

Eric Anderson, Principal
Shelby Alfredson
G. Eddie McCrary Jr

French Horn

Gordon James, Principal
Angela DeBoer
Matthew Meadows
Joey Demko
Mackenzie Newell

Trumpet

Christian Pagnard, Principal
Michael Brown
Charles Pagnard
Brian Reichenbach
Adam Hayes
Christina Erickson
Shawn White

Trombone

William Mann
Kevin Dombrowski
Evan Clifton
Daniel Cloutier
Samuel Chen

Tuba

Neil Konouchi

Timpani

William Shaltis

Percussion

Matthew West, Principal
David Pedigo
Caitlin Jones
Keith Lloyd

Harp

Caroline Brown Hudson, Principal

Keyboard/Extra

Emi Kagawa
Jason Duroy
Kenneth Miller

CSO Contract Musicians

Violin 1

Joshua Holritz, Associate Concertmaster
Nicholas Naegele, Assistant Concertmaster
Nathan Banks
Caroline Drexler
Jeanne Johnson
David Katz
Calvin Lewis
Mark Reneau

Jasper Sewell

Violin 2

Sheri Peck, Principal Second Violin

Mary Benno

Emily Drexler

Nick Hoy

Rebecca James

Rachael McFarlane

Lee Smith

Jennifer Whittle

Viola

Metiney Suwanawongse, Principal

Katelyn Hoag

Cristina Micci-Barreca

Casie Runkle

Susan Saliny

Gabriel Schlaffer

Cello

Eric Reed, Principal

Spencer Brewer

Annie Camp

Micah Donar

Suzanne Sims

Paul Vest

Double Bass

Taylor Brown, Principal

Dexter Bell

Kaleb Collins

Jonathan McWilliams

Flute

Kristen Holritz, Principal

Lisa Meyerhofer (Leave of Absence)

Amelia Dicks, Principal Piccolo

Oboe

Jessica Smithorn, Principal

Teresa Spilko

Carey Shinbaum, English Horn

Clarinet

Robert West, Principal (Leave of Absence)

Emily Bowland

Joseph Miller, Bass Clarinet

Bassoon

Eric Anderson, Principal

Shelby Jones

G. Eddie McCrary, Contrabassoon

Horn

Gordon James, Principal

Angela DeBoer

Matthew Meadows

Joseph Demko (Leave of Absence)

Mackenzie Newell

Trumpet

Christian Pagnard, Principal

Michael Brown

Trombone

Prentiss Hobbs, Principal

Kevin Dombrowski

Christopher Brown (Leave of Absence)

Evan Clifton

Tuba

Neil Konouchi, Principal

Timpani

Alex Wadner, Principal

Percussion

Matthew West, Principal

David Pedigo

Harp

Caroline Brown Hudson, Principal

Keyboard

Alan Nichols, Principal

The Mighty Austin Pipe Organ



The Mighty Austin Pipe Organ

During World War I, Dr. Harold Major, pastor of First Baptist Church, suggested to the Chattanooga Kiwanis Club that a memorial of some kind should be undertaken for those from Chattanooga who were in the war effort. The Kiwanians began discussing the idea and Frank Mahoney suggested that the memorial should be in the form of a city auditorium. The old auditorium on Ninth street had never proven adequate, and it was badly damaged by a fire.

The Kiwanis Club formed a memorial committee, and it recommended that the city of Chattanooga issue \$400,000 in bonds "for the purpose of building a memorial auditorium." The necessary legislation was secured, and the voters of Chattanooga approved the auditorium by a vote of more than three to one in a referendum held March 11, 1919. A Soldiers and Sailors Memorial Auditorium Commission was appointed, including D. A. Landress, George Patten, Fred Dearing, Milton Ochs and Z. W. Wheland. This commission, on September 24, 1919, paid \$100,000 (an absolutely immense sum in those days) to James A. Caldwell for his residence site at McCallie and Lindsay, running back to Oak Street. The fine old Caldwell home was then torn down, and the beautiful shrubbery and flowers on the grounds were transplanted to other Chattanooga yards.

R. H. Hunt was chosen to draw the plans for the new Memorial Auditorium. The cornerstone was laid Saturday, November 11, 1922, which was the fourth anniversary of the signing of the armistice that ended the war. For this ceremony, downtown business was suspended and a great crowd gathered at the Tivoli Theatre. At two minutes to twelve, a cannon boomed from atop Cameron Hill and every factory whistle in the city joined in the announcement. Then, at the stroke of twelve, all traffic came to a halt and citizens stopped whatever they were doing for two minutes of silent tribute to those who gave their lives in the great war. During these two minutes, taps were blown by ten trumpeters from the top of a tall, downtown building. Upon the conclusion of taps, seven volleys were fired by an entire troop of cavalry from the same location. Then the crowd made its way to the McCallie Avenue site for still another impressive ceremony. Work then began on building the handsome auditorium, which extended the length of the block back to Oak Street. The final cost of the auditorium was \$700,000.

Right from the early stages of planning, the Chattanooga Music Club assumed an active role, as the club wanted plans to include stage facilities for grand opera and space for an organ. In December 1922, the Music Club inaugurated a campaign to see that an organ would be installed, and a committee was named to implement that objective. The next month, the committee presented arguments for an organ before the City Commission, and it was given authority to form plans and negotiate for an instrument.

The committee's investigation pointed to Skinner, Austin and Casavant as the leading

builders of the time. Casavant was then ruled out because it was a foreign builder. In addition to Skinner and Austin, Moller, Pilcher and Hall also submitted proposals. Skinner's proposal was found inadequate for the size of the building; Wurlitzer's unit design was rejected; detailed analysis of Kimball's bid placed it second to Austin's. In June 1923, it was announced that the Music Club had presented a formal report to the City Commission recommending purchase of an Austin organ for \$44,549.

Representatives of the Music Club visited every civic organization in the city to elicit support for the project, so that the newspapers were suddenly filled with headlines like "Realtors Want Organ Bought" and "Civilians Want organ Bought." On July 31 the Austin Organ Company proposal was approved by the mayor and commissioners and the contract was signed on August 7, 1923.

In May of 1924, THE DIAPASON reported that Edwin H. Lemare had been engaged as municipal organist and would go to Chattanooga in time to supervise installation and finishing in the design of the organ. Due to Austin's experience with Lemare during their installation of Op. 500 at the City Auditorium in San Francisco, they were less than thrilled to be working with him again. His stinging criticisms and demands were considerable. Due to the changes he insisted in, completion of the organ was delayed from May 1924 to February 1925. Changes that Lemare made to the stoplist were good ones, though. The official Lemare touch was banishment of the hated crescendo pedal to the north forty; instead of being to the right of the Swell shoe, it was moved to above the right end of the pedalboard.

The opening recital was played on February 12, 1925, to an capacity audience of over 4,000 people. When his contract expired four years later, he played his farewell recital on Mary 26th. He was well-liked in the city, he did not seek to renew his contract "as a consequence of attractive positions offered him in other cities. However, the Chattanooga position was his last regular one. He died five years later.

Lemare's successor as civic organist was McConnell Erwin. The 34-year old native Chattanooga and blind musician had graduated from the Cincinnati Conservatory of Music and studied piano in Paris with Isidor Philipp and organ with Marcel Dupre. By 1932, support for the concert series had eroded and Erwin was donating his services. The series ended shortly thereafter. In 1940 a brief attempt by the Kiwanis Club and the WPA was made to start a concert series once again, but the project was short-lived.

The organ was used only occasionally for many years after that. However, lack of maintenance and damage done during the 1964 renovation to "modernize" the auditorium (in gray and goldish-yellow - the favored colors of the times) contributed to the deterioration of the organ. Sometime in the early 1960s, the String division was kidnapped and taken to a residence south of Atlanta. By the early 1980s, the organ was barely functional.

In 1985, Austin's Burton Yeager paid a visit to the organ at the behest of the Chattanooga Music Club to analyze the situation. It was found that 46 flue ranks were still playable, 21 ranks were unplayable and 14 ranks were missing completely.

Evelyn Gibbs, long an active leader of the Chattanooga Music Club, as well as the AGO Chapter, and organist on the large 3-manual Austin at Brainerd Baptist, began spearheading an effort to have the organ renovation included in plans to renovate the auditorium. In December 1987, a very successful Christmas concert attended by nearly 1,000 people was held in the auditorium, featuring area organists, brass, choirs and soloists. Well-covered by the press and television, considerable publicity and support was garnered for the organ renovation project and, consequently, the auditorium renovation project.

The Music Club actively helped to raise funds for the entire project, with many members calling on business and civic leaders. Then, when Miss Gibbs, a member of the Auditorium Renovation Committee, was out of town on vacation, the committee excluded the organ from the project. The funds which would have gone to the organ renovation went instead to renovation of the front entrance hall.

The Chattanooga Music Club was out in the cold and had to start fund-raising for the organ renovation all over again, encountering resistance from those who said that, when they gave to the auditorium project in the beginning, it was with the understanding that the organ was included - and they would not or could not give again.

The auditorium renovation went forward after members of the Music Club and the Chattanooga Chapter of the American Guild of Organists carried thousands of pipes out of harms way from the chambers 30 to 60 feet above the stage along catwalks high above the floor below to safety in ceiling corner rooms at the opposite end of the building. It was dirty and dusty work; by the end of each shift, the workers looked like they were extras in an old Al Jolson movie.

With the advent of the Chattanooga Meeting and Convention Center and the UTC Arena, the function of the Auditorium had changed. It was converted from from a flat-floor gold and gray room with folding chairs and the ubiquitous 1960s flying clouds to an elegant sloped-floor theatre-style room with comfortable theatre-style seats. Colors are tan, burgundy, silver and gold - a truly elegant look. The console was positioned in a box just to the left of the stage, in full view of the audience.

Progress after the committee's decision in May of 1989 has been slow, but definitely steady. Evelyn Gibbs considers the word "No" from a potential donor or foundation to be a challenge, not a negative answer. The console and combination action was completely restored by Austin. Further mechanical work, done by Dennis Milnar and Associates, includes complete restoration of the Great (after the Music Club paid \$40,000 to have a new lower ceiling put in the chamber to replace the higher damaged ceiling) and rehabilitation of the Pedal Bombarde unit, though it was subsequently damaged by a water leak. Led by Music Club member Dan McFarlan, a small group has steadily replaced much of the wiring of the organ. Alerted to the location of the kidnapped String division, Barger & Nix went down to Atlanta and rescued it -returning it to its home after a 30-year absence. Music Club and AGO members re-installed the pipes and Dennis Milnar restored the division. A new 75-foot cable was installed.

In July of 2007, the Chattanooga Music Club celebrated the organ's restoration with a concert featuring Peter Richard Conte, the organist of the famed Wanamaker organ in Philadelphia, PA. A crowd of over 3,000 enjoyed patriotic tunes and orchestral transcriptions played on the newly restored Austin.

On September 18, 2008, the Organ Advisory Committee met with Dennis and Derek Milnar to complete the details for the solid state system for the Austin Organ.

Donations to the organ renovation project can be made to: Chattanooga Music Club, P O Box 3128, Chattanooga TN 37404.

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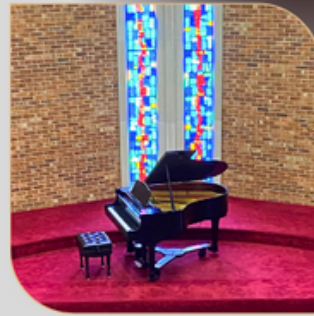


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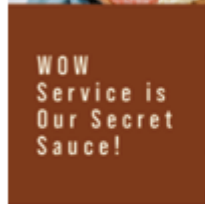
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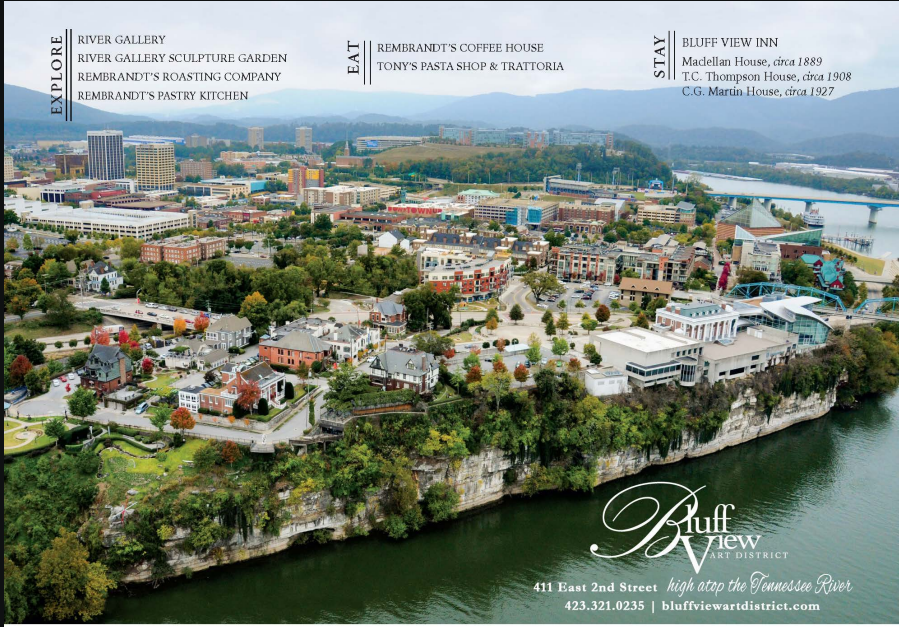
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